

UNIVERSITY OF EDUCATION, WINNEBA

**GENDER BIASES AGAINST WOMEN IN THE DEVELOPMENT OF POPULAR
MUSIC IN GHANA**



FELICIA OKWAN


2012

UNIVERSITY OF EDUCATION, WINNEBA

**GENDER BIASES AGAINST WOMEN IN THE DEVELOPMENT OF POPULAR
MUSIC IN GHANA**

FELICIA OKWAN

(8100120027)

The logo of the University of Education, Winneba, is a circular emblem. It features a central sunburst design with a flame-like top. Below the sunburst are four interlocking circles arranged in a square pattern. The text "UNIVERSITY OF EDUCATION, WINNEBA" is written around the perimeter of the emblem.

**A THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL OF
CREATIVE ARTS, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES,
UNIVERSITY OF EDUCATION, WINNEBA, IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE AWARD OF MASTER OF PHILOSOPHY
(MUSIC EDUCATION) DEGREE**

JUNE, 2012

DECLARATION

STUDENT'S DECLARATION

I, FELICIA OKWAN, hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Signature.....

Date:.....

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this thesis was supervised in accordance with the guidelines on supervision of thesis laid down by the University of Education, Winneba.

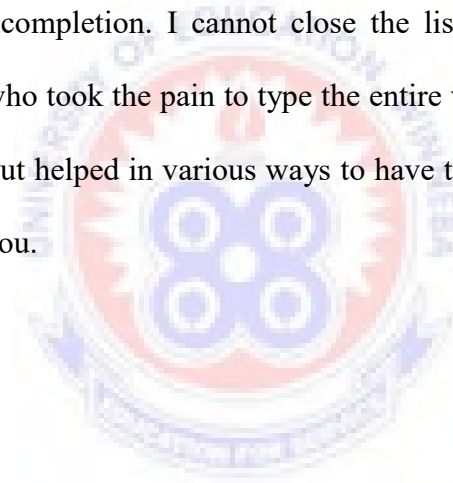
Supervisor's Name: Dr. Cosmas W. K. Mereku

Signature.....

Date:.....

ACKNOWLEDGMENT

I am very grateful to my supervisors, Dr. Cosmas Worlanyo Kofi Mereku and Professor Eric A. Akrofi, for encouraging, guiding and mentoring me to complete this all important task. They showed much concern and interest in my academic life and they will forever have my fond memory. I also want to express my gratitude to Mr. Emmanuel Obed Acquah and Dr. Joshua Alfred Amuah for editing and putting this presentation in shape. I also owe much gratitude to my husband, Mr. William Nobleman Kweku Amamoo, for his inspiration and spirit of endurance which contributed immensely towards a successful completion. I cannot close the list of support given me without Madam Jane Micah, who took the pain to type the entire work for me. To all others who were not singled out but helped in various ways to have this mission accomplished, I say bravo and God bless you.



DEDICATION

I dedicate this thesis to my dear mother Mrs. Margaret Acquah whose unrelenting efforts propelled me to the higher realms of education.



TABLE OF CONTENTS

Contents

DECLARATION	ii
ACKNOWLEDGMENT.....	iii
DEDICATION.....	iv
TABLE OF CONTENTS.....	v
LIST OF TABLES.....	ix
ABSTRACT.....	x
CHAPTER ONE.....	1
INTRODUCTION.....	1
1.0 Background to the Study.....	1
1.1 Status of Women.....	2
1.2 Statement of the Problem	4
1.3 Purpose of the Study	7
1.4 Objectives of the Study.....	7
1.5 Research Questions	7
1.6 Significance of the Study.....	8
1.7 Limitation.....	9
1.8 Organization of the Study	9
CHAPTER TWO	11
LITERATURE REVIEW.....	11
2.0 Introduction	11

2.1 Theoretical Framework.....	12
2.2 Total Quality in Services	13
2.3 What is music?.....	17
2.4 The Role of Music	18
2.5 Popular Music.....	20
2.6 Gender Disparities	21
2.7 Societal Perceptions about Popular Music	25
2.8 Accountability and Trust.....	26
2.9 Stereotyping.....	29
2.10 The Biographies and Contributions of the Five Selected Women.....	32
2.11 Women Music Educators	40
<i>Theodora Entsua-Mensah</i>	41
<i>Augusta Addo</i>	41
<i>Elizabeth Sasu</i>	41
<i>Salome Odeng</i>	42
<i>Gladys Offei</i>	42
<i>Mary Dzansi McPalm</i>	42
<i>Comfort Akosah</i>	42
2.12 Profile of Some Phenomenal Women in Music	43
<i>Amy Newman</i>	44
<i>Bernice Offei</i>	45
<i>Mary Ghansah-Newman</i>	46
<i>Tagoe Sisters</i>	46

<i>Daughters of Glorious Jesus</i>	47
2.13 How Women could be helped.....	47
<i>The Purpose of Education</i>	48
2.13 Women’s Contribution to the Development of Popular Music as a Function of Policy	51
2.14 The Nature of Policy	51
2.15 Classification of Policies.....	53
Distributive policy.....	53
Redistributive policy.....	53
Regulatory policy	55
2.16 Rewards.....	56
2.17 The Implementation Stage.....	58
2.18 Summary of the Literature Review	60
CHAPTER THREE	62
METHODOLOGY	62
3.0 Introduction.....	62
3.1 Research Design.....	62
3.2 Population	62
3.3 Sample and Sampling Technique	64
3.4 Research Instruments.....	65
3.5 Piloting	66
3.6 Data Collection Procedure	66
3.7 Data Analyses.....	67

CHAPTER FOUR.....	68
4.0 Introduction.....	68
4.1 Biographic Data	69
4.2 Famous Popular Artistes	77
4.3 Evaluation of Output of Female Artistes	79
4.4 Biases and Misconceptions.....	81
4.5 The Desired Interventions/Policies to be put in Place	84
4.6 Deviancy among Female Pop Artistes	86
4.7 What the Society Needs to Do	88
4.8 Purposive Reliance Information.....	91
CHAPTER FIVE	97
SUMMARY, CONCLUSION AND RECOMMENDATIONS	97
5.0 Summary.....	97
5.1 Conclusions	99
5.2 Recommendations	100
REFERENCES	102
APPENDIX A.....	108
APPENDIX B.....	110
APPENDIX C	119

LIST OF TABLES

	Page
Table 1: Sex distribution of respondents.....	69
Table 2: Age of respondents.....	70
Table 3: Location of respondents.....	71
Table 4: Professional status.....	72
Table 6: Taste for music.....	74
Table 7: Popular artistes chosen by respondents.....	77
Table 8: Evaluation of output of female artistes.....	79
Table 9: Biases and misconceptions.....	82
Table 10: What the society dislikes.....	85
Table 11: Deviancy among female pop artistes.....	87
Table 12: What the society needs to do.....	91

ABSTRACT

This is a descriptive survey aimed at evaluating independently, the contribution of women as regards the development of popular music in Ghana. The purpose is to highlight the fact that women cannot be sidelined in our socio-economic advancement. It seeks to disabuse the minds of people about gender stereotyping and disparities and rather encourage women to come out of their shells and move into prominence in all facets of life. The study makes use of the administration of questionnaire to eighty respondents and interviews with five selected women musicians to address the issue. The questionnaires were the Likert scale type of ratings and the statistics used for the analysis were the frequency, mean and percentages to address the research questions. It is envisaged that the findings of the study will beef up the efforts of many concerned people in the campaign towards the emancipation of women in Ghana. It will create the awareness that women, indeed, need to be considered when national issues are raised and heroes and heroines are honoured. This desire for women to come out of their shells should not be seen as a casual request but treated as a persistent demand. It is still incumbent on society to alter its philosophy, assumptions and practices about women and their roles in life.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

It is an undeniable fact that music is part of our cultural heritage. It is an aspect of our culture which serves as a powerful tool for national development. In contemporary Ghana, many popular musical types have emerged aside the traditional highlife. Some of these are hip-hop, hip-life and *azonto*. Popular music in Ghana has gained roots and serves as an avenue of employment for many musicians. It can be seen that participation of women in the development of popular music is on a low profile even though there are some women who by their own endeavour have ventured into the area. They have tried and are still striving to contribute their quota towards the development and enhancement of popular music in the country. The unfortunate development is that much is said and known of the men in this discipline while little or nothing is said about the women in this enterprise. For instance, in the Daily Graphic newspaper edition of Thursday, March 10, 2011 it was glaringly reported “Thirty-four (34) women receive recognition” and out of the lot honoured in the various sectors of socio-economic life, the area of music was left out (pg. 16). The question that the researcher asks is that are there no women who have made inroads in the area of music and dance to have merited societal recognition?

In traditional circles, women have played roles as cantors in music while instrumentation has been dominated by men. It is the result of some of the biases held against women. Nketia (1975, p.11) It is believed that the traditional drums have been idolized and women are seen as impure to handle them. Of course, things have taken a

new turn in this ever changing world of globalization and women are clearly demonstrating that given the chance, they can rub shoulders with their male partners. They have proved their worth as chief executives, heads of institutions and political offices. Ghanaian women, in addition, are now taking leadership roles in religion, business, and law. This should send right signals or impulses to the broader society that women have the flare and capacity to excel in areas hitherto seen as the preserve of men.

Women have really been pushed towards the peripheries in the area of popular music in Ghana. It is therefore the hope and vision of the researcher that this study will contribute to the efforts to discover why women are not much heard of in popular music and also unearth the progress they have made towards the development of popular music in Ghana. The researcher is of the view that all persons in the social set up must be helped to develop the desirable competences to meet the challenges of this world which is in a constant state of flux. The women musicians selected for the study have been keenly involved in popular music in Ghana and their status or recognition can form the basis of my argument seen below. Popular music should be seen as an important subject for discussion since it is a decent and profitable way to fame, popularity and job placement.

1.1 Status of Women

Religion and sociology attest to the fact that, the world is a place of contrasts in which we have the opposite or the other side of everything. The holy books like the bible give vivid accounts of creation and precisely in Genesis 1:27, the statement is made that the maker made both males and females in human and plant lives. This was done as the sages assert to ensure balance, harmony and the perpetuation of all species of life. The Christian bible goes on to stipulate that the woman is supposed to be a help mate for the

man (Genesis 2:20). This statement connotes that any alienation of women in life is a breach of the divine law and order and makes the operations of the systems of life incomplete.

From the religious and scientific points of view, women constitute the other side of the brand of creatures referred to as homo sapiens. What makes the difference and has become the point of contention are the anatomical structures of the two which bring into play, males and females as being different in form or status. Sex or gender aside, all other features and qualities are basic to each other or cross gender. This is to emphasize that aside sex; no other human qualities are so gender specific for one group to subjugate the other. Unfortunately, society has its own biases which militate against the full realization of the potentials of femininity. It is in this regard that Pereira (2007, p. 25) opined that, in the male dominated context of university departments and faculties, women's ability to raise policy issue may be as likely to be a function of the support they get from gender-sensitive men in strategic positions than as it is of a reliance on women alone.

It is however very encouraging that the trend has caught the attention of concerned people all over the world. Pereira (2007, p.16) again reports that a diverse range of global policy initiatives has supported women's capacity to organize around policy issues at micro and macro levels. This is with the objective of addressing the increasing disparities evident in the living conditions of women and men. Some examples are the United Nations Decade for Women declared from 1975 to 1985; the Nairobi Forward Looking Strategies of 1985 which was meant to accelerate women's advancement, and also the declaration at the International Conference on Human Rights in Vienna in 1993. There has also been the International Conference on population and

development in Cairo in 1995. To crown it was the well patronized and popularized Beijing conference on women which was also held in 1995.

These efforts to highlight and give international recognition to the emancipation and legitimacy of women have spurred on women to come out of their shells and co-ordinate efforts for total liberation from mental slavery. It is therefore up to the women themselves to realize the wind of change that is blowing globally so as to make hay while the sun shines. They have to rise up to the occasion and amplify their voices on issues of concern at all levels of the societal ladder.

1.2 Statement of the Problem

Discrimination against women is not an issue limited to Ghana alone but this cuts across all cultures and nations. Overworked, and under paid is an apt description of women throughout the world. Women's labour accounts for two-thirds of the world's work hours, yet they receive only 10% of the income and own less than one percent of the property (United Nations 1980, p. 7). The concern and interest of the researcher in this issue of discrimination against women is reiterated by Tiano (1987, p.10), that much of the earth's female population, particularly in the underdeveloped regions of Africa, Asia and Latin America remain poor and powerless.

Furthermore, the issue of globalization has brought in its trail, continuous changes in the cultural fabric of societies. Music which is an integral part of culture continues to play significant roles in the life of human societies as a result of its expressive and emotional characteristic.

Despite the great strides made in the acquisition of knowledge in science and technology to ensure social advancement, the Ghanaian society still stays glued to some obsolete cultures and misconceptions. The traditional society is male dominated and anything feminine is not regarded as serious but rather pushed towards the fringes of public interest. Males are seen as the people who matter and are encouraged to be more assuming. Leonard (2009, p.12) and Whiteley (2000, p.65) did not mince words when they said, the music industry is set up from the perspective of men. They echoed the view that marketing of artistes, the songs they sing and the persona the artistes employ are generally orchestrated by male representatives in order to fit the needs of the fans. Women by societal perception and stereotyping are expected to be humble, weak and submissive. They argue that as a result, most vital offices or positions have wrongly become the preserve of men most of whom in the long run are found wanting.

Again, the traditional society idolizes its institutions, structures and mechanisms and as such some musical instruments are not supposed to be played by females. Nketia (1975, pp. 26-57). They are considered as impure especially in the period of menstruation and it is seen as sacrilegious on the part of women to get near such idols. The canker had led to the unfortunate situation whereby in most cases, women look to their male counterparts for initiatives in pursuing goals and aspirations.

Another issue worth noting is the upsurge of profanity in music which is making decent minded people to shun the music of local artists who are principally males. The encouragement and infusion of the feminine touch will hopefully bring in grace, beauty and sanity in the proliferating industry. A lot has been said about renowned musicians like Kojo Antwi, Charles Kojo Fosu (Daddy Lumba), Nana Ampadu and others but on

national occasions to celebrate heroes, little is heard of the women who have ventured into the area of music, such as Akosua Agyapong, Lady Talata, Ewura Ama Badu, Asabea Cropper and Mzbel. The society is made of males and females and the adage that what is good for the goose is also good for the gander is a universally acknowledged fact and must be seen to be working in all facets of social life.

In Ghana there have been several incidences of gender disparities in all sectors of life. Issues regarding women are often played down and this gets worse when it comes to the field of music. Male artistes have had their field day and their image projected high above that of women in the music industry. It may be because those at the helm of affairs are males and operate in a society which has a lot of biases towards women (Leonard and Whiteley) [Amos and Power]. It is in this direction that the researcher sees it imperative to focus on women in the music culture in Ghana so that, as essential partners in the game of life, their roles could be made bare and their efforts appreciated to encourage others in our efforts towards the emancipation of women.

Women need to be recognized because there is the subtle and pronounced interplay of the capabilities and peculiarities of both male and females. It is unfortunate to find out from MUSIGA that out of one thousand, one hundred seventy-three (1,173) registered popular musicians as at June 2012, only ninety- nine (99) were women. Recognizing the impact of women would be a crucial help and so anything that could help build their confidence and boost their morale should not be disregarded.

1.3 Purpose of the Study

The study focused on how the roles of women in the popular music culture of Ghana could be made bare so that their effort would be appreciated in order to encourage other women in their effort to come out as popular artistes in the music industry. The study zoomed on the contributions of five artistes, namely: Awurama Badu, Asabea Cropper, Akosua Agyapong, Lady Talata and Mzbel.

1.4 Objectives of the Study

Specifically, the objectives of the study were to:

Assess the contribution of women in the popular music industry in Ghana.

Address the problems women encounter as they get involved in popular music in Ghana.

Find out the extent to which women can be empowered and strengthened to play dominant roles in the area of popular music in Ghana.

Discover and document new roles of women in the field of music.

1.5 Research Questions

The following research questions guided the study:

1. To what extent have women contributed to the growth and development of popular music in Ghana?
2. What socio-cultural problems do women encounter in their bid to pursue or participate in popular music?
3. How can women be empowered towards the development of popular music in Ghana?

1.6 Significance of the Study

This research work which focused on women in popular music would beef up efforts by many in the campaign towards the emancipation of women in Ghana. It will provide some essential pieces of information to people who are interested in the struggle of women towards fairness, equity and equality for both sexes. The study will surely enhance and support the global efforts to liberate women from subservience and mental slavery. It is also to create the awareness that women indeed, especially those in popular music, need to be considered when national issues are raised, and indeed, when heroes and heroines are being honoured. It is to state the fact that it is not in the area of politics and economics where people work to project the image of the nation but that music also matters.

The negative factors which bog down on the development of women have also been considered and the ultimate goal is that, men and the society as a whole would appreciate the contributions of females and give recognition to the efforts they make in our national life. This, of course, would give credence to our national motto of „freedom and justice“ and ensure balance, equity and sanity in our national life.

This study will document information that will be a supplementary source or resource material for all scholars in music and other related disciplines on women in popular music. This is to say that social scientists, music educators, ethnomusicologists and aestheticians will find this document very helpful and imperative when using multi-disciplinary approaches in researching into social material for social and educational issues. It will be an educational material for social studies, and citizenship education at the first and second cycle schools.

The study will bring to light the issue of how women could be helped to use music for job placement, national cohesion, personal development, fame and popularity. Furthermore, it will help create the awareness for the expediency by society to review its structures and rather create a sound and congenial environment that will transfer positive impulses to women at all levels to pursue ends that are noble and desirable. It will also provide a framework within which studies about women in general could be embarked upon and appreciated or further researched into.

1.7 Limitation

This study centred on women and their contribution towards the development of popular music in Ghana. It concentrated on five women artistes by name Ewura Ama Badu, Asabea Cropper, Akosua, Agyepong, Lady Talata, and Mzbel an exercise involving all the other artistes would have been helpful to make the inferences very representative of the population.

The personalities interviewed were women and it cannot be ruled out that their impressions and contribution bore some elements of subjectivity. Much was based on observations so it cannot be said that the findings could be applied at random in other departments. The ultimate goal was to find a way forward for policies which are women friendly to be put into action.

1.8 Organization of the Study

The first chapter deals with the background of the study and attention is focused on cultural perception and institutions which limit the ultimate development of women. It embodies the statement of the problem and purpose and objectives of the study, as well as

the research questions and significance of the study. The limitations to the study have also been given in this first chapter. In chapter two, the emphasis is on literature review which highlights what other scholars have previously said about the topic under study. Meanings of some concepts used have also been expatiated. An attempt is also made to touch on the issue of total quality in services as a basis for the theoretical framework. The third chapter is on methodology and insight is given to the research design, population sample, and the sampling technique, instrument for the collection of data, the process of data collection and how they were analyzed. Chapter four deals with the results, the findings and discussions of the analysis. The conclusions were drawn and summary made at the fifth chapter which ended with the recommendations.



CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The picture of the research trend on gender biases against women in the development of popular music in Ghana can be glimpsed from the review below. The background of this research is conceived in terms of showing the contribution women have made in the development of music in Ghana and the biases against them. Nonetheless, it has generated much concern among researchers such as Dolphyne (1991), Anyidoho (2008) and others who have focused directly and indirectly on the subject.

In this chapter, an attempt is made to present a systematic and selective review of various related literature under the following sub-headings:

- Theoretical Framework: Growth and Development
- Total Quality in Services
- What is music?
- The Role of Music
- Popular Music
- Gender Disparities
- Societal Perceptions about Popular Music
- Accountability and Trust
- Stereotyping
- Biographies and Contributions of the Selected Women

- Women Music Educators
- Profile of other Phenomenal Women in Music
- How Women could be helped
- Education
- Women's Contribution as a Function of Policy
- Summary of the Literature Review

2.1 Theoretical Framework

Growth and Development

Growth in its simple term connotes increase which could be seen in the area, volume, mass, quantity and intensity of a system or phenomenon. Both living and non-living things in one way or the other grow and the common attribute is the increase in the magnitude of the dimension used for the assessment. There are varied criteria to assess growth which may not be applicable to all issues. The Encyclopedia Britannica (p. 968) states that it makes evident however that what is designated generally as growth is an aspect of diverse phenomena rather than a unitary phenomenon in and of itself. It is because of this that particular dimensions or frameworks have been chosen or abstracted for analyses in this write up. This process of growth involves anything, effort, strategy and others that increases output in the process of production.

Development: This is closely related with growth and similarly connotes the act of increasing, becoming larger or complex. The process of development brings about the possibility of improvement in status. The Encyclopaedia Britannica (p. 968) states that it involves effort towards the transformation of the organization or system in the direction of quality, improvement in the product and the human and material resources. A nation or

an organization is said to be on the path of development when its resources have been put into full productive use and the application of just principles in all spheres of endeavours. This results in the increase of living conditions of the people within the set up.

2.2 Total Quality in Services

The researcher considers it appropriate in evaluating the role of women in popular music to use some index of growth that could help in making judgment. In this direction, quality management in services is seen as acceptable so that a performance measuring criterion is used to evaluate the contribution of women in popular music. This could help in the short and long run to design strategies to help them obtain a better deal from the society. Wong Wai Kin (1997, p. 110) made a claim that more than 95% of customers claimed that service quality of a store is the most important factor that will determine whether she will buy in that store. So the services rendered by a person need to meet the taste of the consumers. Service quality is the extent to which a thing or an experience meets a need, solves a problem or adds value for the customer (Albrecht 1966, p.79). Since popular music provides an avenue for employment, fame and popularity, identifiable dimensions must be in place to make the needed assessment and judgment. By making comparisons, one could arrive at a decision whether performances are impressive or otherwise.

Music as an element of the arts makes it difficult for its attributes to be quantified. For example, its emotive qualities cannot be quantified; what quantity and quality of joy, sorrow, love and many more that it seeks to project cannot be measured. As an aspect of the humanities, music touches on the inner person and does not lend itself to statistical reports of achievement.

The extent of joy, sorrow, morality, etc, that the songs project cannot be measured with graphs and charts. These are all individual experiences subjected to diverse rating by the people who consume the music. You cannot get an individual to claim that he got a gallon of joy from a piece of music. The popular music field or enterprise is a blend of male and female contributors and so due recognition to the proponents is not an optional extra, but part of what should be done for a major breakthrough to be got.

These notwithstanding, Garvin (1988 p 70) has some dimensions for quality management that could be used to evaluate the impact made by women in the field of popular music. His “performance measuring criterion” is on quality management in profit making service organizations in which popular music could be placed. He gives eight dimensions which could be applied to make the assessment in this case study. He opined that quality could be ascertained from the point of view of performance, features, reliability, conformance, durability, serviceability, aesthetics and perceived quality.

Performance: Garvin stated that for material products like car, identifiable traits like acceleration, cruising speed and comfort are all measurable and could be rated or ranked objectively. Overall ranking however, are more difficult to develop especially when they involve benefits that would not be worthy for every customer as a result of tastes and subjective leanings.

Features: These to him are the secondary aspects of performance. They constitute the “bells and whither of products, service or characteristics which supplement their basic functions. These features involve objective and measurable attributes individuals need but prejudices affect their translation into quality differences.

Reliability: This dimension reflects the probability of a product malfunctioning or failing within a specified period of time. Among the common measures of reliability are the mean times of first failures. These measures require a produce or service to be in use for a specified period and are more relevant to durable goods than to products or services that are consumed instantly.

Golafshani (2003 p17) also adds that reliability relates to consistency in research findings. Some researchers feel that if quality is going to be considered as the most important test of qualitative studies then reliability must be considered. This can be done by detailing all the contexts of their observations by beginning with short notes taken initially when entering a certain and then expanding upon their notes as on as the field session is completed (Silverman 2006 p12) when considering observational field notes as well as interview questions of reliability rest in attempting to show that a research project presents an accurate and consistent explanation of a phenomenon. (Loftland Snow, Underson and Loftland 2006).

Conformance: This is the degree to which product's design and operational characteristics meet established standards. The two most common criteria of failure in conformance are defect rates in the factory, when the product is in the hands of the customer and the incidences of service call. These measures of conformance neglect other deviations from standards like misspelled labels and shoddy construction that do not lead to services or repairs. This is also termed generalizability which refers to how research finding are applied across various settings, People and times (Johnson 1997).

Durability: This is a measure of product life and has both economic and technical dimensions. Technically, durability can be defined as the amount of use one gets from a

product before it deteriorates. Alternatively, it may be defined as the amount of use one gets from a product before it breaks down and replacement becomes preferable to continuous repairs.

Serviceability: This refers to the speed, courtesy, competence and the ease of repairs. Consumers are concerned not only about the product breaking down, but also about the time before service is restored; the timeliness in which service appointments are kept, the nature of the dealings with the service personnel and the frequency with which service calls or repairs fail to correct outstanding problems. In such cases, other problems are not immediately resolved and complaints are filed, a company's complaint handling procedures are also likely to affect customers' ultimate evaluation of products and service quality.

Aesthetics: This is a subjective dimension of quality because – one man's meat is another man's poison as the adage goes. How a product looks, feels, sounds, tastes or smells is a matter of personal judgment, choice and reflection of individual preferences. On this dimension of quality, it may be difficult to please everybody.

Perceived quality: Consumers do not have complete information about a product or service attributes; indirect measures may be their only basis of their choice of company brands. A product's durability can seldom be observed directly. It might be usually inferred from various tangible and intangible aspects of the product. In such circumstances, images, advertising and brand names may be used. Inferences about quality rather than the reality itself can be crucial. Each dimension is self-contained and distinct. A product or service can be ranked highly on one dimension while rated low on another.

However, in many cases, the dimensions are inter-related. An improvement in one may be achieved at the expense of another while two dimensions such as reliability and conformance may benefit each other. As multiple dimensions allow for multiple strategies, quality, competition becomes vastly more complex.

So by Garvin's module, it would be assessed whether the female artistes in focus have demonstrated feats and actions worthy of the criteria named by performance. It would be unravelled whether there are peculiar traits in musical products which stand out as outstanding features and in the long and short-run, if their products are reliable, in conformance, durable, improved upon, have their aesthetic values or appealing qualities and how the broader society sees them in everyday life.

2.3 What is music?

The advanced learner's English dictionary (Collins Cobuild fourth edition, 2003) defines music as the pattern of sounds produced by people singing or playing instruments. It is one of the essential elements of culture and made or created in social contexts to meet the tastes and needs of consumers. To Von Gluck (2011, p.43) music is not merely an art to please the ear but a powerful means of moving the heart and exciting feelings. Emotions such as joy, sorrow, peace, anger and fatigue can be highly influenced by music in several ways Kinnicki (2001, p. 65) reaffirmed this essence of music by stating that it is the art of pleasing the ear, touching the heart, exciting the intellect to agreeable activity and enhancing the imagination with a variety of ideas. Colles (1968, p. 19) summed it up that music is a higher revelation than wisdom and philosophy.

The shorter Oxford English Dictionary, (1933, volum p.1300) says that music is one of the fine arts which is concerned with the combination of sounds with a view to

beauty of form and the expression of thought or feeling; also the science of the laws or principles by which this art is regulated. Gillesple (1968, p.5) rightly asserted that obviously, there is no one absolute definition of music, because music is such a personal experience; a quality to be grateful for in our mass-production age for each listener draws a different benefit from it. There is nothing to see or grasp while listening to music; the imagination has complete freedom to create for the listener whatever his natural sensibilities require. No wonder music is difficult to define.

2.4 The Role of Music

According to Nketia, (1974, p.45) music in the African sense has four main objectives which are:-

- To help the individual to enjoy the music of his culture.
- To seek the active participation of the individual in music as a form of social activity or community expression.
- To fit the individual for a special role he has to assume in the community such as a praise singer or an instrumentalist.
- To give the individual some basis for some limited profession for some economic use as seen in itinerant minstrels.

Furthermore, Nett (1973, p. 46) in listing some eight features of African music made it clear that there is a close relationship between language and music. Africans use music and dance as a medium through which aspect of social life may be expressed. So did Nketia (1974, p. 42) state that these may include the dogma of cults which express the relationship between the gods and man. They also make some allusions to historical

events. The Fante ethnic group for example recalls the history of their three leaders *Oburumankoma*, *Odapagyan* and *Oson* when they sing their song of inspiration which is similarly titled in *asafo* music. Precisely speaking, African music is a reliable source of historical data. Still on Nketia, music is a means of bringing about emotional conditions necessary for the active participation in the activities of public worship; it is a means of stimulating the media of the gods into action and of keeping them in a state of ecstasy until the mission of the gods is fulfilled. The question could therefore be posed that if the spirit beings are greatly moved by the music of the physical and mortal, then how much less the earthly beings will be influenced by the music around them. He ended this point by saying that though music could in itself constitute the means of worship, it has to be generally combined with language, ritual and movement to provide the desirable ends in public worship and other activities. It could be inferred from this statement that in all social contexts, the effect that are got in worship could also be heard in music based on the language, ritual and movements. Indeed, many writers and musicologists acknowledge that the African musical culture is very participatory and referred to as music of the dance. This has the capacity to put the consumers in diverse states of mind and emotions.

Duodu (1980, p.19) states that singing and symbolic movements in music have specific meanings to throw light on objects and personalities. He goes on that philosophical utterances and ideas that are difficult or risky to proclaim verbally, could be embodied in symbolic dance movements and well communicated to the audience and consumers. For example

To eye someone askance or squint at him is considered an insult.

A dancer who stops dancing, focuses on a person and gives a light brush of the right foot is saying that “I regard you as a chicken or brush you off as a nonentity”.

A dancer continued blinking of the eye is a romantic invitation.

What is being stressed here is that African music and dance serve some specific purposes which could be positive or negative. By current or contemporary trends in a free and democratic African environment, provocative and profane music have become the order of the day. This could vindicate the European missionaries’ rebuff of African music which they saw as sacrilegious and unacceptable in the early churches Darkwa (1974, p.56).

Copland (1957, p.10) throws more light on the importance of the composer or artists when he asserted that as you enjoy music, you are listening to an individual with his own special personality. For your composer to be of any value must have his own personality. It may be of greater or lesser importance but, in the case of significant music, it will always mirror that personality. No composer can write into his music a value that he or she does not possess as a person.

2.5 Popular Music

Popular music is the contemporary brand of music which is a fusion of African and foreign elements Manoff (1982, p.112). It could therefore be said that we have the art and popular types of music with clear and distinct features. These types are made and consumed by both sexes but traditional traits and biases prescribe certain gender roles which give cause for concern. The Ghanaian society can be easily described as male dominating and as such, women are often relegated into the background on most

occasions and in many areas of life. Manoff (1982, p.109) defines popular music as music enjoyed by the masses, but created by professional musician and often in the urban setting. He continues to make the following generalization of the features of popular music as general characteristics of the folk-popular tradition:

The music is created for the public at large. These traditions have remained close to the basic musical impulses being song, dance and drumming. Spontaneous impact is favored over abstract or intellectualized qualities. Although notation is sometimes utilized, it is not usually central to the musical practices.

2.6 Gender Disparities

As already stated at the beginning of this chapter, Ghanaian societies are fraught with practices which are not in the interest of women or females. It is an issue that is cross-cultural and as stated by Ostergaard (1994, p. 15), gender divisions are not fixed biology, but constitute an aspect of the wider social division of labour and this in turn is rooted in the condition of the production and reproduction and reinforced by the cultural, religious and ideological systems prevailing in the society. Ostergaard argues that they often take the form of male dominance and female subordination. These unhelpful practices have been deeply embedded in our cultural fabric and have even been classified as taboo (Collins Gem English Dictionary). Those taboos are prohibitions or forbidden acts by the society which are meant to hold excesses in check. It is however interesting to note that some of these taboos in this modern age have outlived their usefulness. They are based on superstitious beliefs most of which are not tenable in this changing world of science and technology. Those that are based on traditional religion are at variance with

the rules and ethics of the other forms of religion often resulting in misunderstandings, conflicts and clashes, Nketia (1986, p.10).

It is quite heart warming that, efforts are now on course to remove such barriers on the global front to bring gender friendly reforms. There have been worldwide conferences and seminars held at regional and international levels all over the world like the African Union 2009, Beijing Conference 1995, and Office of the Status of Women, South Africa 2000, and Republic of Ghana 1996 which afford women the opportunity to identify, discuss and find ways of removing the obstacles that had been and still were impeding women's emancipation and their full integration into the economic, social and political lives of their various countries (Dolphyne 1991, p. 35). Dolphyne (1991, p. 56) went on to state emphatically that „only sustained and systematic education will help achieve the results that everybody at the conference desires“. Standing (1985, p. 29) adds to this by saying that in employment, the highly uneven distribution of the sexes within all sectors of the labour force and the tendency in most countries for women to be located in lower paid and less skilled jobs, suggests that gender is a major variable in determining labour market placement. All things point to a basic fact that women all over the world have to wake up and co-ordinate their efforts to fight the injustices and inequalities to which society has subjected them over the years.

An area in which these imbalances occur in Ghana is that of marriage. It is a union that joins the families of the two partners together; without their consent, such a marriage is devoid of the legal and social recognition. All the same there is the practice of early or child marriage or betrothals which contravenes the ideals and principles of human rights. The universally acknowledged rule is that marriage must be with the

consent of the intending spouse but in such cases, some young girls are given into marriage at tender ages to elderly men. Thus, they go into marriage long before they become physically and emotionally mature for such an encounter. By these obsolete practices, the man assumes financial commitment for the care and up keep of the girl and at puberty. The man decides when the girl should be taken to his house for marriage. (Dolphyne 1991, p.30). The connotations are that she may have to withdraw from school and as such terminate her formal education.

By this, the liberty of the girl is traded-off and she either has to succumb to the demands of the marital contract or chose the option of eloping or leaving the marital home. As they relocate at the urban centers without the foundation needed for life they end up as street girls who offer sex or do menial jobs for survival (Dolphyne 1991 p. 31). This certainly is a contravention of the „United Nation Convention on the Elimination of all Forms of Discrimination“ which ensure for both sexes that the same right to freely choose a spouse and to enter into marriage only with their free and full consent (UNICEFD, Article 16, 1b 2009, p. 3).

Still, with marriage is the payment of the bride price or wealth by the male partner as the token for the contract. Some of these are heavy in the forms of cattle, huge sums of money and the intention is to symbolize the worth of the woman to the husband. The irony is that such things would have to be refunded if the woman finds the marriage unpleasant and seeks a divorce. As a result she may be intimidated to stay in a marriage found detectable because of her inability to return the bride price (Dolphyne 1991, p. 25).

Similarly, Dolphyne (1991, p. 35) draws attention to another problem in the male dominated Ghanaian society. She observes that the Ghanaian society makes room for

polygamy in which men have the right to marry more than one woman. This leads to rivalries between half siblings and these co-wives, and a lot of women have suffered mental and emotional disorders.

She writes that another objectionable practice is that of widowhood. On the causal level, it is a rite meant for any of the two married partners when the other dies. But unfortunately women are rather at the receiving end and are expected to purge themselves of the ill-luck that has led to the death of the partners. The woman must be subjected to some amount of discomfort (p.23). This is one of the practices that clearly show the inequality between the sexes. The men are left off the hook while the women become responsible for the death of their husbands. The bereaved women are made to go through some inhumane rites purportedly done to drive off evil influences especially the ghost of the dead from haunting the living partner.

Finally, another surmountable injustice to women in Ghana is the *trokosi* system. This is a form of panyering in which human beings are traded off to defray debts. The *trokosi* is a female slave camp where innocent young females are sent to appease the wrongs of relatives. Dolphyne (1991, p. 23) There they lose their freedom and live at the mercy of the juju priests at the shrines. These off-sets the claim that women's potential for productivity is part of the human resource base of any society and should be dealt with by bringing women into the mainstream of economic development (World Bank 1989).

These are a few of such incidences or practices militating against the desire to enhance the status of women in the society. They are a force to reckon with and I totally agree with Ostergaard (1994, p. 40) when he points out that the women in development

movement, whether in the scientific, political or popular form have definitely drawn the world's attention to the fact that women represent powerful human resources to development, that unnoticed, they perform the major part of the world's labour and they do so under very underprivileged conditions.

2.7 Societal Perceptions about Popular Music

The contemporary society or more precisely the world has almost become a controversial arena in which cherished values are no longer pursued. Purity and godliness among others that are the dominant values have lost their impact and significance and what is pertaining are perversions. The things that are seen and heard have become so polluted that popular music has become associated with profanity and ends undesirable. The music of the modern time in Ghana is seen as provocative, bawdy or suggestively profane and as such, the music makers are generally seen as the perpetrator of things unwholesome. To the moralists or puritans to be in popular music is to project yourself as agent of things abominable.

Curwin and Mendler (1988, p. 15) have pointed out that the most popular shows on the audio-visual media of which music constitutes a prominent and popular aspect, glamorize and glorify anti-authority protagonists as people who behave responsibly; thus, sending wrong signals with damaging effects on those who are in the area of popular music. The society as a whole is fraught with lawlessness and unacceptable behaviours and those caught in this web are often seen in music as producers or consumers of such people. They often become deviants and detach themselves from those ends cherished by the broader society. The popular music hits are full of complex or sophisticated rhythms which are articulated in bodily movements in a way that puts the consumer in a crazy or

sexual frame of mind. This has therefore dented the image of the popular music makers. Their image as perceived by the society continues to be seen as questionable. Some makers of popular music at the global front such as Michael Jackson of the U.S.A., Fela Ransome Kuti of Nigeria, to mention a few, had been seen as chaotic. They on most occasions get out of order and their fate becomes a contrast to the love people have for their musical product.

But by the conduct of many popular musicians, society frowns on people who enter the area and more especially the females because they become tagged as partners of deviancy as opposed to their role of trust provider, a sense of regularity, order and stability to their everyday activities. This has become the dilemma of females in popular music. When trust is breached, people are made uncomfortable, angry, anxious and bewildered.

2.8 Accountability and Trust

Society is very dynamic and one major factor which encourages people to offer their best is how they are perceived or recognized by the general populace. These include the opinion leaders, colleagues and the young and old. Every individual who wishes to be seen as a person of merit and good image must project the right image to whip up public interest and acceptability. Values such as enthusiasm, dedication, devotion, trust and faith are essential qualities needed to be admired. Music makers need to project such qualities to erase the doubts and biases that are shown towards their trade and profession. There is the need for artistes to strive for enhanced public recognition and anything less than this cannot be the best or the real thing. Parson (1969, p. 63) is of the view that alongside alienation and powerlessness is a loss of trust. He defines trust as that charge or duty

imposed in faith as a condition of a relationship. Trust is indeed a relationship that has to do with expectations being met. In other words, it is the security that deviance will not occur.

Inextricably linked with trust is the phenomenon of accountability. It is the situation of being responsible to someone for some purposes. It is an excellent ingredient in life and the key to higher achievement. Wicks, Bannerman and Jones (1999, p.144) also define trust as the reciprocal faith in others intentions and behaviour which Krietner and Kinnicks (2001, p.79) assert that when there is trust, we become more disposal to reciprocate by trusting them more.

It is a fact that human beings distrust those whose actions appear to violate our trust. In plain truth, the act of trusting others carries with it the inherent risk of betrayal which is a stab in the back and needs to be avoided if society is to exist in perfect harmony. As regards the status of women in the Ghanaian society, trust is at low ebb and a basis for the discrimination against women. This is emphasized by Welch (1993, p.6) that trust is very powerful in the act of co-operation. People will not do their best unless they believe that they will be treated fairly; that there will not be cronyism and everybody has a fair deal. The only way to create that kind of trust is by laying out your values and walking the talk. You ought to do what you say you will do consistently. So if society thinks about equity and gender balance, then there is the need for practical demonstration of ample recognition for the contributions of women.

Kreitner and Kinicki (2001, p. 89) gave these vital social indicators as a guideline to the building and maintenance of trust.

Communication: Keeping the organization and stakeholders informed by explaining policy decisions and providing feedback. There is the need to be candid about your problems and limitations and also always tell the truth.

Support: Be available and approachable. Provide help, advice, coaching and support for the ideas of team members.

Respect: This is delegation in the form of real decision making; authority is the most important expression of managerial respect. In fact, listening to the ideas of others is a close second.

Fairness: Be quick to give credit and recognition to those who deserve it. Make sure that all performance appraisals and evolutions are objective, impartial and devoid of biases.

Predictability: Be consistent and predictable in your dealings with others. Keep both expressed and implied promises.

Enhance your credibility by demonstrating good business sense, technical ability and professionalism.

It must be noted that trust needs to be earned because it cannot be demanded. It is one of the values of life which propel people into growth, development and glory. If a person is not shown any measure of trust, he or she becomes so reluctant to be open and honest. Efforts need to be in the society to win the trust of all members especially women, who are in the majority in Ghana (Showbiz 2010). It is clear that empowerment is not possible without trust so in social life, women as essential partners need security for their talents and capabilities to be harnessed and developed. The sages assert that to know each other and to make use of each other create security and harmony. Nothing suppresses our powers more than the consciousness that nobody loves us (Lindhoj 1985,

p. 13). Lindhoj wrote that there should not be any disappointments and betrayals to encourage the individual to express herself with the hope that, she will be helped and supported because “trust is to be absolutely certain that another person will help and support you if you get into difficulties”. So for women to express themselves efficiently and effectively, it should be seen that if trust is not reciprocated by positive changes, reactions and the feeling of acceptance, it generates into fear and mistrust. There must be practical demonstration of healthy attitudes in social life to inspire gender parity and trust so as to enable women to do their best.

2.9 Stereotyping

From the forgoing, it could be deduced that a major obstacle to the emancipation of women and precisely in the discipline of popular music is that of stereotyping. The concept is used metaphorically and defined in the American Peoples Encyclopaedia (page 308) as one of the two kinds of plates used for the duplication of printing forms, the other being the electrotype. The Collins Gem English Dictionary defines it as a standardized idea of a type of a person or a thing. This is what is militating against the enhancement of the status of women especially in the area of music. Because gender is a product of socialization achieved through cultural means, and is all around us at all the time, we have developed expectations for gender roles. (West and Zimmerman 1987, p. 23). As a result, perceptions of what it takes to be male or female in society translates into music (Whitely 2010; Reynolds and Press 1985; Koskof 1987; Firth and McRobbie, 1979).

Strong (2011, p. 400) reinforces this by stating clearly that historians searching the past for evidences about women have confronted again and again the phenomenon of women’s invisibility. He stressed that women were inactive or absent from events that

made history, but that they have been systematically left out of the official record. That in the evaluation of what is important, of what matters to the present in the past, women as individuals or as a definable group merely receive attention.

The resultant effect is that, more often than not, the female musicians cannot be themselves. Again Gillis et. al. (2004, p. 21) and Koskoff (1987, p. 54) add to this issue that because cultural feminism suggests that women and men occupy separate spheres within society, and that they are part of two different yet complimentary aspect of cultural life, many of their works are considered feminist and feminine. Bienik (2011, p. 12) states that even female fans of feminine artistes are attracted to their music based on a combination of the lyrics, activism and feminist messages but Harris (1998, p. 3), adds that, the authentic voices of fans themselves are rarely heard. Leonard (2009, p.32) and Whiteley (2000, p.6) agree that the music industry is set up from the perspective of man. That the marketing of artistes, the songs they sing and the persona the artistes take, are generally orchestrated by male representatives in order to fit the need of fans. Sturges (2009, p.12) was on hand to comment that “in my 13 years writing about music, I found myself overwhelmingly outnumbered by men in both print and at music events from gigs and show cases to music conferences. Although the male-female ratio has improved among music writers in recent years, the most cursory glance at almost any music publication, particularly heritage rock magazines such as Mojo and Uncut, reveal that male writers still significantly out number females”. The implication seems to be that, the female audiences for rock concerts from Lily Allen to Lou Reed very clearly illustrates otherwise.

Macade (2011, p. 35) also did not mince words when she frankly criticized that attitude of some female artistes like Madonna whom she opined, ruined popular music for women. She used shock-porn to make us notice her, perhaps because she knew that her talent and looks alone could never hold out attention. She stripped off, simulated sex acts and canoodled with half-naked Christ figure. That music took a back seat of what Madonna was doing with her body. The books, videos and stage shows were what made her famous. The hardcore sexualization of female pop artistes had started because of her ilk, it is almost impossible for a girl to make music these days without being forced to get her kit off. This has been a move in the wrong direction and Macade concluded by stating emphatically that until female artistes free themselves from Madonna's legacy of sleazy sex and shock-porn, the decent artistes such as Kate Bushes, Annie Lennoxes or Suzanne Vegas of the future will find it very difficult than ever to break through and to keep their clothes on while they are doing it.

Anyidoho (2008, p.18) also asserts that in July 2008, a workshop organised by the Pathways Team with popular musicians, disc jockeys and radio presenters on their songs analyses, reinforced these biases. It was clear that many of the songs presented women in negative ways. For example, they are projected as sex objects, witches, greedy and exploitative. Where woman were presented in a positive way, it was only in the stereotypical manner as mothers and wives.

To cut a long story short, Ampofo (2012, p.2) has this to say: "Last week's Ivor Novello awards saw the first female nominee in 13 years for the best original film score. Helene Muddiman who wrote the sound track went home empty handed meaning that prize has still not yet been won by a female". Sturges (2009, p.13) crowns it all that the

issue of family life is one that frequently raises its head when it comes to women in the workplace. In an ideal world, the issues of balancing work with child care would be just applicable to men as it is to women. Unfortunately, with women still taking on more of the parental responsibility, the evidence suggests that the music industry makes it especially hard for women to maintain their careers and raise a family.

People see loneliness in terms of being single as one female stereotype. For instance, Harvard lecturer, Olivia Fox Cabane notes that the strong perception that powerful women are intimidating to men and will need to sacrifice their personal lives may stop women from going after power. Even those women, who are not interested in marrying, face harsh judgments. Men get to be “bachelors” while women are reduced to “spinsters” and “old-maids.” In fact, when Janet Napolitano was nominated Secretary of Homeland Security, critics said her being single would allow her to “spend more time on the job.”

2.10 The Biographies and Contributions of the Five Selected Women

Awura Ama Badu

Awura Ama Badu became popular in the 1980s with the release of the classic *Medɔfo Adaada Me* (My love has deceived me). Like many other musicians her talent was identified in her childhood. She started singing early even while she was at school. At the advanced level of her education in the 1970s, her school's results were cancelled. While waiting to re-write the examination, she worked as a nursing assistant. After having all her four children, she joined the Ghana Police Service. She started the police service as a typist at the rank of typist grade two. She later joined the Police Band when they needed fresh members. She therefore combined both duties as a typist and a singer.

With the combined duties being so heckling for her, she was asked to choose from the two due to the fact that one cannot take up two different schedules in the Police service and so she resigned from the Police Service and engaged herself as a full time musician. She however continued to play with the Police Band and described her days with the band as phenomenal because according to her some of her best songs were produced during that period. This is indeed true because her songs produced during that era still pull crowd whenever they are played even in these contemporary times. The themes of her songs were drawn from everyday incidents and experiences in life. Above all, she savoured travelling around the world and associated fame that went with being a musician.

Awura Ama Badu believes that contemporary music is not better than or inferior to old time music and that music being produced now. It is simply a development of a new genre. She is, however, of the view that Ghanaian music could be better if younger generation will learn from the past and the older ones and build on their songs. She also recommends a re-making of old songs so that they could appeal to younger generation. This notion she holds explains why she did a remix of her songs with Omanhene Pozo in 2000. Some of her works are the following *Medɔfo adaadaa me*, *Obaatan refre ne mma*, *Kom kom na mye*, (Refer to her picture with the researcher in appendix A).

Asabea Cropper

Like many a genius, queen Asabea was born and trained in a spiritually humble and family home. She was educated in Ghana where she was born. Blazing with talents and unique voice in her youthful exuberance, she remarkably made a lead singer debut in music with a professional Crymara Band in the Republic of Togo after she was prepared

to enter the music world by her brother and mentor - Africa's Ace Bass Guitarist and arranger, the *Kenteman* inspired by world renowned classic Highlife music pioneers and exponents like E. K. Nyame, Dr. Koo Nimo, Nana Ampadu, Joe Nkansah, to mention but few. Queen Asabea later played with Sweet Talks Band and Black Hustlers Band all of Ghana. (Refer to appendix A for her picture).

As an African Queen, Asabea's ability to sing in all facets of world music and classics, including popular hits by Marian Makeba (whom she calls mother), Aretha Franklin, Carol King, Chaka Khan, The Staple singers etc with an insurmountable precision through her captivating voice has indispensably established her already, as Ghana and Africa's music ambassador.

In 1982, Queen Asabea was discovered by a prominent music producer, Mr. Daniel Cuxac of Disco Stock International in Cote D'voire. It was Cuxac who recorded and produced Asabea's first hit album *Wamaya* which was declared „*The record of the year 1985*’ in Ghana. Queen Asabea was crowned the ECRAAG FLAGSTAR, the highest award of the Arts and Culture and Music in Ghana. In the Cote D'voire (Ivory Coast) where she was then based, Asabea was crowned „*LAREINE DU HIGHLIFE*’ (THE QUEEN OF HIGHLIFE). She has about thirty-eight albums to her credit. PEACE AND LOVE 2000 is one of them.

She has won many awards through her musical career. In her home town, Odumase Krobo of Ghana, Asabea was honoured the queen mother, Manya Mamle Okleyo of Manya Krobo Traditional year during the annual festival of chiefs and people of Manya Krobo. The Yilo Krobo traditional Council of Ghana also awarded her Civil Division Officer, which is the highest award of the Yilo Krobo Traditional Council.

In 1993, the Union of National Radio and Television Organization of Africa (URTNA) conferred upon her the prestigious Africa's Music and Cultural Ambassador award in Nairobi, Kenya. Followed by Ghana's commission on culture award for distinguished achievements entitled, *NKOSO HEMAA* (Queen of Development). Furthermore, Asabea was awarded the worthy ambassador title by the Musicians Union of Ghana (MUSIGA).

Aside these numerous awards, she has also endeared herself to many African presidents and world leaders like the former presidents J.J. Rawlings, Konan Bedie, Nelson Mandella, Mugabe and Kenneth Kaunda as well as many African first ladies.

Queen Asabea has travelled and performed extensively in Africa, Europe, Asia, the Middle East and represented Ghana in live performances for the Olympic games in Atlanta and the United States of America. The pride of Africa's queen Asabea projects the *Kente* dress as a symbol of the rainbow reminiscent to the proverbial coat of many colour depicting divine unity, peace and harmony. The natural exhibition of brilliant grand eloquence of Asabea's voice combined with the *kente* costume supplement her overwhelming style of live performances that impressively makes the audience receive and see her in the light of the EASTERN STAR THAT SHINES FROM THE HORIZON.

Akosua Adjapong

Akosua Adjapong was born in Accra on 11th November, 1969. She is an actress, musician and entertainer. Was born to Mr. Samuel Benson Adjapong a professional businessman from Akim Oda in the Eastern Region of Ghana and Nana Achiaa Boahemaa II, queen mother of Breman-Suame in the Ashanti Region. Akosua Adjapong

attended Harold Int. School and continued at Holy Child Secondary at Cape Coast. She subsequently had a one year computer training at NRC computer Training School. A. Adjapong's music career started at this point in her life. With the help of Nana Ampadu she released her first album titled *Frema* which was an instant hit.

She then joined Rex Omar and Nat Brew (whom she married later) to form a trio group called NAKOREX. This group did not last long. The group broke up later after their hit album in 1992.

Likewise, Akosua's marriage with Nat Brew which had produced four children broke up. There was a lull in the singing career of Akosua until year 2000 when she re-emerged with a gospel album. During her period of silence, she had got married to a Christian gospel minister. People therefore attributed this switch to gospel music to her marriage to this religious minister. She however debunked that, explaining that, her switch was to enable her capture the statistically dominant Christian population whom she reckon do not patronize secular Music whether such a music has good and important message for the society or not. She emphasized that indeed, since her switch, she has been doing better in her music career.

Besides music, Akosua has starred in two movies. She also runs a restaurant as an entrepreneur. In addition, she show dubbed Girls which airs on Saturdays and which content is geared towards advising and especially women and young girls about living decent lives.

In the year 2000, she was awarded the best female artiste and entertainer in Canada in an event organized by Heritage Africa. Akosua has travelled to many European and African countries to entertain people. In 1991, she travelled to Hong Kong

to perform her songs to a large crowd of people. Below are some of her works *Kakakɔ*, *Meye Dbaa*, *Dɔ Mmɛmaa Meso Nkɔ*, *Dbaa*, *Da Onyame Ase*, *San Bɛhwɛ Wo Mma*, *Me Mma Ni* and *Owuo* (Refer to appendix A for her picture with the researcher).

Lady Talata

When talking about great music legends in Ghana, there is no way Lady Talata can be left out. Lady Talata hails from Sandema in the Upper West Region in Ghana. Her real name was Talata Hidy (Talata in her local dialect means Tuesday born) but she got the name Lady Talata from a GBC host at an interview with the station. Talata is a tenth born of her parents. She initially lived with her grandmother but later, when she turned seven, she stayed with her parents at Burma Camp in Accra. During her elementary school days, at the age of nine, she was going out to witness performances of the barracks bands such as Funky Melodians, Powerful Mercury etc.

Talata got motivated from her parents as they consistently became aware of her musical talents. The mother being a petty trader was flexible to allow her to associate with some of the bands of the barracks and perform with them. At the age of 16, she joined Black Anchor band of Black Star Line in 1977, when still schooling at the elementary school at Burma Camp. At 17, she joined a band called Sweet Beans and she remained in the Band for 12 years. It was this time that she gained grounds to imaginatively and constructively unearth her musical talents.

Lady Talata has been in the Music Industry for more than thirty-five years. She has over 50 songs to her credit out of which twenty are „hits“.

Her first album was produced by a Ghanaian Olympic Soccer Team striker called George Alhassan in 1985. This first album earned her an ACRAAG award.

She had her second album in Kotonouou, Benin after she had been invited by a musician called Pozzo Hayce who needed a female singer in a musical contract he had had. This album became the biggest so ever as it caught the eyes of the people across the world. This album was titled *Yarayara*.

By the assistance of the producers, Mr. Anokye and Nana Tuffour (Kotoko Soccer Player at the time), she came out with the third album in 1991 in the United States. One thing fascinating about Lady Talata is her “Re-made” songs which were performed in collaboration with other young professional musicians such as Kwame Yeboah, Mallet, Kojo Akwaboah, Roll Roll, Roland and Morris Twumasi. These “Re-made” songs gave birth to her 4th and 5th albums in 1998.

Her work, *Mongyae* and its enchanting lyrics and rhythms was a very big hit as it touched on moral implications of dealing with drug trafficking, political misunderstanding and armed robbery. (Refer to her pose in appendix A).

Below are some of her works: *Eye Dɔ Nkoaa*, *Bɔmae*, *Yemaza*, Failed Promises and *Soo Mi Sonka*.

Berlinda Nana Ekua Amoah (Mzbel)

Since 2004 Belinda Nana Ekua Amoah known as Mzbel has dominated the female Hip-Life scene.

Her controversial lyrics paired with her sex appeal on stage have been a major hit with the Ghanaian youth. Hate her or love her, you cannot deny her ability to put forward the worries and burdens of the youths in Ghana Her debut album *Awoso Me* broke barriers by selling more copies than any female hip-life musician in Ghana. The title song *Awoso Me* (It has shaken me) saw Mzbel take home the “New Artist of the Year Award”

at the Music of Ghana Awards in Italy and was used for a Guinness campaign for a period of one year.

Her second album “16 years” shot Mzbel to new fame. The album title track “16 Years” put a catchy and slightly comical spin on the growing problem of Child Molestation in Ghana, but the lyrics did not fail to bring to light the issue and the song was part of many political discussions.

The track was on top of many “Top Air Play” lists of many West African radio stations and stayed there for weeks, Soon Mzbel went from opening shows to headlining shows. Mzbel headed out on tour and performed in Togo, Liberia, Sierra Leone, Equatorial Guinea, Nigeria, Holland, Belgium, Italy, England and The USA. On the heels of her show stopping tour she picked up the “Best Female Act” and “Best Collaboration” at the Ghana Music Awards in London. Her third album showed critics that Mzbel had no intention of slowing down. The album „Kiss Me“ saw Mzbel pick up the Portrait of an Excellent Woman Award in Ghana, praising not just her music but her entrepreneurial skills and charity contributions. She also had The Minnesota African Women’s Association honour by having her speak at their annual conference, commending Mzbel as a voice for social change for the youth in West Africa.

Known in private life as Nana Ekuia Amoah, Mzbel, last born of seven girls was born on Boxing Day, December 26, in Accra to Mr. Albert A. Amoah, an engineer and the late Agnes Nyarko. She grew up in James Town.

She had her Senior High Education at Abuakwa State College where she offered General Arts. She majored in Economics, Geography and French. She later enrolled at the Ghana Institute of Languages to become a bilingual secretary. While at the institute,

she had the hint that Manifold Tutorial College was offering a programme in Production and enrolled. In addition to her course at the Institute of Languages she studied Public Relations, TV and radio production.

After her course, she did her internship with GBC Radio 1 and moved on to Groove FM. After a brief stint with Groove FM, she worked as a production assistant/floor manager for one of TV3's youth programmes known as Gold-Blast aired on the same station.

In the year 2002, Mzbel had the opportunity to work with Hush Hush Studios, which at that time had come on the scene as a new production firm. While at Hush Hush, she took advantage of their music recording studio and came out with her first album *Awoso Me* (It has shaken me).

Working part-time at Hush Hush Studios, she secured another job at Metro TV as a producer for Smash TV, a weekend entertainment programme. Mzbel also served as a Video editor for the same programme. This is a very significant feat considering the fact that she was the only Digital Editor at that time. It provided her the opportunity to offer training to other individuals. With her wealth of experience, it did not take long getting a job at Apex Advertising as an Editor and Production Manager.

Mzbel always hoped to become more successful in her music career to enable her be of help to others especially the under-privileged in society. She hoped to own her own production studios. The name Mzbel is simply Miss Belinda. Mzbel has four albums, seven music videos and two jingles to her credit. (Refer to her portrait in appendix A).

2.11 Women Music Educators

We have some women who have also ventured into music education and are out there performing marvellously. Some of these women are:

Grace Adjei

Who was in charge of voice training and helped to shape the tone quality of the voice of many students trained in the National Academy of Music which is now the Music Department of the University of Education, Winneba.

Theodora Entsua-Mensah

She was one of the few females who demonstrated great competence in the playing of the keyboard at the University and in public performance. She was academically excellent and versatile in the various aspects of music. She had melodious voice. She is still making it great in real life situation at the Methodist University College as a lecturer.

Augusta Addo

She is an up and doing music educator currently lecturing at the University of Education, Winneba. A prolific alto singer who keeps audience spell bound with her solo performance. She is indeed an inspiration to many students in the field of music.

Elizabeth Sasu

She is very good at traditional music and has a great flare for singing. She also continues to encourage many as a music educator and a positive role model. Currently, she is the assistant headmistress administration at St. Martin's Senior High School, Asamankese.

Salome Odeng

She is a very quiet and unassuming at post as music educator and a delight to watch at the violin. She is a Music and Dance tutor at Abetifi Presbyterian College of Education, Kwawu.

Gladys Offei

A daughter of a musician who shows immense proficiency at the keyboard. Inspired early to be in music by her father and she has never looked back. She is now a Music and Dance tutor at the Presbyterian Women's College of Education, Agogo Asante-Akim and also handles a lot of the choirs in the Presbyterian Church and has been adjudicating in several music competitions.

Mary Dzansi McPalm

She is a beacon of hope for many female in the area of music. As music educator, she continues to nurture many students at the University of Education Winneba. She is one of the few who rub shoulders with males in the academic enterprise now the Dean of The School of Arts.

Comfort Akosah

She is another prolific singer who has a captivating soprano voice. She is currently the Vice Principal of the Saint Louis College of Education, Kumasi and has for several occasions served as the music Director for the Association of Methodist Church Choirs in Ghana.

2.12 Profile of Some Phenomenal Women in Music

There is no doubt that women have come a long way in many different fields including music. Here we will take a look at the profiles of Phenomenal Women in Music who have contributed their talents to help shape music history. In the presentation below I consider the profiles of seven, bringing to limelight their education, awards and some of their works. The seven include: Diana Hopeson, Stella, Seal, Amy Newman, Bernice Offei, Mary Ghansah Newman, Tagoe Sisters and Daughters of Glorious.

Diana Hopeson (Diana Akiwumi)

Diana was born in 1970. She is the last born of seven children to Mr Francis Arhin and Madam Hanna Amoo, both from Awutu Bereku in the central region of Ghana. After her elementary education she continued at the Winneba Secondary School and then the University of Ghana, Legon, where she studied Theatre Arts. Diana started her singing at the Assemblies of God Church North Kaneshie and Presbyterian Church at Kaneshie. She started her commercial singing in 1991 with a release of her album, "He is Lord". Her greatest hit, "Winner", was released in 1993 which earned her the best gospel artiste of the year.

Diana served as the Vice President of the Musicians Union of Ghana (MUSIGA) after which she was elected the President of the Union from 2007 to 2011. She also served as the coordinator of the Gospel Musicians in Ghana. Apart from being in the forefront in the fight against piracy she runs workshops for budding musicians who want to enter the industry. Some of her compositions are Koso Aba, If Jesus say yes, Ebesi me yie, Yesu beye, Prayer is the key.

Stella Seal (Stell Dugan)

Stella Seal was born at Takoradi to Theophilus Seal and Violet Addo. She inherited her music career from her parents by the virtue of the fact that both were once conductors of a church choir.

She had a Secondary Education, Polytechnic for two years and later enrolled at the Air Transport Association where she obtained IATA Basic Certificate.

She recorded her first album “You are in my heart in 1990. Her album *Daadaa Nyina Mesom Awurade*, released in 1991 won her ECRAAG award for Best Gospel Album as well as the best female personality and inspirational voice of the year. Some of her albums are *Onnto nko, Hye me ma, Idzin, Gyem' taataa, Som Ewuradze*.

Amy Newman

Amy Newman was born in 1960 to Mr. Kwesi Brew and Madam Diana Appah, both of Essikado, a suburb of Sekondi in the Western Region of Ghana.

She attended the Essikado Catholic Girls’ School for Elementary school and continued at the Takoradi Polytechnic to pursue a course in catering.

Her interest in singing began at tender age. She became chorister when she was ten years however her singing ministry started in 1986 after she had sung at a crusade organized in Takoradi by Rev. Mrs. Idahosa.

Some of her works are *Ateasefo*, „God of Mercy“, „Lord I am coming“, „Jesus is coming“, *Eye W'adom, Nhyira nka Wodin*.

Bernice Offei

Bernice Offei was born on 25th February 1963 to Mr. Walter Offei Dzoletto and Mrs. Beatrice Eva Dzoletto in Accra. She had her elementary education at Royal Preparatory School at Osu in Accra and continued to Achimota School where she obtained her G.C.E “O” and “A” level certificates in 1979 and 1981 respectively. She later went to University of Ghana and did both first and second degrees in the Department of Crop Science. Whilst she partnered at UK she took the advantage of her presence there and studied for her Master’s programme in Information Technology at the University College of London.

Bernice’s interest in singing began during her secondary school when she was called upon to sing during Scripture Union meetings. After her secondary school education she joined the gospel group, Calvary Road Singers in 1978 and performed with them at various Christian programmes.

She recorded her first album, *we are victors* in 1991, her next album *Hold on*, was an instant hit on the gospel music scene. Since then she has released three more albums: *Makaso* (I’ll keep on), „Grateful“, and „Instrumental Life“. Bernice also plays the guitar and often accompanies herself on the instrument when she performs at programmes.

Bernice has received several awards including the following: Ghana Music awards 2009- Best Female Vocal Performer and song writer of the year 2009.

Ceval Gospel Music Awards“2009

Best Inspirational sing of the year 2009

Gospel Artiste of the Year 2009

Ceval Gospel Music Awards 2009

Unity Awards 2003.

Mary Ghansah-Newman

Mary Ghansah-Newman is regarded as one of the foremost personalities on the contemporary gospel-highlife scene. Having come into limelight in 1988 with the album *Nyame ye Adɔ* she has made a consistent showing ever since. She is often described as the “Mother of Gospel Music”. Some of her works are *Wosɛ Ayɛyi*, *Ennka Ekyir Nyame Nnae*, *Wotumi so*, ‘*Jesus*’ and *Mete Ase yi*. Mary Ghansah Newman has won awards both locally and internationally; the awards include 1993 ECRAAG’s most consistent Gospel Musicians, 1995 National Christian Committee’s most outstanding music personality, and 1995 Universal Christian Fellowship (Europe)’s Eminent Gospel Singer. (Atiegar 1997 p: 20).

Tagoe Sisters

According to Essandoh (1998) the genesis of the phenomenon of vocal duos and trios constituted by twins and/or by family members such as siblings, husband and wife etc., in Ghanaian circles is attributable to the Tagoe sisters, Lydia and Elizabeth. The two are twins, Lydia being the elder.

From age twelve, the twins joined “I am Three Sisters” of the “I am that I am Church” Ghana. They broke off to form a duo, the Tagoe sisters and in association with the late Rev. Francis Akwasi Amoako started touring “Born-again” congregations in Ghana. In 1990, the duo was invited to London by the New Life International Ministry. While in London, the group was sponsored by Nana Mensah Bonsu of the ministry to do their first album, *Nyame ye kɛse*. Other works of the sisters are *Manya Yesu*, *Annka Matete*, *Stay in my heart*, and *Yedi Nkunim*.

Daughters of Glorious Jesus

The „Daughters of Glorious Jesus“ is made up three sisters Cynthia Agyare (soprano), Mrs. Monica Owusu-Ansah (1st alto) and Mrs. Edna Owusu Sampong (alto/high tenor).

They hit the limelight in 1991 with their cassette album *Anwanwa Din* and have since been unstoppable. Other releases to date have been *Yesu M̄sb̄ wo Din daa M̄som Awurade Daa* and *Asomdwee Hene*.

Edna and Cynthia began singing at the Sunday school of the Good News Church at Ashanti New Town, Kumasi while Monica was with a different church. It was Bishop Akwasi Asare Bediako, General Overseer of the Living Bread Ministry, who was then the Musical Director of the Resurrection Power Evangelistic Ministry, who put them together, and nurtured them as a trio under the name “Daughters of Glorious Jesus”. In an interview given the magazine “Truth and Life”, the group acknowledges they take inspiration from Mary Ghansah-Newman who is regarded in Ghanaian music circles as the Queen of Gospel.

The group has made a number of overseas tours, some of which have taken them to Germany, Holland, Israel, France and Belgium. In 1993, the trio won ECRAAG’s Best Gospel Group, while Cynthia won the Reviewers’ Association Best singer of 1994.

2.13 How Women could be helped

Education

This is another powerful tool for the liberation of people from domination by other. In this era of science and technology, nobody should frown on the need for effective formal education for it is that medium that could bring you in tune with the ever

changing contemporary world. It is therefore very commendable when Kreitner and Kinicki (2001, p. 36) made it plain in their ethics of descriptivism that people seek personal survival above all things but also live under two basic conditions being a condition of war in which they can harm each other or a condition of peace in which they cannot harm each other; but if people want to achieve certain objectives, they ought to behave in particular way. This gives credence to the need for women to give thought to the structures and mechanisms available in society like education which holds the key to total development and emancipation which are the pillars of all civilized societies. It could be said to be productive and helpful if the output or its products are very satisfactory and closely aligned to the manpower demands of the nation. A good educational system focuses on vocational skills, acceptable behaviours and seeks to strengthen wholesome standards of morality. People who graduate from school must have marketable skills for job placement and better still become self supporting individuals or group.

The Purpose of Education

In this fast changing and globalize world, there is the need for people to adjust to the global trends and this could be done effectively through education. As we think of a better deal for women in Ghana it should be accepted that education is already enmeshed in the play of the events which culminate into social, economic or political action. Education aside the knowledge and skills also fortifies wholesome standards of morality and is directed “to the development of the personality, talents, mental and physical abilities of the learners to their fullest potential” (Scotland Schools Act 2000, section 2[1]). People need to accept its major role as an instrument of social transition. As far

back as 1959, Banjo opined that the social value of education could be seen in its attempt to secure meaningful and reciprocal actions among people through acts like tolerance, friendliness, love, unity, respect and the sense of belonging.

The society needs to intensify its efforts towards the emancipation of women and avail to them counselling services to mitigate their problems. The focus must be on the world of work and intellectual development which holds the key to vocational pursuits and development. Even in the area of music, it must be borne in mind that skills and knowledge are needed to become self supporting. Whiteley (2000, p.11) asserted that the Riot Grrl music scene began as a way to show the influences of second wave women and musicians while also asserting that a new generation of female musicians has emerged with a unique consciousness of their own feminism.

The music industry has already had its reputation dented and people in them have been branded as prospective deviants. Frith and McRobbie (1997, p.77) supported this by saying that Riot Grrrl bands started in the Washington DC area in the 1990's as a way for young women to participate in the punk rock scene which was dominated by men. Proper role models are needed to positively influence behaviours and whet their appetites towards things glorious and desirable. Character formation, is a function of the individual and the environment so the society must endeavour to practice what it values. If this is not done, the agencies of socialization cannot teach what the general society fails to practice. Society should be an example to the women because they need stable homes, healthy workmates, trustworthy people in government and positions of authority, a credible clergy and law abiding citizens.

It is a popular view that women are the weaker and fairer sex so the right structures and mechanisms must be in place to redirect their talents and energies into productive and injury free ventures such as music. With such exposures, they will have little time to engage in unproductive ventures, idle dalliances and other anti-social practices which tend to destroy their lives.

The world is going through a stage of serious perversions as seen by the daily reports of violence and deviancy all over the world. As stated by Kofi Annan, the former United Nations Organization Secretary General (2006) drugs are tearing apart our societies, spawning, crime, spreading diseases and wars are killing our youth and future. Women need to be protected from drugs because their usage inhibits the development of logical thinking or reasoning ability, rational approach to the handling of issues and problem solving initiatives. It impairs health, damages the brain cells especially during pregnancy when mothers become hooked unto drugs.

Women must also be protected against exploitation; poor women with no skills for job placement are quite vulnerable to sexual exploitation. They may easily give in to men who offer help in the form of gifts or money to meet necessities or luxuries. Some women, sadly enough are lured to have sex for survival.

From these findings of the numerous examples cited there are clear evidences of biases against women. When women are empowered academically, they will use the knowledge acquired to change the factor of feminism and rub shoulders with men in not only music but other spheres of life. Education will help women to become better informed to make the right choices.

2.13 Women's Contribution to the Development of Popular Music as a Function of Policy

In the view of Fowler (2000, p.35), policy is the dynamic and value laden process through which a political system handles a public problem. It includes a government's expressed intentions and official enactments as well as its consistent patterns. Prunty (1984, p.56) also adds to this by stating that policies are meant for changes and made to improve some existing conditions or prevent some potential problem. This implies that some definite actions must be taken by people anytime that a policy is in place because it demands „a purposive course of action followed by an actor or a set of actors in dealing with a problem or matter of public concern” (Anderson, 1979, p.20).

There are several ways to go about issues like this impact of women in popular music but for the sake of conformity and the coordination of purpose, Hadad (1994, p.16) makes it clear that a policy is an explicit or implicit single decision or group of decisions which may set out directives for guiding future decisions, initiate or retard action or guide the implementation of previous decisions. Policies like the Girl Child Education in Ghana, the Domestic Violence Bill, the Poverty Alleviation Fund and the Special Scholarship Scheme for the Northern sector of Ghana. From these points raised, the researcher is trying to impress on the Ghanaian society that something practical and workable must be done to rectify the setbacks in the affairs of women.

2.14 The Nature of Policy

A policy is a plan of action which serves as a guide to work with. These sets of principles have some peculiar features which are well described by Kerr (1976, p.74) as Stated:

Some authorizing agents obligate itself to direct some implementing agents to act in accord with a specified conditional imperative. To be concise, without agents of commitment, policies are worthless but they are not issues to be left on shelves. People must feel committed to the policy being put in place because certain conditions exist which should motivate or sensitize people to feel compelled to accept an act.

The conditional imperative must be of the form-do something in particular which satisfies the conditions for some satisfied action whenever, without exception, specified conditions occur. This actually is the form of the degree or extent of compulsion which should stimulate action for the desirable ends.

The authorizing agent undertakes the obligation for the purpose of affecting some specified state of affairs and to do so without violating any restrictive rules by which the agent would claim to abide. In effect something else could be done in place of an originally planned action of the occurrence of other conditions instead of the existing one earmarked.

The authorizing agent's obligation could be revised and yet not be violated if he or she announces the revision of the conditional imperative to those persons who can bring about the specified conditions. It could also be done if the authorizing agent gives consideration due to the views of the relevant publics as defined by the political and moral contexts of the initial policy decision and its revision.

From this brief exposition, it could be seen that there are healthy precedence in Ghana for relevant policies to be in place to solve the problem under consideration. Policies are plans to deal with problem. In the course of life, some situations develop which are very difficult to deal with but really call for action. Jones (1970, p. 36) made it

clear that the problem is a human need, deprivation, dissatisfaction, self identified or identified by others for which relief is sought. So the recognition of women in social life is really a problem which calls for appropriate policies to effect the desired changes.

2.15 Classification of Policies

In the view of Lewis (1984, p.45) there are three types of policy framework which on their own or in aggregate and sequence be used to meet challenges. They are distributive, redistributive and regulatory policies. These are meant to cater for the needs of people at all times to ensure equity and fairness.

Distributive policy: It is again an undeniable fact that resources are widespread and unevenly located whether human or non-human. Despite this situation, there arises the need for what is available to be shared or utilized for the benefit of the entire group or society. Where it becomes feasible and necessary for the bulk or the majority to be reached, the distributive type of policy is used. The mode of application is general, common and accessible to the majority and basically acceptable by the citizenry. A clear example is this bio-metric registration currently going on for the 2012 national elections. Distributive policies are non-discriminatory in application so the majority is covered and it becomes generally palatable to the people because nobody feels cheated, marginalized or threatened. Such policies become effective when the makers are certain that the indicators show that they are feasible.

Redistributive policy: When previously existing policies or issues are appraised, it becomes evident on some occasions to rectify identified flows or correct any imbalances detected. This is done by the use of redistributive policy as a remedial measure or intervention. It is quite strategic and used to address specific concerns. In some other

instances, it becomes expedient to motivate or entice some sector of the system as we are trying to do in Ghana with women to develop a taste for something or some programmes considered vital for the general good. It could also be for some socio-cultural injustices and clear cases of marginalization as is happening to women in Ghana. Some clear examples are the domestic violence bill to protect women and children, the poverty alleviation fund for the poor and distressed and the special scholarship scheme for the Northern Sector of Ghana.

Redistributive policy can be conveniently described as special, selective, reformatory, preferential, prioritized, corrective and sectoral in nature and application. It seeks to put previously existing policies in their correct perspective to meet the need of circumstances and time. The Girl Child Education policy came into being because of the traditional or cultural misconceptions about the role and status of girls or females over the years. This culminated into an unfortunate mentality whereby females were not regarded as an active and potential group but rather seen as weak. They are regarded as unfit for some roles erroneously considered as the preserve of their male counterparts. By this unhealthy assumption, males in the traditional Ghanaian society were put at an advantage over the females. They were given all the encouragement to aspire to greater heights and the females trained for menial and domestic chores.

The awareness of this canker led to the special action to motivate girls to rise to the occasion and rub shoulders with their male counterparts in many spheres of endeavour. This could be replicated in the discipline of music. Now, it could be said with much certainty that women in the country have been sensitized to venture into serious socio-economic and political work and towards emancipation in a contemporary world

where most gender roles are considered inter changeable. These policies are working and women are now not being unreasonably sidelined in social life.

Regulatory policy: The third of Lewis's classification of policy is regulatory policy which is used to keep excesses in check. The tendency for people to overstep bounds or abuse opportunities gives cause for the necessity to have appropriate safeguard. This is to foster stability, maintain security, sustain some resource, secure attitudinal adjustments and moral comportment. In socio-political life, it becomes incumbent to protect vital interests and facilities and also place essential services at the disposal of the people. To realize such objectives, regulatory policies are brought into play to monitor and bring any such extreme under control. The nation, organizations or any system may use this policy framework because of the possibilities that exist at particular times. In such circumstances, the options are weighed and what is considered most helpful becomes the ultimate choice.

By the use of regulatory policies, parameters are set to give clarity and indicate limits. In Ghana there are several of such policies such as the procurement act which insists on competitive bidding for the purchasing of good by governmental agencies and institutions. There are other control measures in management of finances at all levels of the Ghana Education Service. We also have the staff establishment procedures based on the quota system in the secondary schools. The enrolment of students determines the staff requirement and the supply of materials or inputs. On the national front, the practice of forming broad base political parties is to prevent the fragmentation of the citizenry on ethnic grounds to create room for ethnocentrism. Regulatory policies could be described as restrictive and have the tendency to incur the displeasure of people who oppose things

that are seen as beneficial for the majority. However, such safeguards are not meant to frustrate but just to define boundaries for people to work within desirable limits. Regulatory policies take care of both positive and negative situations in life to ensure secure boundaries for acceptable and unacceptable behaviours. Surely, they could be of immense help in the bid to enhance the self worth and confidence of women.

2.16 Rewards

In simple terms, the concept of reward has been defined as Fontana, (1986, p. 25) a something material or non material that appears desirable to the person concern. Aggarwal (1994, p. 15) explains it as a device which provides incentives to a person to work hard and result in healthy emulation among individual or groups. People feel encouraged when their efforts are recognized and amply appreciated.

Norms regarding reward: If women in Ghana and all over the world are complaining of marginalization, it is because they feel they are being given a raw deal in societal matters all human endeavours could be subject to abuses so there should be greater care and circumspection in the use of the structures and mechanisms for the improvement of life if they are not to be misfired. Extrinsic rewards exist such as material, financial and social emoluments from the environment and intrinsic ones which are psychic and self granted.

Kreitner and Kinicki (2001, p. 15) writing on why rewards fail at times to motivate alluded to the reasons by a management consultants that it is improper to place too much emphasis on monetary rewards.

Rewards lack an “application effect” which means that rewards must be commensurate to the extent of the appreciable behaviour or efforts to make them become desirable.

Extensive benefits become entitlements and so there is the need for a clear distinction between rewards and pay. When rewards are separated from the regular salaries, it makes the recipients to appreciate that they are variable and not guaranteed hence the need to work harder (Hindle 2000, p.76).

Counterproductive behaviour could be rewarded. This means that the desired to catch the attention of the boss for reward could lead to recklessness and unhealthy actions, personal attacks, backbiting and undermining could be employed by people to gain advantage over each other. In such a situation, the administrator may not read between the lines but rather act to support what is unwholesome, weird and unacceptable. There could be long delays between performances and rewards. Delays, as the saying goes, are dangerous and any inconsistencies in the application of result could breed mistrust and discourage people from aiming at them.

There should not be too many one-size fits all rewards. That the magnitude of effort and achievement should be the determinants else by ignoring the individual contribution; the reward loses its motivating essence and significances.

The continued use of demotivating practices such as lay-offs, across-the-board prices and acts and executive compensations undermines the motives of rewards. Those authenticities as much as possible should avoid creating doubts, suspicions and preferences but rather see to it that rewards are earned on merit.

2.16 Policy Implementation

This is the process of putting what has been formulated into practical reality. It is an important exercise because the transmission of the policy from the shelves into action is what makes it what it should be. Meter and Horn (1975, p.16) express the view that policy implementation refers to all actions by individuals all groups that are directed at achieving the objectives established through the policy decisions. A lot of preliminary works need to be done for an effective take off of the process. Attention at this stage should be on the training of personnel and the acquisition of logistics. Towards this objective, Hope (2002, p.54) stressed that even the most well-intentioned law, if poorly implemented is not likely to result in positive improvement. The implementation must be competent so that the value of the initiative, the amount of change it will require and the extent to which those charged with the implementation feel competent to do so. The need to be zealous so when policy makers institutionalize a policy its implementation depends on the commitment and realities of the implementers and the publics.

What is therefore necessary is for policy makers to be mindful of the implementation; the markers and implementers have to cooperate in their development and implementation. Furman, Chune and Elimore (1998, p.35) sum this up by saying that the implementation process occurring at the local level will be more palatable to the extent that local implementers were involved in designing state level reforms.

2.17 The Implementation Stage

This is the point where most policies fail and Hopped (2002, p.12) has these to say. He opines that what is needed is support and assessment because there will be problem and imbalances and when these crop up, the support of those at the helm of

affairs is crucial for without their sustained support the implementers' commitment and motivation will be minimal. There should be mechanisms for monitoring to enable him determine the progress made and the adjustments found necessary. This will help him determine the workability of the policy so an assessment instrument needs to be developed for feedback. Once a policy is in place all the people who constitute the policy publics should be encouraged to play their roles faithfully. Policy implementation should be seen as very crucial and never be played down because Fischer (1995, p.13) asserts that in the public's imagination and fuelled by the popular press, it may be assumed that once bills become law and policy is enacted, things change. This notion could be wrong for the document may be left on the shelf and Peters (1986, p.81) adds that once enacted, laws do not go into effect by themselves and policies like laws are neither self-explanatory nor self-executing. Policies, no matter how they are designed, must be implemented successfully to achieve their intended effects (Cooper, Fusarelli and Randall, 2004, p.11). This point is very vital as regards the topic under study because a good solution is only useful if the people adopt it and if their implementations enable them to really make it their own. Evans (1996, pp. 15-16). The implementation of policy should not be left to chance because it demands efforts from its enactment to the achievement of the intended impact.

It is at this stage that the conducts of people need to be critically watched to stop actions that may be counterproductive. A lot of policies could come into play at the implementation stage and as Bardach (1997, p.34) puts it, the bargaining and maneuvering; the pulling and hauling of the policy adoption process are carried over into the implementation process. Die-hard opponents of the policy, who lost out in the

adoption stage, seek and find means to continue their opposition when for instance administrative regulations and guide lines are being written. Many who supported the original policy proposal did so only because they expected to be able to twist it in the implementation phase to suite purposes never contemplated or desired by others who formed part of the original coalition. There are others who may lack the needed competences for the implementation and those also who lack the will. Baum (1981, p.17) precisely hits the nail on the head by stating that the lack of will is an important variable to consider when evaluating the effectiveness of policy implementation. It should not be assumed that all policies or programmes have an equal opportunity to be implemented effectively because implementers may lack the ability to impose sanctions intended to make non-compliance less attractive.

2.18 Summary of the Literature Review

From this review of related literature, it could be deduced that the concepts growth and development becomes a beneficial to human beings. It has also been established by the research that the audible and visible indicators of quality of growth and development in service industries should be the appreciable features, reliability of the service rendered, conformance to global and desirable standards, their durability, serviceability, their aesthetic impact and the perceived quality which depend on how the services are packaged to win customer satisfaction, the research again touched on gender disparities such as religious fanaticism and biases, stereotyping, inequity in the dispensing of rewards and recognition and obnoxious socio-cultural practices. These among others bog down the development and freedom of women in a male dominated world. These cultural traits have culminated into the blanket branding of women in

popular music as deviants and lacking in the qualities desired for the care of the home. By the global awareness of the need for the emancipation of women, the research revealed that trust an excellent ingredient to life must be established in social or national life. This will create hope, fairness, equity, and good rapport. In short there should not be actions by the general society or individuals to violate all this important phenomenon of trust. It is also an undeniable fact by this research finding that women in popular music have works and albums to their credit. They also participate keenly and healthily in social and national programmes and therefore should not be sidelined. They are indeed part of our national resource which must be put to full productive use. For all the problems known and highlighted by this research, Ghana as a progressive nation should not lag behind in the use of measures in the form of distributive, redistributive and regularity policies to address the issues. In cases like domestic violence and girl child education among others, such policies have been of immense help and value. It could be seen that the problem under consideration is not insurmountable and as such measures should be in place to address any setbacks. This research has focused on social interventions which are necessary to create a just, progressive and prosperous nation which pursues programmes, policies and opportunities for all people. Such a society rewards efforts encourages creativity and has respect for enterprises, honesty and decency to make its citizens feel needed.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This research was undertaken to evaluate the impact of women in the growth and development of popular music in Ghana. The third chapter gives a detailed account of the processes used to conduct the study. It focuses on the research design, the population, and method of sampling and how the respondents were chosen. It also touches on the research instruments, their preparation and the procedures used in the data collection.

3.1 Research Design

This is precisely a descriptive survey which used a sample population to make generalizations. It was so done so that inferences could be made about some characteristics, attitudes or behaviours of the population (Babbie, 1990, p. 50). The method was chosen to enable the impact of women in popular music be examined within the social structure and behaviour in Ghana. It was preferred as a result of the economy of the design and the rapid turnover in data collection (Creswell, 2003, p. 45). The survey was cross sectional because data had to be collected at one-point in time.

3.2 Population

This survey concentrated on five female artistes for purposive reasons and eighty other respondents from a cross section of the population. To make the findings meaningful, twenty (20) of the respondents were above the age of fifty and another forty (40) in the middle ages while the last group of another twenty (20) belonged to the youth

bracket. This categorization was seen as helpful because the various generations have their own points of view as regards popular music. For the sake of convenience, the various groups involved in the study were given the following code names.

Category	Code Name
Old	OD
Middle age	MA
Youth	YT

The proliferation of musical artistes in modern day Ghana made it difficult to use census hence the focus of attention on the five selected for the study for purposive reasons. Another eighty respondents were used to elicit the views of the public for the sample population. It was not found feasible to use the general census and the entire nation as the catchment area by the constraints of time and resources. However, the researcher limited herself to the New Juaben Traditional Area with special emphasis on its capital, Koforidua, which also doubles as the regional capital of the Eastern Region of Ghana. Koforidua is a nodal point along the Koforidua-Kumasi, Koforidua-Accra and the Koforidua-Akwapim road network. It is a multiethnic settlement with ethnic enclaves such as the Zongo community, which is predominantly made of people of northern Ghana origin and predispose to the Islamic religion. Adjacent to the Zongo is Anlo town comprised mostly of the Ewes from the Volta region and Krobos from the Eastern region. These people spread out to suburbs such as Agavenya, Abogri and Bonya to constitute the municipality. Koforidua is also endowed with the All Nations University College, a polytechnic, a college of education, five well endowed senior high schools and several

basic schools. These institutions are well patronized because of their nearness to the Greater Accra region which is the center of the nation's socio-economic activities.

These people together with the indigenes constitute the New Juaben traditional area. The quasi- indigenes are Ashanti refugees who embarked on a great trek to escape some injustices perpetrated against them by their Ashanti kings. They sought refuge among the people of Akim Abuakwa. The Akan community comprises the Akim, Akwapim, Fante, Kwahu and Ashanti ethnic groups. This aggregate of ethnic groups is as a result of the peaceful nature of the area and the favourable climate for agriculture, trade and commerce and accessibility by road and railway. This makes the area representative of a miniature Ghana. These respondents were stratified into the old aged, (OA) middle aged (MA) and the youth (YT). The effort was made to ensure that the respondents have some exposure as regards formal education with basic education as the minimum qualification.

3.3 Sample and Sampling Technique

Having stratified the population into the old, middle aged and the youth, the quota of twenty (20) was assigned to the OA, twenty (20) to the MA, and another twenty (20) to the YT. The researcher then used random sampling to pick the other respondents. Initially, a census was made of the year groups and serial numbers given to their names. Then from a fish bowl, into which the serial numbers had been put, the people were picked in the three chosen age brackets after thorough wheeling. The cards that were picked had the numbers recorded and the corresponding names compiled to give the researcher the names of the eighty respondents used in the study. The researcher saw it convenient to limit herself to Koforidua as the area of study. This was because the

constraints of time and other reasons did not make census feasible. All the same it is hoped that the findings will be representative of the views of the nation because of the multi-ethnic nature of the New Juaben Municipality.

3.4 Research Instruments

Questionnaire and interview were used for the collection of data. According to Kerlinger (1973, p. 15) this is preferred in educational research because it is effective for obtaining pieces of information about practices and conditions for enquiring into the opinions and attitudes of subjects. It was also opined by Sarantakos (1998, p. 18) that the questionnaire is stable, constant and has uniform measure without variations. He further went on to say that it offers less opportunity for biases called by the presence or attitudes of the researcher.

Little use was made of interviews because Airy et al (p. 16) point out some disadvantages in their uses. They assert that interviews are more expensive and time consuming than the questionnaire irrespective of their numerous advantages. They further made it clear that interviews could be affected by deliberate misinterpretations of fact, genuine mistakes and the reluctances of respondents to offer the pieces of information needed.

The denominators used to make the inferences and generalizations were criteria such as the age of the respondents, education status, choice of music types, and conduct of the artistes, esteem in the society and level of proficiency in music. Information about the respondents' background i.e., home and education were also collected. The questionnaires included different responses such as yes or no; multiple choices, Likert types, filling in blank spaces and some open ended questions. The Likert type of

questions had rating such as (i) strongly agree, agree, disagree, strongly disagree, and undecided; (ii) always, very often, often, rarely, never. These ratings were scored from five to one (5-1).

3.5 Piloting

Prior to the administration of the questionnaire a pilot study was conducted to ascertain the validity and viability of the questionnaire items. This was done in Winneba, where the University of Education is situated. Ten (10) respondents, made up of three (3) Old, five (5) Middle Aged and two (3) Youth were selected for this purpose.

3.6 Data Collection Procedure

The interviews were done personally by the researcher as regards the five female artistes earmarked for the study. The discussions were recorded by the use of a tape recorder carried around and some other vital statistics recorded in a field notebook. The questionnaires were administered personally to the eighty respondents after initial personal contacts and chats. All the terms were clearly spelt out. Two weeks after the administration of the questionnaires, the researcher took the pains to engage in personal conversations and telephone calls to sensitize and spur the respondents on to work on the document with keenness and urgency as envisaged. At the end of the third week, the questionnaires were retrieved. Fortunately, all the eighty questionnaires could be retrieved and this paved the way for the analyses to be made. Therefore towards this end, a return rate of 100% was achieved.

3.7 Data Analyses

The pieces of information from the artistes were in their subjective states as portrayed by the interviews. In the same way, the data collected from the respondents was in its raw form and could not make much meaning. They once fell on the researcher to subject them to critical analyses to sift out their essence and relevance. In the view of Sarantakos, (1998) data analysis allows the researcher to work on the pieces of information collected in the study for assessment, evaluation and to arrive at some valid, meaningful and useful conclusions. The data was therefore processed and analysed using the Statistical Package for Social Sciences (SPSS) for Microsoft Windows, version 16 software.

All the questionnaires were numbered serially in the order in which they were retrieved. Then the responses given were coded on broad data summary sheets to facilitate easy in putting into SPSS. The statistics used were percentage and frequencies and out of these, the tables were constructed to illustrate the figures for conclusions to be drawn. After the questionnaires were assembled, analysed and juxtaposed with the interviews, an overall aggregate or representation of the population's responses was arrived at and it was upon this that the conclusions were drawn. It was out of this data analysis that some points have been raised and recommendations made in this research.

CHAPTER FOUR

RESULTS, FINDINGS AND DISCUSSION

4.0 Introduction

Chapter four of the research centres on the presentation of the results of the data, the discussion of the results, and the findings made. The results have been categorized into clusters and meaningful groups. The coding was done using the SPSS format for analysis. It goes on to assess the contribution of women to the development of popular music and the impediments which stand in their way. A look is taken at how best they could be encouraged by all stakeholders. There were eighty (80) respondents who were made of 20 in the old age (OD) group, 40 in the middle age (MA) bracket and another 20 in the youth (YT) category. Five artistes were interviewed. However, the demographic data has been drawn for the eighty (80) respondents while the views of the 5 artistes for purposive reasons have been collected and presented independent of those of the main respondents. The gender and social status of the participants are given and upon these, the data gathered were interpreted.

Statements which came under the same code were analysed and symbolic inferences were drawn. It could be confidently stated that the results of the research represent the totality of the responses from the respondents against the backdrop of the realities presented in the literature review. It is upon these that some salient points have been raised and recommendations made. The chapter ends with the views gathered from the focal artistes under the caption-what the musician say.

4.1 Biographic Data

All the eighty (80) questionnaires were retrieved from the respondents earmarked for the study. For the sake of balance, there were 40 females and 40 males constituting a percentage of 50 in each gender. In the old age bracket (OA) were 15 males as against 5 females who were used. Those in the middle age group (MA) had 15 males against 25 females and for the youth (YT) there was a perfect balance of 10 in each category to give the overall balance of 40 against 40.

Key OA – Old aged

MA – Middle aged

YT – Youth

Table 1: Sex Distribution of Respondents

Category	Males			Females	
	Number	Frequency	Percentage	Frequency	Percentage
OA (Old Age)	20	15	18.75	5	6.25
MA (Middle Aged)	40	15	18.75	25	31.25
YT (Youth)	20	10	12.5	10	2.5
Total	80	40	50	40	50

From table 1, it could be seen that in aggregate, there was a balance of 40 females against 40 males. This parity, at least erases any wrong assumptions that a gender group has been given an undue advantage.

The old aged were identified during the pensioners pay day at the Koforidua Commercial Bank. At that time, questionnaires were administered and collected after the respondents have provided answers to them.

The Middle aged was captured during the Seventh Day Adventist College Old Students Association home coming event.

The youths were contacted at the Seventh Day Adventist College, Pope John's Senior High School and Koforidua Polytechnic.

Age of Respondents

The issue under consideration in this study touches on the views and attitudes of the general fabric of society towards women in music. Consequently, it was found very expedient to consider the tastes of the various age brackets so the researcher made the effort to elicit views from that perspective. The OA ranged from 50 to 70 years; the MA 30 to 49 years while the YT ranged from 15-29 years.

Table 2: Age of Respondents

Category	Number	Range	Respondents	Percentage
OA (Old Age)	20	50-70	20	25
MA (Middle Aged)	40	30 – 49	40	50
YT (Youth)	20	15 – 29	20	25
Total	80		80	100

It is quite clear from table 2 that 75% of the respondents were in the youth and middle age groups. These are the people generally considered to be the future of the country. It was therefore deemed appropriate to place emphasis on their point of view. This youthful group has great interest in popular music and their views could be seen as quite representative of the taste and choice of their generation.

Location of Respondents

Character as established by psychology and sociology is a function of the individual and the environment. The researcher therefore saw it necessary to seek the views of the people from these three identifiable human settlements typical of the nation, Ghana. 20 persons making 25% were from the village that could be classified as people who are much interested in traditional or cultural issues. The remaining 75% have had the urban touch with its modernity and sophisticated life style. The views from these categories of people could therefore be seen as a true reflection or representation of what pertains in the society as regards woman in the area of popular music. The following villages and municipalities; Osabene, Nkurakan, Adweso, Oyoko and Koforidua were visited for oral administration of the questionnaire. In all 10 respondents were selected from each village and 40 from the municipality.

Graphic presentation of the table is seen below.

Table 3: Location of Respondents

Statement	Respondents	Percentage
City / Municipality	20	25
Urban	40	50
Village	20	25
Total	80	100

The picture is quite vivid that the respondents of the municipality and urban background have some knowledge of current affairs to be in a position to make a fair judgment of the issues under consideration.

Below is a table of the academic background of the respondents.

Table 4: Professional Status

Level	Frequency	Percentage
Tertiary	10	12.5
Post-secondary	30	37.5
Senior high school	20	25
Junior high school	20	25
Total	80	100

Table 4 gives the picture of the academic backgrounds of the respondents. It could be seen that a total of 60 respondents which constituted 75 percent of the sample population have had education beyond the basic level. The implication is that, aside the knowledge and skills, education also fortifies wholesome standards of morality which is directed “to the development of the personality, talent, mental and physical abilities of the child or learner to their fullest potential” (Scotland School’s Act 2000; section 2D). Basically they have been trained through formal education to be useful to themselves and the society and equipped adequately to make right choices which is very crucial in life. What is being stressed here is that the respondents have had education beyond the basic level. They have had enough training and exposures to liberate them from all forms of misconceptions and to help them build their self-worth. They are seen as competent enough to cherish the values of the society and make intelligent choices.

Religious Inclinations

The purpose of the study is to make some judgment on a sensitive issue so it becomes necessary to consider vital areas which constitute the culture of the people. Religious leanings also influence to a large extent the views of the people so it was seen

helpful to trace the religious background of the respondents. What was discovered is given in table 5.

Table 5: Religious Inclinations

Religion	Frequency	Percentage
Catholic	20	25
Protestant	20	25
Islamic	30	37.5
Pentecostal	10	25.5
Total	80	100

To a very large extent, religious inclinations affected the questions that were asked. In the first place respondents were not pleased with profane texts that characterized some popular songs. Second, some religions were not in favour of women in the performance of popular music because of gestures which are applied and costume which are used. For example traditionalists and Muslims and Christians alike, were not in favour.

If the traditional system is being blamed for some of our woes such as the low-key status of women and precisely in the area of music, the others who have not been directly associated with the canker needed to be contacted for their side of the issue under consideration. The study settled on Catholic who constituted 25% and the same quantum was for the Protestants. The Islamic faith got 37.5% while the Pentecostal group had the lowest mark of 12.5%. At least all the 80 respondents were religiously inclined so their views surely represent the stance of their respective affiliations.

Taste for Music

The respondents were again asked to declare their taste for some particular types of music and their responses have been presented in table 6.

Table 6: Taste for Music

	Criteria	Agreed	%	Disagree	%
1	Church music	60	75	20	25
2	Classical music	25	31.25	55	68.5
3	Traditional music	70	87.5	10	12.5
4	Ghanaian highlife music	80	100	0	0
5	Ghanaian hip-life music	60	75	20	25
6	Ghanaian gospel music	65	81.25	15	18.75
7	Western country music	20	25	60	75
8	Western pop music	70	87.5	10	12.5

Out of eighty (80) that liked highlife, 9 had tertiary, 15 post-secondary and 10 senior high 3 junior high, and out of 25 in classical music 10 had tertiary, and 15 had post-secondary and no senior high school and junior high school. This could mean that education influences one's taste of music.

As presented in table 6, as many as 60 respondents constituting 75% of the aggregate figure expressed interest in church music. The extra 10 of the total number of 50 for the Christian community indicates that some 10 people of the Islamic faith have interest in church music. This confirms what Nketia (1974, p.67) said that music is a means of bringing about emotional conditions necessary for the active participation in the activities of public worship.

It stood out clearly that classical music was not the taste of the respondents.

Only 25 people, constituting 31.25% expressed their interest while the remaining 68.75 said no to classical music. This again makes what Nketia (1976, p.67) says to be on track. He stated that an objective of music in the African sense is to seek the active participation of the individual in music as a form of social activity or community expression. The bulk of the Ghanaian society could be found in the rural areas or trace their origin to this abode. It is therefore little wonder to the researcher that, classical music which is particularly foreign is not so much appreciated. Though most Ghanaians do not appreciate classical music they did not remain passive audience. In listening to contemplative music, movements and dance forms were occasionally made to show their passive acceptance of the music.

It was interesting again to record that over 60% of the respondents favoured traditional highlife and gospel music Manoff (1982, p.109) made it right when he indicated that popular music is the type of music enjoyed by the masses especially in the urban setting. This is confirmed from table 3 where it could be deduced that 75% of the respondents were either from the urban areas or the municipality.

However it was discovered that 70 persons making a percentage of 87.5 were interested in western popular music. This is no surprise to the researcher because it fits the definition given by the great men of music that popular African music is a fusion of African and foreign elements. This can be equated to the number of Ghanaians that watch the European football league today as compared to our local leagues.

Furthermore, Manoff (1982, p.109) again supports this view when he said “popular music is created for the masses and to see a blend of foreign and African elements in this contemporary music will surely meet the taste of the numerous

consumers in this contemporary world.” This development fits Garvin’s (1988, p.70) criterion of durability which says that it is the amount of use one gets from a product before it deteriorates. So if popular music keeps on meeting the taste of its consumers then the makers as a whole must be appreciated by the society. This is where the pitfall surfaces as men are given prominence over woman.

Another interesting discovery was the assertion by 75 of the 80 respondents that their taste for the various forms of music indicated in the questionnaire had been greatly influenced by education.

There is therefore nothing wrong with what Banjo (1959, p.53) said about education that the social value of education could be seen in its attempt to secure meaningful and reciprocal actions among people through acts like tolerance, friendliness, love, unity, respect and the sense of belonging. This effect or power of education affects both makers and consumers of popular music. The researcher is therefore in agreement with Kreitner and Kinicki who touched on Hobbes’ ethics of descriptivism that people seek personal survival above all things but also live under two basic conditions being a condition of war in which they can harm each other or a condition of peace in which they cannot harm each other; but if people want to achieve certain objectives, they ought to behave in a particular way.

This is an era of education, science and technology and a taste of education holds the key to emancipation and the liberation of people from domination and metal slavery.

4.2 Famous Popular Artistes

Another step was taken to find out how people see or rate popular music artistes.

This was a subtle play for no clues or prompting was given to influence the choices of the respondents. It was first made open but remarkably what came out of this strategy is shown in the following table.

Table 7: Popular Artistes Chosen by Respondents

S/N	CHOICE		TOTAL	S/N	CHOICE		TOTAL
	M	F			M	F	
1	2	2	4	21	15	4	19
2	7	3	10	22	22	1	23
3	2	1	3	23	24	7	31
4	12	7	19	24	13	1	14
5	0	2	2	25	18	5	23
6	14	11	25	26	3	3	6
7	6	0	6	27	17	8	25
8	8	4	12	28	20	3	23
9	0	5	5	29	6	2	8
10	4	3	7	30	6	1	7
11	17	3	20	31	6	3	9
12	6	0	6	32	3	4	7
13	7	5	12	33	6	2	8
14	10	5	15	34	10	5	15
15	2	0	2	35	7	2	9
16	1	1	2	36	4	3	7
17	6	3	9	37	10	4	14
18	25	2	27	38	11	2	13
19	4	6	10	39	3	4	8
20	8	7	15	40	2	6	8

KEY : Choice = represents respondents' choice of favourite popular artistes.

S/N = refers to the serial number of the respondents

M = Male popular artistes chosen by the respondents

F = Female popular artistes chosen by the respondents

Total = The total number of favourite popular artistes chosen by the respondents.

The findings from table 7 were quite interesting and supported the fears of women that it will take serious effort and a high sense of conviction to come into lime light. It was only with respondents numbered 9, 19, 32, 39 and 40 that women exceeded men. This shows that only five (5) of the respondents making a percentage of 12.5 presented papers in which their choices of popular artistes projected women as favourites. With the remaining number of 35 respondents constituting 87.5% choices projected males as their favourites. Copland (1957, p.10) had this to say, that as you enjoy music, you are listening to an individual with his or her own personality. It may be of greater or lesser importance but, in the case of significant music, it will always mirror that personality. No composer can write into his or her music a value which he or she does not possess as a person. This shows how diverse and conflicting the views and actions of the society are as regards their attitude towards women in popular music.

While some of the respondents opined in this research that women in popular music are producing good and appreciable works (refer to table 8), when it was time to make their choices of popular artistes, the majority of a very colossal percentage of 87.5 opted for males.

Having gathered the background information of the respondents, what mattered most was the use of research questions which underpinned the study. These made it possible for the vital pieces of information and data to be collected.

Research Question One: To what extent have woman contributed to the growth and development of popular music in Ghana? The researcher chose some performance measuring criteria for the evaluation of the performance of women in popular music. The responses have been given in table 8.

4.3 Evaluation of Output of Female Artistes

Table 8: Evaluation of Output of Female Artistes

	Criteria	Agree	%	Disagree	%	Undecided	%
1	Enough works and albums have been made	50	62.5	23	28.7	7	8.8
2	High demand for products of women	45	56.25	20	25	15	18.75
3	Lyrics are devout and healthy	48	60	15	18.75	17	21.25
4	Lyrics are bawdy or profane	12	15	64	80	4	5
5	Indecent outlook and actions	28	35	48	60	4	5
6	Works positively influence the public	48	60	15	18.75	17	21.25
7	Works project and promote national goals and aspirations	49	61.25	20	25	11	13.75
8	Artistes exhibit competence and proficiency	61	76.25	15	18.75	4	5

From table 8, the ratings assigned to the performance measuring criteria could be seen. A total of 50 persons making a percentage of 62.5 were of the view that there are enough albums and creative works to indicate that women in popular music have albums and other works to their credit. Another majority of 56.25% asserted that their products are in high demand and higher still a number of 48 making a percentage of 60 supported the view that the lyrics of the songs of female pop artistes are quite healthy. It was not strange still when 80% disagreed that their music are bawdy and suggestively profane. This development draw our attention to the world Bank report (1989) that women's potential for productivity is part of the human resource base of any society and should be dealt with by bringing women into the mainstream economic development.

Another batch of 48 respondents making 60% bought the idea that their pieces of works positively influence society. On the contrary, the same music of respondents constituting 60% was of the view that there is a lot of indecency in their dressing and actions. This confirms the fears of Macade (2011, p.11) that some female artistes like Madonna ruined the popular music industry with their indiscretion. That music took a back seat of what Madonna was doing with her body. The seed or idea was sown that it is almost impossible for a girl to make music these days without being forced to get her kit off. Fortunately an average of 64 were of the view that women artistes have the capacity to influence the public, protect national goals and aspirations and all said and done, they exhibit desirable competences and high professionalism. These assertions give credence to Dolphyne (1991, p.11) that there have been worldwide conferences and seminars at regional and international levels all over the world which afford women the opportunity to identify, discuss and find ways of removing the obstacles that had been and still are

impeding their emancipation and full integration into the economic, social and political lives of various countries. With such identifiable pitfalls, Dolphyne again advises that only sustained and systematic education will help achieve the results the advocates desire.

To the researcher, the issue must not be left unto women alone because the influences of the environment make people to succumb and yield to unhelpful allurements. The socialization processes need to be revised for the general society to shun immorality. The general spate of indiscipline is the result of negative effects of a corrupted world in which godly values are fast evaporating and being replaced with perverted norms. There is a Ghanaian proverb that as you showcase yourself to the public, people also get the chance to expose your short comings. Popular musicians are performers and therefore they cannot be hidden so they need to be very circumspect about how they project themselves in the eyes of their numerous audiences.

4.4 Biases and Misconceptions

Research Question Two: What socio-cultural problems do women encounter in their bid to pursue or participate in popular music?

The Ghanaian society has a lot of biases and misconceptions about women in general but the degree of meanness increases as you enter the area of popular music. This has led to a state of stereotyping and stigmatization in which popular music has morally and behaviourally misordered. The researcher put this to test by using some of these stereotypes to assess the public esteem of women who venture into the domain of popular music and what follow are the findings from the respondents as seen in Table 9.

Table 9: Biases and Misconceptions

Criteria	Agree	%	Disagree	%	Undecided	%
Musicians are behaviourally disordered and this is cross genderic.	48	60	26	32.5	6	7.5
Their costumes send wrong impulses	48	60	28	35	4	5
Their body language in performances project them as sexy and seductive	48	60	23	28.75	9	11.25
They have the capacity to become good wives and home makers	28	35	43	53.75	9	11.25
The female popular music artistes lack the homely virtues of prospective wives and mothers.	44	55	28	35	8	10

From the data given in table 9, it could be clearly seen that the bulk of the respondents who made a percentage of 60 were of the view that criteria 1, 2, 3 and 5 were true for the female artistes. In their estimation, it implies that they are behaviourally disordered, project themselves as sexy and seductive, dress provocatively and lack homely virtues to become good wives and mothers. This draws attention to item 8 of Garvin's (1988, p.70) dimensions of quality assessment. He opines that perceived quality is one of the yard stick in social life. If consumers do not have complete information about a product or services attributes, indirect measures may be their only basis for their choice of company brands be observed directly or qualities can seldom be observed directly. It might be usually inferred from various tangible and intangible aspects of the

product. The respondents have these biases as a result of impressions wrongly created by fellow artistes in the industry. In their estimation they have ruled them out as having the potentials to become good wives and mothers. The issue is highlighted by Marcade (2011, p.35) as she stated that popular music is perceived as the most common link with violence and Anyidoho (2008, p.18) also stating that most music makers and presenters project female artistes in negative ways as sex objects, witches, greedy and exploitative.

By this we see clearly that the atmosphere for trust is not prevalent in our society as regards female popular music artistes. This is what makes Welch (1993, p.6) to say that trust is very powerful in the act of co-operation. People will not do their best when they believe that they will not be treated fairly; that there will not be cronyism and everybody has a fair deal. The only way to create that kind of trust is by laying out your values and walking the talk. You ought to do what you say you will do consistently. The researcher sees this as a reciprocal issue in which the society and the female artistes should do their part faithfully. Curwin and Maudler (1988, p.15) give this good piece of advice that the most popular shows on the audio-visual media of which music is an integral part glamorize and glorify anti-authority protagonists as people who behave responsibly; thus sending wrong signals with damaging effects as seen from the views of the respondents about female popular music artistes.

There is the need for something practical to be done to forestall this and Lindhoj (1985, p.13) adds to this call that nothing suppresses our powers more than the consciousness that nobody loves us. If nothing is done by the society then what Tiano (1987, p.14) said would be the basic truth that much of the earth's female population particularly in the under developed regions of Africa, Asia and Latin America remain

poor and powerless. That women have greater roles to play is something universally acknowledged so the caution of Ostergaard (1994, p.40) must be heeded. He stressed that women in development movements, science politics and popular forms have definitely drawn the attention of the world to the fact that they are a powerful human resource who work unnoticed, perform the major part of the world's labour under very underprivileged conditions. The researcher therefore sees the need for concerted national effort to put things right in this period of globalization. There is the need for policies to bale out women from the doldrums.

As Fowler (2000, p.35) puts it. Policy is the dynamic and value laden process through which a political system handles a public problem. It includes a government's expressed intentions and official enactments as well as its consistent patterns. It would be appropriate for action now instead of mere commentaries. As regards their marital status what Sturges (2009, p.98) said is right in the view of the researcher. He said that the issue of family is one that usually raises its head when it comes to women in the work place. In an ideal world the issue of balancing work with child care would be just applicable to men as it is to women. Unfortunately with women still taking more of the parental responsibilities, the evidence suggests that the music industry makes it especially hard for woman to maintain their careers and raise a family.

4.5 The Desired Interventions/Policies to be put in Place

Research Question Three: How can women be empowered towards the development of popular music in Ghana? This problem of emancipation of woman is hydra-headed and reaches its higher points when it comes to popular music and the wrong impressions already created by the predecessors. But it is heart-warming that

society stands by its adage that to every problem there is a solution. There are indeed causes and effects of every problem but when the root causes are known, the best intervention is to avoid or uproot them, for to ignore would be very unhelpful and suicidal. The researcher tried to elicit from the respondents the reasons why women in popular music appear to have been taken for granted and branded as being of weird behaviour. She used some of the dominant societal values to test the reactions of these respondents and table 10 gives a vivid account of what they said.

Table 10: What the Society Dislikes

Criteria	Agree	%	Disagree	%	Undecided	%
The society abhors indecency and weird behaviours.	38	47.5	28	35	14	17.5
Women with decent life-styles are well appreciated in all sectors	58	72.5	18	22.5	4	5
It is quality that counts in music but not subjective considerations	57	71.25	16	20	7	8.75
Women must shun subservience but rather be enterprising and assuming.	58	72.5	18	22.5	4	5

From the data gathered, it was seen that the stakes were high for the things that the respondents considered healthy. There were 38 persons of a percentage of 47.5 and 58 of 72.5% for the other three criteria who agreed that the society cherishes things or ends that are wholesome. They were of the view that people abhor indecency and rather appreciate decent life-styles. The love for popular music artistes is not based on any other considerations other than the quality of their music. Again 72.5% expressed the view that female popular music artists should shun mediocrity and subservience. They were of the

view that the destiny of the artistes are in their own hands so they ought to be enterprising and assuming in their approach towards their vocation and life in general.

One way of going about the needed encouragement is by rewards. This is seen by Agarwall (1994, p.15) as the device that provides incentives to a person to work hard and results in healthy emulations among individuals or groups. It is the view of the researcher that women in popular music would be well encouraged if their efforts are recognized and amply appreciated. The majority of the respondents attested to the good quality nature of their music so there is the urgency for intensive civic education to enhance the self-work of women. As Ostergaard (1994, p.32) puts it, gender divisions are not biology but constitute an aspect of the wider social divisions of labour and this in turn is rooted in the conditions of the production and reproduction. It is reinforced by the cultural, religious and ideological system prevailing in the society which takes the form of male dominance and female subordination.

4.6 Deviancy among Female Pop Artistes

Still on research question three, the research went on further to rate some deviant behaviours and how they pertain to the women in popular music. This is how the respondents reacted as given in table 11.

Table 11: Deviancy among Female Pop Artistes

Criteria	Agree	%	Disagree	%	Undecided	%
Pride	53	66.25	23	28.75	4	5
Provocative dressing	53	66.25	21	26.25	6	7.5
Profanity	10	12.5	54	67.5	16	20
Drug abuse	28	35	43	53.75	9	11.25
Gullibility	48	60	26	32.5	6	7.5
Sexual misconduct	53	66.25	23	28.75	4	5
Verbal abuse	48	60	18	22.5	14	17.5
Gambling	17	21.25	51	63.75	12	15
Carelessness	53	66.25	27	33.75	-	-

Here again the respondents made their views known in precise language. Of the nine indicators of deviancy used pride, provocative dressing, gullibility, verbal abuse and carelessness stood out as the unwholesome behaviour the female artistes are guilty of. Each of these scored 60% or above leaving the women free of bad behaviours such as profanity, drug use and gambling as in the Western world. The respondents in totality conceded that the lyrics of the female popular artistes are healthy and inspiring and as Trier-Bienek (2011, p.16) puts it, knowing the feminine experiences and their epistemology serves as a foundation for women to be able to share their stories. With women in popular music, there is hope for mankind in this corrupted contemporary era. As Annan (2006) warned as the United Nations Secretary General, drugs are tearing apart our societies, spawning crime, spreading diseases and wars are killing our youth and future. Woman with this special taste for cherished value must be encouraged to reach the masses. Albrecht (1966, p.79) adds some weight to this claim with his opinion that service quality is the extent to which a thing or an experience meets a need, solves a

problem or adds value for a customer. Any other opinion, on the contrary, would give credence to Leonard (2009, p.33) and Whiteley (2000, p.65) that the music industry is set up from the perspective of men. That the marketing of artistes, the songs they sing and the persona the artistes take are all orchestrated by male representatives in order to fit the needs of fans.

4.7 What the Society Needs to Do

To crown it all, the social environment should not be so lax for obnoxious practice to be entertained and promoted. Something concrete needs to be done by policy decisions to forestall such unhealthy practices. The researcher zeroed in on what opinion leaders who matter in decision making and other efforts in transforming the society ought to do. The responses of respondents to this effect have been given in table 12.

Table 12: What the Society Needs to Do

Criteria	Agree	%	Disagree	%	Undecided	%
Expunging and eradication of obsolete rules and practices from our laws and customs	53	66.25	13	16.25	14	17.5
Intensification of education to promote and enhance the self esteem of women	58	72.5	17	21.25	5	6.25
Discouraging fanaticism and rather promoting good doctrine among religious entities	48	60	18	22.5	14	17.5
Encouraging self awareness, the need to be reasonably submissive and the boldness to say no to exploitation among females	53	66.25	18	22.5	9	11.25

On the issue of what society in general and women in particular should do especially in the area of popular music, 53 respondents who made a percentage of 66.25 said that socio-cultural practice and rules impeding the progress of women should be expunged from our laws and customs. Only thirteen (13) people who constituted 16.25% dissented. Another chunk of 72.5% made of 58 respondents acceded to the need for the intensification of formal and civic education for women to come out of their limitations. In support of this Pereira (2007, p.16) reported that a diverse range of global policy initiatives have supported women's capacity to organize around policy issue of micro and macro levels. This is with the objective of addressing the increasing disparities evident in the living conditions of men and women so the situation is not absolutely gloomy.

What needs to be done appropriately has been highlighted by Strong (2011, p.400) that historians searching the past for evidences about women have confronted again and again the phenomenon of women's invincibility. That, women were not inactive or absent from events that made history but that, they have been systematically left out of the official record. That in the evaluation of what is important, of what matters to the present in the past, women as individuals or as a definable group merely receive attention so as the researcher advocates for national policy decisions what Cooper Fusarelli and Randall (2000, p.85) said comes into play that policies no matter how well they are designed they must be implemented successfully to achieve their intended effects. This is because a good solution is only useful if the people adopt it and if its implementation enables them to really make it their own (Evans, 1996, pp. 15-16).

Further on, the respondents called for effort to discourage fanaticism so that good and desirable doctrines could be promoted. A greater number of 53 persons of a

percentage of 66.25 said women in popular music should be helped to create the needed self awareness, discover their self-worth and be bold enough to resist exploitation. This issue is crucial because gender is a product of socialization achieved through cultural means, and is all around us at all times, we have developed expectations for gender roles (West and Zimmerman 1987) and Whiteley (2010) say these perceptions of what it takes to be male or female translates into music. It would therefore be unhelpful to ignore this piece of advice from Bardach (1977, p.34) that with policy the bargaining and maneuvering; the pulling and halting of the policy adoption process are caned over into the implementation process. Die-hard opponents of the policy, who lost out in the adoption stage, seek and found means to continue their opposition when for instance, administrative regulations and guidelines are being written. Again, many who supported the original policy proposal also did so only because they expected to be able to twist it in the implementation phase to suite purposes never contemplated or desired by others who formed part of the original coalition. This is where the fear lies if serious efforts are not taken. Gullis et al (2004, p. 62) and Koskoff (1987, p.15) touch on this apparently entrenched societal canker that cultural feminism suggests that women and men occupy separate spheres within society and that they are part of two different yet complimentary aspects of cultural life, many of their works are considered famine and feminist. As a result, and official action to rectify the imbalances should be a purposive course of action followed by an actor or a set of actors in dealing with a problem or matter of public concern (Anderson 1979, p.33). What Dolphyne (1991, p.35) said about education must also be given due attention that only sustained and systematic education could help to positively alter the course of events. The efforts from official circles could be guided by

the assertion of Lewis (1984, p.45) that there are three types of policy frameworks which on their own or in aggregate and sequence be used to meet challenges. These are distributive, redistributive and regulatory policies meant to cater for the needs of people at all times to ensure equity and fairness.

4.8 Purposive Reliance Information

What the Artistes Also Say

The researcher decided to interview some female artistes to get their individual experiences and how they have managed to get their heads above the waters. To touch on female artistes wrongly connotes dealing with people who have stooped so low socially and morally at the expense of the desirable homely virtues.

What is presented here is the collation of the responses from the five artistes interviewed by the researcher. The artistes involved in the study were Akosua Agyapong, Lady Talata, Awura Ama Badu, Queen Asabea Cropper and Mzbel. Though they have not had any formal education in music they were all of the view that popular music is a new brand of music. It is a blend of local lyrics against the background of sophisticated foreign rhythms and much enjoyed by people in urban set up. They were all of the view that drug use is very minimal if even some artistes are prone to it. On shabbiness, they were of the view that it arises or is aroused in their attempt to please their audience or consumers and the desire to be fashionable and go modern. They opined again that a performer becomes the eye and toast of people. This subjects them to a lot of enticements to material things which lure them to promiscuity. The material attractions at times make them to yield to the undesirable or unacceptable. As a results, they are branded being socially and morally irresponsible. This makes Parson (1969) vindicated that alongside

alienation and powerlessness is a loss of trust; that charge or duty imposed in faith as a condition of relationship. Trust as a relationship has to do with expectations being met or in place towards the security that deviance will not occur.

On the issue of their fame, they stressed that women are not as aggressive as men coupled with the fact that they are in an environment which is dominated by men and fraught with biases against women. However, they were so much elated that their music productions are not bawdy or suggestively profane. They are rather on a sound track they claimed and that their lyrics are decent and acceptable. These female artistes were of the view that the lack of recognition notwithstanding, they were motivated by the sense of accomplishment to continue with their trade. Such good qualities of their music they said could be reinforced by a change of attitude by the society or consumers. They stressed that they are in business to market their products so you cannot continue to produce what the market dislikes. That the preference for the obscene pieces by the males is a discouragement to the women who focus on the dominant societal values like honesty, modesty, chastity and decency to mention a few. If this assertion is accepted by the broader society then there should be a paradigm shift from the status quo where emphasis is on male efforts and achievements. Anderson (1979) suggests a purposive course of action followed by an actor or a set of actor in dealing with a problem or matter of public concern.

All of the artistes interviewed were of the view that opinion leaders have indeed contributed towards the low key profile of women in the music industry. They said rewards and recognition are forms of motivation to elicit appreciable performances. To them and as a matter of fact, if a person receives higher wages and recognition that

another receives for similar jobs done, it will surely result in negative equity which is demotivational. They suggested that those stakeholders in the area of music should communicate performance standards so that all artistes would know where and how to direct their efforts and also see clearly how they are performing. This they rightly emphasized could help in the national development effort. It would make musicians to focus on the goals and aspirations of the nation and produce music that could spur on the citizenry to be patriotic and responsible.

Again they supported the view that women should be encouraged to promote popular music. If this is not done, they said, women in music would put in less effort or quit to escape the efforts on non-recognition. Furthermore, they stressed that women are lively, modest, loving, and beautiful and have the natural attractions to positively influence people. They lamented that the imbalances in attention and recognition are making popular music to go profane and secular. All the same, they held the view that the artistes are free moral beings with the right of choice. They are therefore conscious of what they do so the popular music artistes ought to be held responsible for their actions and inactions. A way forward, they agreed is to pursue formal education to acceptable levels. As stated in the Scotland Schools' Act 2000, section 2D, education aims at the development of the personality, talent, mental and physical abilities of the learners to their fullest potential. Towards this end they suggested that it should be a matter of concern and importance to the nation to put in place policies to address the problem. This official enactment would send the right signals that the nation is very resolute in its bid to ensure equity. As Lewis (1984) opines policy could be regulatory to ensure that things are properly done and distributive when they become non-discriminatory in application.

This ensures that the majority are covered, becomes generally palatable and acceptable because nobody feels cheated, marginalized or threatened. Should the worst happen, Lewis suggests the use of redistributive policy which is special, selective, reformatory, preferential, prioritized, corrective and sectoral in nature and application.

Another crucial issue hammered on by the artistes is on measures that need to be put in place to provoke all artistes to produce their best. They were of the mind that there should be equity based on rational and commensurate outcomes. The artistes they said would show greater commitment and put in more effort if they are convinced that they will receive valued rewards for their contribution towards the national or societal efforts. It was a joy to the researcher to hear from these female popular artistes that they have no regrets for being where they are for that discipline is a decent way to fame, popularity and job placement. They went on to advise that the society must sit up and be a check on indiscipline. That when society becomes so lukewarm to unacceptable practices then it gives cause for indiscipline. The point made was that, they are in business in a market economy so if the artistes are there for bawdy music, then people will continue to supply them for the sake of money and not for sound conscience.

It was quite interesting to hear from them say that the society must show interest in the works and lives of female popular music artistes. That when their attention is drawn towards their strengths and weaknesses, it would alert them that their actions are under public scrutiny and seen as worthy members of the society. The feedbacks that are given to them would pave the way for counselling, self-development and whip up job satisfaction, performance and enthusiasm in the industry. They were happy with the proliferation of popular music artistes in our democratic dispensation. Economically this

connotes that there is the demand which must be met. They however cautioned that there is the need for checks and balances to guard against shoddy works and all other things considered undesirable by the society. They all felt satisfied for being in popular music but acceded to the fact that there is still more room for improvement and a long way to go as regards women in popular music. They asserted that female popular music artistes are a force to reckon with and can sensitize people towards the use of healthy principles like dialogue, tolerance and peace instead of confrontation and other aggressive ends.

These to the researcher, give the indication that the popular music artistes know what they are about and the challenges at hand. It is way of self examination which paves the way for the needed interventions to be in place. As Lindhoj (1985) puts it, to know each other and to make use of each other create security and harmony. Nothing suppresses our powers more than the consciousness that nobody loves us.

It was also noted that there are other areas in the music industry women have not been active in it.

Fieldwork revealed that some of these areas are being Disc Jockeys (DJs), Music Producers as well as Music promoters. Personal communication unearthed few women outside Africa who are involved in any of the careers above. Some of them are Producer Trina Shoemaker who was once the apprentice of record "super producer" Daniel Lanois. She is also the only woman to win a Grammy for sound engineering. Other two women producers are Jamille Luney and Missy Elliot. It is clear the paths of these two female producers are inherently different. Missy Elliot dominates as the reigning female producer of the main stream entertainment industry. This is no small feat in a male dominated industry. Jamille's Website, Jamilleluney.com, provides free information to

indie artists on marketing and selling their music independently. Her new social network Hot Indie Music World was launched in late September of 2008.

Similarly the most influential House label of all time, with millions of records sold globally and some of the biggest names in the genre, first and only lady is DJ Miss Divine. It started in 2003 when she was asked to play a subliminal gig in Bristol with Harry Choo Choo Romero. She had heard of the label, but had never heard of Harry before. It was during that time that she fell in Love with House music instantly. Before this, she played Hard House and loved Trance.

It was also found out that in Ghana, one woman, Bibie Brew, (refer to her picture in appendix A) has been able to run a centre, New Morning Studio, which gives young and amateur artists the opportunity to practice their music.



CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Summary

The study indicated that women in popular music are a force to reckon with. They have come out with works which meet the tastes of the consumers of musical products in Ghana and elsewhere. One impressive thing to their credit is that they have not joined their male counter parts that focus on music that are bawdy and suggestively profane. The problems which women are facing in most cases have not been of their making but as a result of stereotyping because of the ways of a few of their colleagues. Their attempts to impress upon their audiences make them to overstep their limits in dressing. Some over exaggerate and dress provocatively and perform with gestures which put people in a sexual frame of mind. Such aggressive and enticing movements done in articulation of the complex and sophisticated rhythms send wrong signals to those who have a high taste for Puritanism.

It also came out with the findings that the Ghanaian society on the whole frowns on promiscuity, indecency and the disregard for its norms and the ends it considers desirable. This is what should guide our artistes especially the women to be quite circumspect in what they do on the stage and all other places where they find themselves. These notwithstanding, it also came out clearly those female artistes should understand the wind of change that is blowing globally to get women out of the doldrums. Their destinies are in their hands so they need to be up and doing and respond positively to the urge and encouragement given to liberate them from mental slavery. It is by their own

actions that the misconceptions in the society could be eroded and a new and congenial climate established to make them totally comfortable.

All said and done, it becomes clear that the problem is man-made and so it could also by the efforts of stakeholders be eliminated. The respondents were in harmony in saying that all is not lost or hopeless for the opportunities exist and the social environment not so hostile to make a change impossible. There are a lot of women who have made it great in other areas of socio-economic and political life at home and abroad. Their achievements and impact made should be enough to spur them on to excel. The study zeroed in on some unhealthy behaviours and attitudes such as pride, provocative and shabby dressing, sexual misconduct and gullibility as traits which have dented the image of female artistes. They went on further to say that the time has come for us as a nation, to undo the harm by doing away with obsolete practices. Some of the unhealthy practices should be halted by way of policy and rules which have outlived their usefulness expunged from our laws and conventions. Education was also found to be a powerful tool that could be used to get women out of their predicaments. It will give them desirable exposures to things that are progressive, helpful and globally acknowledged. Education again would enhance their skills and knowledge and improve the marketability of women.

Another sensitive and danger prone sector is religion where fanaticism infuses wrong ideas into people to misconduct themselves or lose their self-awareness and esteem. The researcher again opines that religious leaders should hold on to good doctrine to promote the total liberation of its followers especially women.

The crux of the matter is that as regards popular music, women have gone far and appreciable in quality, efficiency and effectiveness. Since music remains a powerful tool or medium for national cohesion, mobilization and sensitization, women should be given the opportunity to operate and place their God-given talents at the disposal of the nation.

Krietner and Kinicki (200, p.12) add to this call for purposeful education that people seek personal survival above all things but also live under two basic conditions of war in which they can harm each other or peace in which they cannot harm each other but if people want to achieve certain objective, they ought to behave in a particular way. This should be a must for women in popular music.

5.1 Conclusions

The study revealed that there are clear and subtle biases against women in all spheres of life but the degree gets to its apogees in music. Still women have not been totally discouraged or eclipsed by their male partners so it should be crucial for a conducive climate to be in place. Such a friendly atmosphere supports the development of new ideas, co-operation, and efforts and creates much motivation and job satisfaction. Of course, a hostile climate makes workers especially women to be less productive because it upsets them.

The researcher could also deduce that a congenial environment could be created for women in music in particular and in general life to utilize their talents by way of policy. So government and opinion leaders must be seen to be pro-active and ensure that all such barriers are removed. By so doing there will be peace and harmony and all people will have the fortitude and the sense of purpose to contribute their quota towards the development of the nation.

The culture of fairness, justice and equity should be given a further boost. It would also be a caution to women in popular music if the piece of advice by Copland (1957, p.45) is heeded that when you enjoy music, you are listening to an individual with his or her own special personality. For a composer to be of any value, she must have a personality. It may be of greater or lesser importance but in the case of significant music, it will always mirror that personality. No composer can write into his or her music a value that he or she does not possess as a person.

5.2 Recommendations

From the discussions made, it could be seen that there are both subtle and overt societal factors or practices which bog down the development of women in the Ghanaian society. These problems exist and could be solved so it is about time the society stopped brooding or complaining about these and rather find possible ways of holding the excesses in check.

The involvement of women in popular music brings about variety to enrich the industry and creates room for comparisons and criticisms to enhance performances. Every organisation or establishment has its culture, ethics and ways and means of promoting its programmes. Female artistes should therefore watch their conduct so as to win the respect of the society and acquire an enviable culture.

Some of our traditional norms and practices need to be revised so that the ground becomes level for all sexes instead of the prevailing state in which certain positions and roles are considered the preserve of men. These practices make the women shy away from things which demand some degree of aggression.

It is also an appeal to women to pursue education vigorously and discard the inclination towards mediocrity. With an efficient and effective educational background they can aspire and play roles which call an individual to be more assuming. Women's own inaction in crucial matters is a canker in their emancipation. They need to be resolute in initiating and sustaining change in this male dominated world.

The Christian and Islamic faiths which are the main religions should also teach women to be assertive. The status quo of teaching them to be submissive should be toned down and reinforced this by teaching them to be reasonably submissive.

It is also important that government continues to support and give special assistance to women in the creative sector of the economy. The budgetary allocation for the entire Creative Arts Industry in Ghana for the year 2012 was two million Ghana cedis (GHS 2,000,000.00) for which the Music industry is part of it. As the government collaborated with the music industry to identify the potential of the industry through an impact assessment study, the study can be used to support the preparation of a medium term strategic framework that will guide the development of women in the industry since women constitute the greater part of the population of the country. Women when empowered in the Music industry can help create jobs and provide increased income to all stake holders.

REFERENCES

- Aggarwal, J. C. (1994). *Educational psychology*. New Delhi: VIKAS Publishing House.
- American People's Encyclopaedia. (1964). New York: Grollier Incorporated.
- Anderson, L. W. (1979). *Secondary school administration*. Boston: Houghton Mifflin Company.
- Anyidoho, A. A. (2008). *Changing representations of women in Ghanaian popular music*. Retrieved from August, 2012.
<http://pathwaysghana.blogspot.com/2008/changingporrayalofwomeninpopular.html>.
- Arko Boham, K. (1999). *Ghana's post-independence education policy; a case study of education policy implementation*. Unpublished thesis, Cape Coast: University of Cape Coast.
- Atiegar, K. (1997). "Tagoe Sisters- The Singsational Twins" in Truth and Life Vol. 1 No. 7, May-June, Gift Publication, Accra.
- Babbie, E. (1990). *Survey research methods* (2nd ed) Belmont: C.A. Wardworth.
- Bardach, E. (1977). *The implementation game. What happens after a bill becomes law*. Cambridge, M. A. Mit Press.
- Baum, L. (1981). *Comparing the implementation of legislative and judicial policy in Mazmsa*. Lexton Books.
- Carleton UP.
- Cohen, S. (1997). "Men Making a Scene: Rock Music and the Production of Gender." *Sexing the roove: Popular Music and Gender*. Ed. S. Whiteley. London: Routledge, 17 – 36.

- Colles, H. C. (1968). *The growth of music*. London: Oxford University Press.
- Cooper, B. S., Fusarelli, L. D. & Randall, E. V. (2004). *Better polices, better schools, theory and application*. New York: Pearson Education Inc.
- Copland, A. (1957). *What to listen for in music*. New York: McGraw Hill Books Company.
- Creswell, J. W. (2003). *Research design; qualitative and mixed method approaches (2nd)*. London: Sage Publication Inc.
- Curwin, R. L. & Mendler, A. D. (1988). *Discipline with dignity*. Virginia: Edwards Brothers.
- Darkwa, A. (1974). *The new musical traditions in Ghana*. Unpublished Ph.D Thesis: Wesleyan University Press.
- Dolphyne, F. A. (1991). *The emancipation of women; the African perspective*. Accra: Ghana Universities Press.
- Duodu, E. A. (1980). *Symbolic movements in Ghana*. Unpublished Work. Institute of African Studies, University of Ghana, Legon.
- Essandoh, I. K. (1998). *Gospel Highlife: The Status and Impact of a Ghanaian Popular music genre*. Unpublished M. Phil Thesis, University of Ghana, Legon.
- Evans, R. (1996). *The human side of change; reforms, resistance and the real life problems of innovation*. San Francisco: Jossey Bass Publishing.
- Fischer, F. (1995). *Evaluating public policy*. Chicago: Nelson Hall.
- Fontanna, D. (1986). *Classroom control: understanding and guidance of classroom behaviour*. London: British Psychology Society.

- Fowler, F. C. (2000). *Policy studies for educational leaders; an introduction*. New Jersey: Upper Saddle River.
- Fowler, F. C. (2002). *Policy studies for educational leader*. New Jersey: Upper Saddle River: Prentice Hall.
- Frith, S. & McRobbie (1979). *Rock and sexuality*. Screen Edition 29:5-15.
- Furman, S. H. (1998). *State policies and education reforms*. New York: Falmer Press.
- Garuin, D. A. (1998). *Quality in profit making service organizations*. London: Chapman and Hall.
- Gillespe, J. (1968). *The musical experiences*. Belmont, California: Wardsworth Publishing Company.
- Golafshani, N. (2003). *Understanding reliability and validity in qualitative research*. The Qualitative report 8:597-607.
- Hadad, W. D. (1994). *Educational policy planning process; an applied framework*. Paris: UNESCO H.E.P.
- Harris, C. (1998). *Theorizing fandom; fans sub-culture and identify*. Pp. 3-8 in theorizing fandom for sub-culture and identify. Creskill, N.J: Hampton Press. Inc.
- Hindle, T. (2000). *A guide to management ideas*. London: Profile Books Ltd.
- Hope, W. C. (2000). *Implementing educational policies; some considerations for principals*. Retrieved August, 2012 from <http://musiced.abOut.c0m/0d/fam0usmusician51/a/w0meninmusic.htm>
<http://showbiz.peacefmonline.com/music/artist/mzbel/biography/>
<http://www.ffevic.ed.gov.so/evicwebportal>

- Johson, J. L. (1997). *Generalizability in qualitative research p. 191-2008*. New York: Sage Publications.
- Kerlinger, F. N. (1973). *Foundations of behavioural research* (2nd ed) New York: Halt, Reinhart and Wiston.
- Kerr, H. D. (1976). *Educational policy analysis; structure and justification*. New York: David Mckay Company Inc.
- Kosokoff, E. (1987). An introduction to women's music and culture. *Woman and music in cross-cultural perspective*. New York: Greenwood Press. pp. 1-23.
- Kratner, R. & Kinnicki, A. (2001). *Organizational behaviour*. New York: McGraw Hill Company.
- Kretner, R. & Kinnicki, A. (2001). *Organisational behaviour*. New York: McGraw Hall Company.
- Leonard, M. (2009). *Gender in the music industry: rock discourse and girl power*. Aldershot: Ashgate.
- Lindhoj, A. (1985). Accountability the commitment of trust. *Highway 1*; (2) 4-7.
- Lofland, J., David, A., Snow, L., Leon, A. & Lyn, H. (2000). *Analyzing social settings. A guide to qualitative observation and analysis*. Belmont: Wardsworth.
- Manoff, T. (1982). *Music, a living language*. New York: W. W. Norton and Company.
- McCade, F. (2011). *Madonna ruined popular music for woman*. Retrieved on February 11, 2012. Website <[Http://the home ground and Kate Bush. Newsandinfoforum.vuku.com/topic/19716/Madonna.ruined-pop-music-for-woman-article from the Scotman. T.8UAVI/Tas](http://thehomegroundandkatebush.com/newsandinfoforum.vuku.com/topic/19716/Madonna.ruined-pop-music-for-woman-article-from-the-Scotman)>.
- McDonald, L. (1994). *The Women Founders of the Social Sciences*. Ottawa, Canada:

- McRobbie, A. (1994). *Post modernism and popular culture*. New York, NY: Routledge.
- Nett, B. (1973). *Folk and traditional music of the western continent*: Prentice Hall Eaglewood.
- Nketia, J. H. (1974). *African music and worship*. Accra: Ghana Publishing Co.
- Nketia, J. H. (1976). *The typology of contemporary Ghanaian choral music*. Accra: Ghana Publishing Co.
- Ostergard, L. (1994). *Gender and development*. London: Routledge.
- Pereira, C. (2003). „Where angels fear to tread?“ Some thoughts on Patricia McFadden’s „Sexual Pleasure as Feminist Choice“. *Feminist Africa* 2: 61–65.
- Peters, B. G. (1986). *American public policy, promise and performance*. (2nd ed) New York: MacMillan Press.
- Prunty, M. A. (1984). *A critical reformation of educational policy analysis*. New York: St Martins Press.
- Reynolds, S. & Press, J. (1995). *The sex revolts, gender, rebellion and Rock n’ Roll*. Cambridge: M. A. Harward University Press.
- Sarantakos, S. (1998). *Social research* (2nd ed). Houndmells: Macmillan Press Ltd.
- Scotland Schools Act (2002). *British government educational policy*. British Government.
- Silverman, D. (2006). *Collecting and interpreting qualitative materials*. Thousand Oaks, CA: Sage Publications. pp. 340-363.
- Standing, H. (1985). *Woman’s employment and the household*. London: Tavis.
- Strong, C. (2011). Title of article is missing. *The journal of popular culture*. Vol. 44 No. 2.

Sturger, F. (2009). *Where are the women to rock the music industry*.
http://www.independent.co.uk/Arts.entertainments/music/fesihner/where_are_the_women-to-rock-the-music-industry2009575htm.

The Shorter Oxford English Dictionary (1993). Oxford: Clarendon Press.

Trier-Bieniek, A. M. (2011). *All I am: Defining music as an emotional catalyst through sociological study of emotions, gender and culture*. An unpublished Ph.D thesis. Western Michigan University.

Van Meter & Van Horn (1975). *The policy implementation process, administration and society a conceptual framework* Place: Publishers pp. 445-486.

West, C. & Zimmerman, D. (1997). Doing gender. *Gender and the society*. Vol. 1. Pp. 125-151.

Whitley, S. (2000). *Women and popular music, sexually identity, subjectivity*. New York: Roulledge.

Wicks, B. & Jones (1999). *Fundamental of research and rescue*. Washington: Cooper Books.

World Bank, (1989). *Investing in people: Sub-Sharana African; from crises to sustainable growth*. Washington.

APPENDIX A

SOME FIELD PICTURES



Miss Belinda Nana Akua Amoah (Mzbel)



Queen Asabea Cropper (Queen of Pop. Music)



Madam Lady Talata



Madam Awura Ama Baadu (1st from left) with the researcher



Bibie Brew at her Music Studio



The researcher interviewing Akosua Agyapong

APPENDIX B

QUESTIONNAIRE

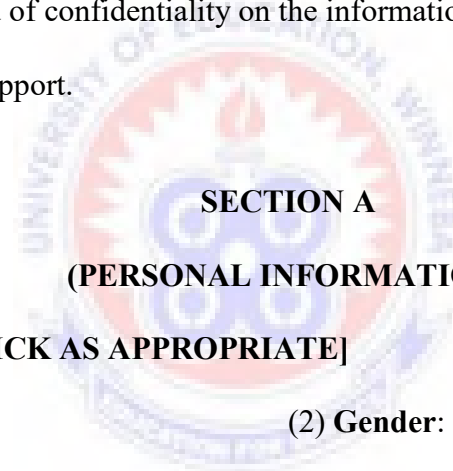
Women in the Development of Popular Music in Ghana

This set of questions is meant to elicit information on women in the growth and development of popular music in Ghana.

Your honest and sincere responses will contribute immensely to the achievement of the objectives of this research which intends to winnow down women's accomplishments in popular music in Ghana.

We wish to assure you of confidentiality on the information provided.

Thank you for your support.



SECTION A (PERSONAL INFORMATION)

[COMPLETE OR TICK AS APPROPRIATE]

Age: 50 – 70 () (2) **Gender:** Male ()
30 – 49 () Female ()
– 15 ()

(3) **Locality** – Where do you live presently.

(a) City () (b) Municipal or District capital () (c) Small Town ()

(4) **Religion** :- To which denomination do you belong?

(a) Catholic () (b) Protestant () (c) Islamic () (d) Pentecostal ()

(5) What is the level of your education? *Tick as many as applicable.*

(a) J.H.S () (b) S.H.S () (c) Post secondary () (d) Tertiary ()

SECTION B

Growth and development in any system or organization connotes that the members have been improving upon their productivity. Please indicate with a tick (✓) how the given performance measuring criteria apply in your view.

Strongly Agree (5) You are in strong agreement with the issue raised

Agree (4) You agree more than you disagree with the issue

Undecided (3) You are not in a position to give a knowledgeable answer.

Disagree (2) You disagree more than you agree with the issue.

Strongly Disagree (1) You strongly disagree with the issue under consideration.

Criteria	Strongly Agree 5	Agree 4	Undecided 3	Disagree 2	Strongly Disagree 1
(a) Women in popular music have several albums to their credit					
(b) The demand for their works is very appreciable					
(c) The lyrics of their songs are decent and healthy					
(d) Their songs are suggestively profane or bawdy					
(e) The women in popular music are indecent in outlook and actions					

(f) Their music and life styles seek to positively influence the attitude of the public					
(g) Their presentations project the national goals and aspirations					
(h) They exhibit the professional touch and their music are in tune with the elements of music . Tone, rhythm, harmony, etc.					



SECTION C

There are some socio-cultural practices which militate against the progress and development of women in popular music. Please tick where you see applicable or appropriate.

Criteria	Strongly Agree 5	Agree 4	Undecided 3	Disagree 2	Strongly Disagree 1
(a) Popular musicians have often been associated with behavioural disorders and this is seen as cron-genderic					
(b) The dressings and appearances of female popular music artists send wrong signals to the general public.					
(c) The performances of the female artistes project them as sexy and seductive.					
(d) The women in popular music have the capacity to become good wives and home makers.					
(e) Women in popular music lack the homely virtues of prospective mothers.					

SECTION D

There are healthy ways in which women in popular music could be encouraged and empowered for the good of society. How far do you agree with these?

Criteria	Strongly Agree 5	Agree 4	Undecided 3	Disagree 2	Strongly Disagree 1
(a) Education can offer great opportunities for women in popular music to excel and develop their talent					
(b) The society must be purged of the biases which are against the advancement of women.					
(c) The Ghanaian socio-cultural and economic areas are free and lux enough for both sexes to enhance their statues					
(d) Women get bogged down by their own self-pity and self-insufficiency					
(e) The efforts towards female emancipation should be a persistent demand and not a casual request.					
(f) The call on women for assertiveness should be the concern of all					
(g) Special concessions should be given to women to whip up their taste for enhancement					
(h) There are conscious and deliberate moves to pin down women					
(I) The Ghanaian women must show keen interest in the efforts towards their emancipation.					

SECTION E

The situation is not hopeless in Ghana for there are some women whose lives and achievements should encourage others to excel.

Criteria	Strongly Agree 5	Agree 4	Undecided 3	Disagree 2	Strongly Disagree 1
(a)The Ghanaian society has the flare for sound moral behaviours and frown on behaviours considered undesirable.					
(b)There are women in other spheres of endeavours who have worked hard; projected a sound moral image and have been accepted and appreciated.					
(c)The music industry is not influenced by ethnic cleavage but by the quality of production					
(d)There is the need for women to debunk the attitude of subservience and rather become very enterprising and assuming.					

SECTION F

There are certainly some behaviours which are abhorred by Ghanaian; how do the following manifest in the lives of women in the popular music industry.

Criteria	Strongly Agree 5	Agree 4	Undecided 3	Disagree 2	Strongly Disagree 1
(a)Pride					
(b)Provocative dressing					
(c)Profanity					
(d)Drug use					
(e)Gullibility					
(f)Sexual misconduct					
(g)Verbal abuses					
(h)Gambling					
(i)Carelessness					

SECTION G

The society is composed of the strata of citizens. Indicate how these identifiable categories of people could help improve the status of women in popular music.

Criteria	Strongly Agree 5	Agree 4	Undecided 3	Disagree 2	Strongly Disagree 1
(a) The chiefs and elders who are the custodians of our cultural heritage need to change the practices like idolization of musical instruments which are not in the interest of females					
(b) The educational system should intensity its efforts to liberate learners from mental slavery and other misconceptions					
(c) Religious favouritism should be eschewed and true interpretations given to the sacred word which enjoins us to treat each other as equal partners.					
(d) The females must take up the challenge and cultivate the boldness to say No to all things which inhibit their growth and development.					

APPENDIX C

INTERVIEW GUIDE

This is a special exercise to get the views of some women in the area of popular music. It is to highlight the contribution of women in the discipline and bring into focus the desire to expose or showcase the musical works of women. It is also to reiterate the point that, women have to be considered and given the needed attention and support in national and societal affairs.

Date

What in your view constitutes popular music

.....
.....

Which of the following anti-social behaviour are prevalent in the popular music industry to which you belong? (a) Disruptive behaviour () (b) Drug use ()
(c) Promiscuity () (d) Shabbiness () and others such as

.....

Why is a lot not heard about women in the popular music industry?.....

.....

What are some of the positive things you have observed about female artistes in the industry.....

.....

How can such good qualities be reinforced?.....

.....

Are there any effective ways of holding in check excess in the industry?.....

.....
.....

How have opinion leaders contributed towards the low key profile of women in the music industry?.....

.....

How can popular music be revamped to enhance the image of the nation?.....

.....

Do you support the view that women should be encouraged to promote popular music?

.....

(10) What are the reasons for the stance you have taken by the preceding question?

.....

.....

(11) What are your personal views about contemporary popular music.....

.....

(12) In what ways can the artistes in popular music be held accountable for their conduct?

.....

.....

(13) State how any two of the identified problems could be solved

.....

(14) What innovations would you like to see in the popular music industry?

.....

.....

(15) In what ways can both females and males be provoked to work harder?

.....
.....

(16) What factors influence women to be in the areas of popular music?

.....
.....

(17) What societal influences negatively impact on the activities of popular music?

.....
.....

(18) What are your views on the following?

(a) Showing interest in the life and works of female artistes

.....

(b) Drawing periodic attention to the strengths and weakens of women in music

.....
.....

(c) Recognition and rewarding the efforts of woman

.....

(d) The proliferation of artistes in using popular music field

.....
.....
.....

(19) Do you feel satisfied and content with your contribution in the industry

.....

.....

.....

.....

(20) What are your personal views and observations about women in popular music

.....

.....

.....

.....

Thank you for your assistance and prompt responses.

