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Kofi Asante Twumasi

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EDITORIAL

We are pleased to bring you the fifteenth (15th) issue of Ghana Book World (GBW). GBW is a journal of the book industry profession and trade. GBW also serves as a newsletter for GBDC, reporting on some programmes and activities embarked on by the Council.

This issue presents an interview discussion on how Afram Publications (Ghana) Limited is navigating cultural identity and educational publishing. This issue also features an address by the Ghana Publishers Association (GPA) during a handing over and induction ceremony of new Council member of the GPA. Again, the issue features CopyGhana's negotiation skills and experience in its efforts to licence tertiary educational institutions in Ghana, and discusses the copyright licencing in this era of Artificial Intelligence (AI). Furthermore, this issue highlights the important role of the book industry in preserving Ghana's indigenous languages.

Contributors may submit manuscripts on issues that cover book development, writing, publishing, book design and illustration, printing, bookselling and distribution, literacy promotion, copyright, and library services.

Submissions should be typed, double-spaced, fully justified, and in Times New Roman, font size 12, on 8.5" x 11" as a

Word document. The normal span of submissions is as follows:

- i. Feature article: 800-3,000 words
- ii. Research article/report: 4,000-10,000 words
- iii. Book review: 1,500-2,000 words

Contributions should be sent as e-mail attachments to editorial@gbdc.gov.gh.

GBW allows advertising spaces for books and services pertaining to the book industry in Ghana.

Navigating Cultural Identity and Educational Publishing: An Interview with the Managing Director of Afram Publications (Ghana) Limited

by

Sam Nyarko-Mensah

The publishing industry in post-colonial African contexts represents a critical intersection of cultural preservation, educational development, and economic sustainability. In Ghana, indigenous publishing houses have played a pivotal role in transforming national identity, promoting local authorship, and ensuring that African narratives are told from African perspectives (Isong, A., Murua, J., Chideme, M., Nene, N., Kizza, R., & South, R., 2024).

The research question guiding this inquiry is: How do leaders of Ghana's indigenous publishing houses navigate the tensions between cultural mission, commercial viability, and technological change in preserving and promoting culturally relevant educational materials?

This study focuses on Afram Publications (Ghana) Limited, one of Ghana's oldest and most respected indigenous publishing houses, established in 1973 by Mrs. Efua T. Sutherland, a renowned writer and cultural activist; Mr. Willis

E. Bell, a talented photographer; and Professor J. H. Nketia, a renowned musicologist and writer (Afram Publications (Ghana) Ltd., 2024).

Through a semi-structured interview with Ms. Harriet Adelaide Tagoe, Managing Director of Afram Publications, this paper examines the lived experiences of the leading efforts to preserve and promote Ghanaian literature and educational content. The interview provides insight into the strategic and operational realities of indigenous publishing, the challenges of combating piracy, the evolution toward inclusive publishing practices, and the role of cultural institutions in nation-building. This paper explores the experiences and insights of a senior publishing leader working in one of Ghana's indigenous publishing companies using a qualitative interview methodology. This study begins with a review of literature on interview methodology in qualitative research, describes the interview process and key findings, and concludes with reflections on how this experience informs my understanding of phenomenological research within an interpretivist/constructivist paradigm.

Qualitative interviews represent one of the most fundamental and widely used methods for gathering rich and detailed data about human experiences, perspectives, and meaning-making processes. Patton (2015) defines interview as “a purposeful conversation” designed to access the interior perspective of another person, to find out “what is in and on someone else’s

mind” (p. 426). Unlike surveys or structured questionnaires that impose predetermined categories on respondents, qualitative interviews allow participants to describe their experiences in their own words, revealing the nuanced meanings they attach to events, relationships, and phenomena.

Glesne (2016) emphasizes that interviews are fundamentally about understanding, not evaluation or judgment. The researcher’s role is to create a space where participants feel comfortable sharing their stories, perspectives, and insights. This requires what Glesne describes as “empathetic neutrality”—the ability to be deeply interested and engaged while suspending one’s own judgments and preconceptions (p. 103). The interview becomes a collaborative meaning-making process where both the researcher and participant co-construct knowledge through dialogue.

Glesne (2016) emphasizes that interviews are not acontextual exchanges of information, but are deeply embedded in particular settings, relationships, and moment-in-time circumstances. The location of an interview—whether in a participant’s home, workplace, a public space, or via virtual platforms—creates different affordances and constraints for what can be discussed and how freely participants may speak. Bhattacharya (2017) extends this understanding by positioning interviews as performative acts that are always situated within specific social, cultural, and relational contexts. Interviews are not neutral data collection tools that

extract pre-existing information from passive participants. Rather, they are dynamic interactions where meaning is actively produced through the questions asked, the silences that emerge, the rapport established, and the power dynamics at play. From this interpretive perspective, interview data does not represent objective truth but rather reflects one version of reality co-created between the researcher and participant in a specific moment and context.

Patton (2015) discusses how the timing of interviews also constitutes an important contextual factor. Interviewing someone immediately after a significant event may yield different data than interviewing them months or years later, after they have had time to process and narrativize their experiences. The researcher's deep awareness of the participant can inform interview design and interpretation. For this study, interviewing Ms. Tagoe during a period when indigenous publishers are grappling with digital transformation and piracy challenges provides a snapshot of leadership thinking at a particular historical moment.

The quality of data generated through interviews depends significantly on the types of questions asked and how they are framed. Patton (2015) identifies three primary interview formats: informal conversational interviews, interview guide approaches, and standardized open-ended interviews. For this inquiry, I employed the interview guide approach, which involves preparing a set of topics and questions in advance

while maintaining flexibility to pursue emergent themes during the conversation.

In qualitative research, ethical practice extends beyond obtaining informed consent and protecting confidentiality, though these remain essential foundations. Patton (2015) emphasizes that ethical qualitative research requires ongoing attention to participants' wellbeing, dignity, and agency throughout the research process. This includes being mindful of the emotional labor interviews may require, the potential risks of participating, and the researcher's responsibilities in representing participants' voices accurately and respectfully.

Researchers must consider how their questions might evoke painful memories or experiences, how publication of findings might affect participants or their communities, and how power differentials might make it difficult for participants to truly consent or decline participation (Glesne, 2016, p. 162). During the interview session, I was careful to ask questions in ways that allowed Ms. Tagoe to represent her organization positively while still addressing challenges in the publishing sector.

Esposito and Evans-Winters (2022) bring an intersectional lens to research ethics, arguing that researchers must consider how participants' multiple social identities and positions of marginalization shape their vulnerability, as well as the ethical obligations researchers hold. This includes being

attentive to how research might inadvertently reinforce harmful stereotypes, extract knowledge from already-marginalized communities without reciprocity, or fail to challenge oppressive systems. Ethical interviewing, from an intersectional perspective, requires ongoing reflexivity about the researcher's complicity in systems of power and privilege, and a commitment to conducting research in ways that honor participants' full humanity and contribute to social justice.

Finally, researchers have a responsibility to use interview data in ways that honor participants' contributions and serve purposes beyond the researcher's self-interest. This means sharing findings in accessible formats, considering how research might benefit the communities studied, and being accountable to participants for how their voices are represented and interpreted (Esposito & Evans-Winters, 2022, p. 112).

The participant for this interview is Ms. Harriet Adelaide Tagoe, Managing Director of Afram Publications (Ghana) Limited. Ms. Tagoe leads one of Ghana's foremost indigenous publishing houses, a company with over five decades of experience, specializing in Ghanaian literature and educational books for pre-school, basic, senior high, and tertiary level education. Under her leadership, Afram Publications has published popular titles including *Afrakoma (The Warrior Princess)*, *Tahinta, Voice in the Forest*, *The Crows and Other Plays*, and *Edufa*.

Effective interview guides balance preparation with flexibility, providing structured topics while allowing researchers to follow participants' leads, and explore emergent themes. Questions should invite open description and reflection rather than imposing predetermined categories or desired responses (Bhattacharya, 2017; Glesne, 2016; Patton, 2015). I developed an interview guide consisting of nine primary open-ended questions. My questions were designed to elicit rich descriptions of her experiences, the meanings she makes of her work, and how she navigates the complex terrain of indigenous publishing.

Five primary themes emerged from the interview with Ms. Tagoe, each revealing important dimensions of the experience of leading an indigenous publishing house in contemporary Ghana. The themes include: legacy and stewardship as leadership philosophy, the battle against piracy and intellectual property infringement, inclusive publishing as expanding access and representation, commercial viability as ongoing negotiation, and digital transformation as double-edged sword.

Ms. Tagoe consistently framed her role not as a business executive in the conventional sense, but a steward of a cultural institution with a profound responsibility to Ghanaian education and literature. Describing what it means regarding legacy and stewardship as leadership philosophy, she explained, "When you step into this role, you're not just

managing a company. You're holding something that Efua Sutherland and the other two co-founders built as a gift to Ghana—a way of ensuring our children could read their own stories and learn their own history. That's a sacred trust.”

This sense of stewardship shapes Ms. Tagoe's decision-making and organizational priorities. She described turning down potentially profitable projects that would dilute Afram's focus on Ghanaian content. “We could probably make more money if we became distributors for international publishers as other publishers do”, she noted. “But that's not why we exist. We exist to make sure Ghanaian voices are published and Ghanaian children see themselves in books”, Ms. Tagoe explained. “If our children only read books from elsewhere, written by people from elsewhere, about places elsewhere, how can they truly understand who they are?”

One of the most passionate and detailed sections of our interview involved Ms. Tagoe's discussion on the second theme on the battle against piracy and intellectual property infringement. She described this as perhaps the most significant threat to indigenous publishers in Ghana today. “Piracy is killing us”, she said. “We invest enormous resources in developing quality textbooks, paying authors, editors, designers, and printers. Then someone illegally reproduces our books, sells them cheaper because they had no development costs, and takes money that should come back to us to fund the next book.”

Ms. Tagoe recounted a specific case involving a popular French textbook *L'argent ne Fait pas le Bonheur* and other textbooks. She indicated that pirated versions of the book were in bookshops and even on school campuses, sold to unsuspecting students. “The worst part is that the pirated copies are full of mistakes”, she explained with visible frustration. “Students are paying for inferior materials that could actually harm their learning.”

Addressing piracy requires constant vigilance and resources that strain Afram’s capacity. Ms. Tagoe described working with Ghana’s Copyright Office to investigate and prosecute copyright infringement, developing security features like hologram stickers to help identify authentic copies, and educating students and teachers about how to recognize pirated materials. “It’s exhausting,” she acknowledged. “These resources should be going into publishing more books, but instead we’re fighting to protect what we’ve already created”. Ms. Tagoe noted that enforcement is inconsistent, and some people don’t fully understand why copying books is problematic. “There’s sometimes this attitude of ‘it’s just books, what’s the harm? But intellectual property is property. Authors and publishers have rights that deserve protection.”

Ms. Tagoe expressed clear pride while discussing the subsequent theme regarding Afram’s recent commitment to inclusive publishing, which aims to make literature accessible for all children in Ghana, including those with learning

differences or disabilities. She gave the example of *Suspects in the School: Secrets and Surprising Solutions*, a book Afram published in 2025 that is specifically designed to be dyslexia-friendly through special formatting and typesetting that makes reading significantly easier for children with reading disorders.

“Inclusive publishing means recognizing that not all children learn the same way or have the same access”, Ms. Tagoe explained. “It means thinking about the child in a rural area with no library, the child with dyslexia who struggles with conventional text, the child whose first language isn’t English. How do we reach all of them?” Ms. Tagoe described how Afram has worked to ensure its textbooks represent Ghana’s ethnic and regional diversity. “Ghana has over 70 languages and many distinct cultures”, she noted.

The annual inter-school debate that Afram organizes in collaboration with the Ghana Publishers Association also reflects this inclusive ethos. Ms. Tagoe explained that these debates give students from different schools and backgrounds a platform to engage with national issues, develop their communication skills, and demonstrate their knowledge. “We want young people to know they have voices that matter, and ideas that deserve to be heard. That’s what inclusive publishing is ultimately about—creating space for everyone.”

While Ms. Tagoe’s passion for Afram’s cultural mission was evident throughout our conversation, she was also candid

about the difficult financial realities of publishing. She was passionate in discussing the fourth theme—commercial viability as ongoing negotiation. “The truth is that staying in business is a constant struggle”, she acknowledged. “Publishing is capital-intensive. And you don’t see returns until months or years later when books actually sell.”

Ms. Tagoe described competing against international publishers with vastly greater resources and established distribution networks. “Sometimes we have preferable books for Ghanaian students, but we can’t match the production capacity or price of a multinational publisher. It’s not a level playing field.” These economic pressures require difficult trade-offs. Ms. Tagoe mentioned having to delay promising publishing projects due to capital constraints, struggling to pay competitive rates to attract and retain professional editors and designers, and constantly balancing investments between mission-driven projects that may not be highly profitable, and commercial projects that generate necessary revenue. “Every decision involves asking: does this serve our publishing policy, our mission, and can we afford it? Sometimes, the answer to one question is yes and the other is no, and then we have a problem.”

Despite these challenges, Ms. Tagoe was resolute about not compromising Afram’s core identity. “We could become just another distributor for foreign publishers as other publishers have resorted to, or we could chase only the most profitable

segments. But then we wouldn't be Afram anymore. We'd lose the very reason we exist. So, we figure out how to make it work, even when it's hard."

Ms. Tagoe shared her candid opinion on the fifth theme, which is digital transformation as double-edged sword. When discussing the future of publishing in Ghana, Ms. Tagoe's perspective reflected both cautious optimism and significant concern about digital technologies. On one hand, she acknowledged potential benefits of digital publishing—lower production and distribution costs, ability to update content more easily, potential for multimedia and interactive learning experiences. "Digital can democratize access in some ways", she noted. "A child in a remote area with internet access could potentially access a book immediately instead of waiting for physical distribution." On the other hand, Ms. Tagoe raised substantial questions about digital divides and inequalities. "The reality is that many Ghanaian students and families don't have reliable internet, don't have computers or tablets, can't afford internet data costs. If we go heavily digital, we risk leaving behind the very populations that already have least access." She emphasized that print books remain essential, particularly for early childhood education and in rural areas with limited technological infrastructure.

In conclusion, conducting this interview provided invaluable hands-on experience with qualitative interviewing, revealing dimensions of this research method that cannot be fully

grasped through reading alone. Several key insights emerged, deepening my practical and theoretical understanding of interview as a tool for accessing lived experiences. This interview experience has generated several important lessons for how I will approach my own phenomenological research on artificial intelligence in educational publishing.

From a phenomenological perspective, this interview provided access to the lived experience of leadership. Through Ms. Tagoe's rich descriptions and reflections, I gained insight into how she makes meaning of her work, how she experiences challenges, and what values and commitments sustain her efforts. Bhattacharya (2017) notes that phenomenological interviews typically involve asking participants to describe specific experiences in rich detail, focusing on what the experience was like for them and how it shaped their understanding.

From an interpretivist/constructivist standpoint, conducting this interview reinforced that knowledge is always co-constructed, positioned, and multiple. I have learned that good qualitative research requires not just methodological competence but ethical commitment, cultural sensitivity, and genuine openness to being changed by what we learn from others.

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Address by the President of the Ghana Publishers Association (GPA) at the Handing Over and Induction Ceremony on the 22nd January 2026

by

Edward Yaw Udzu, Esq.

On behalf of the newly inducted Council of the Ghana Publishers Association, I express our sincere appreciation for the confidence reposed in us to lead the affairs of this Association. I am personally honoured to have been entrusted with the office of President, and I accept this responsibility with humility, a clear purpose, and a strong sense of duty to our members and the nation.

Publishing is not merely a commercial activity. It is the foundation of education, the preservation of culture, and a critical driver of national development. Books shape minds, support learning, and transmit values across generations. Any nation that seeks sustainable progress must deliberately invest in its book industry, its authors, and the systems that support knowledge creation.

Over the past three decades, my professional experience across publishing, marketing, and the law, has given me a clear understanding of the realities facing Ghanaian

publishers. These include rising production costs, currency pressures, piracy, limited market access, and the growing need to innovate in response to changing educational and technological demands. These challenges, however, also present opportunities for reform, collaboration, and growth “if we act together”.

Guided by this understanding, the Council will focus on four strategic priorities.

First, strong and sustained engagement with the government.

The publishing industry must be recognised as a strategic partner in national development, particularly in education and literacy. The Association will intensify advocacy for a clear and predictable national policy on the periodic purchase of books for public schools, libraries, and state institutions. Such a policy will improve educational outcomes while creating a sustainable local market that supports investment and quality production.

We will also engage the government on issues such as taxation, import duties on printing materials, and access to affordable financing, to reduce production costs and strengthen local content development. Our engagement will be collaborative, evidence-based, and consistent.

Second, building a resilient and innovative publishing ecosystem.

The Council will strengthen partnerships with educational institutions, development partners, international publishing bodies, and digital platforms. Print and digital publishing will be positioned as complementary tools for reaching today's learners and readers, while encouraging innovation across the value chain.

Third, robust protection of intellectual property.

Piracy continues to undermine creativity, investment, and authors' livelihoods. In collaboration with CopyGhana, law enforcement agencies, and relevant state institutions, the Association will pursue stronger enforcement, better industry coordination, and sustained public education on intellectual property protection.

Fourth, capacity building and member growth.

We will prioritise training, professional development, and access to market intelligence to enable Ghanaian publishers to compete effectively within Ghana and across Africa. A strong Association must deliver tangible value to its members.

Underlying all these priorities will be a commitment to **transparency, inclusivity, and accountability**. The Ghana Publishers Association must serve all its members, large and small, traditional and digital, with fairness, integrity, and open communication.

To our partners and stakeholders, we extend a hand of collaboration.

To the government, we reaffirm our readiness to contribute meaningfully to education and cultural policy.

To the media, we recognise your vital role in shaping national discourse on literacy and development.

And to my fellow publishers, we say this: **the future of our industry depends on unity of purpose and collective action.**



Mr. Edward Udzu, Esq. delivering his address, behind him are some newly inducted GPA Council members

Together, we will build a publishing industry that supports education, rewards creativity, creates opportunity, and reflects the aspirations of the Ghanaian people.

Thank you for your trust. We look forward to working with all of you.

President, Ghana Publishers Association

“Building a stronger publishing industry together: Transparency, Innovation, Growth.”

Negotiating Literary Reproduction Rights Licencing in Ghana: Key Issues and Concerns

by

Kwaku M. Ganu, PhD.

Abstract

This paper is based on CopyGhana's experience in its efforts to licence tertiary educational institutions in Ghana. It highlights the key issues and concerns raised by the leadership of these institutions with a view to providing a framework for licencing teams/personnel to scale up their negotiation skills at licencing meetings. One basic assumption in this paper is that users (students and faculty) of copyright protected works lack a clear understanding of the copyright law and its implication for teaching and learning in the knowledge production enterprise (education). Hence, some basic issues in copyright are addressed to put negotiators on the same parallel. The paper also assumes that the issues and concerns addressed here are equally applicable when negotiating with non-educational organizations. Finally, the paper adopts the essay approach rather than the interactive question and answer approach in examining the subject matter.

Origin of copyright

Meaning of copyright

Copyright is the legal protection extended to the owner of the rights in an original work that the owner has created. It comprises two main sets of rights: the economic rights and the moral rights.¹ Both sets of rights belong to the creator who can exercise them.

The exercise of rights means that:

- a) the creator can use the work himself,
- b) the creator can give permission to someone else to use the work, or
- c) the ceator can prohibit someone else from using the work.

The general principle, therefore, is that copyright protected works cannot be used without the authorization of the owner of rights². For further elucidation on the economic and moral rights of authors in Ghana see sections 5 and 6 of Copyright Act 2005, Act 690.

Advent of copyright

The invention of the printing press

The invention of the printing press in the 15th century made the reproduction of written works much faster and cheaper. By 1600, printers could easily copy, reproduce and sell books often without author's permission. This prevented authors (and publishers) to profit from their works. In response to agitations by authors, the Statute of Anne was passed in Great Britain in 1710. This was the first copyright law to grant authors a legal monopoly on their works for a set term of 14 years with the option to renew.

The Statute of Anne brought a significant shift away from a system where publishers held the right in the works to one that recognized the author's stake in the work. It established the concept of Intellectual Property as a form of ownership.³

Following Britain, the USA passed its first Copyright Act in 1790 which had since been revised as the Copyright Act 1976.

International cooperation

As books and literary works started travelling across national and continental borders, the world community came up with the Paris Convention 1883. This convention introduced equal national treatment for international copyright protection. In effect, signatory countries were enjoined to protect foreign copyright protected works that find their way into their country in same manner as they would for their own works. As a follow up, the Berne Convention 1886 established the recognition of a common copyright which was also agreed upon by several nations at the time. The Berne Convention introduced automatic protection and moral rights for authors. Finally, the WIPO Copyright Treaty 1996, apart from providing a template on which national copyright laws are modelled, also addressed issues of copyright in a digital environment.⁴

Copyright legislation in Ghana

From Copyright Ordinance of 1914 to L.I. 2469

The first copyright law of the then Gold Coast (Ghana) was the Copyright Ordinance of 1914. This law was directly modelled on the British Copyright Act of 1911, which by and large, concentrated on literary and artistic works. After Ghana gained a republican status in 1960, the first Copyright Act 1961, Act 85 was enacted (Adusei, Anyimadu-Antwi and Halm, 2009).⁵

Act 85 was seen to have become ineffective, especially in the areas of collection and distribution of royalties.

Following the Paris Act 1971 (of the Berne Convention) which enjoined countries to conform to international copyright standards, the first copyright law in Ghana, that is the Copyright Law 1985, PNDC Law 110 was enacted and its enabling Regulations (Copyright Society of Ghana Regulations 1992, L.I. 1527) came into force in 1992. This umbrella society acted as a collective management organization for all copyright domains in Ghana but was more or less hijacked by the music rightholders in Ghana (Ganu 2023). PNDC Law 110 was repealed by the Copyright Act 2005, Act 690 with its enabling Copyright Regulations 2010, L. I. 1962. This enactment brought Ghana's copyright legal regime in conformity with the WIPO Copyright Treaty 1996. It also led to the establishment of three separate Collective Management Organizations representing Music rights (GHAMRO), Audio-visual rights (ARSOG) and Literary (text and image) rights (CopyGhana)⁶

Rapid technological developments in the digital space made reprographic and digital reproduction even faster and better with all kinds of smart devices. Consequently, the Copyright Regulations 2010, L. I. 1962 was amended with Copyright (Amendment) Regulation 2023, L. I. 2469 to expand digital rights and to include present and future devices capable of copying and storing copyright protected materials.

Duration of copyright

In Ghana, the rights of an individual author are protected during the life of the author, and seventy years after the death of the author. In the case of joint authorship, the rights of the authors are protected during the life of the last surviving author and seventy years after the death of that author as stipulated under section 12 of Act 690.⁷

Collective management of literary rights

Background

Copyright is a private right which stipulates that all rights in a creative work are exclusively reserved for the creator. Thus, the internationally recognized symbol (logo) © in a publication means that it is only the creator who can authorize the reproduction of the work by any means, including reproduction on graphic surfaces or by digital processes.

However, because the creator/author is largely an individual, once the work is published and made available on the market, it is the publisher who manages the copyright for and on behalf of the creator/author. The right of the publisher to manage copyright on behalf of the author is normally documented in the primary Author/Publisher Agreement. Furthermore, a piece of literary work travels much wider than the creators of the work. It is therefore impossible for the creator to be all over the place to monitor the unauthorized reproduction of his work by individuals and especially in educational institutions. This is where the international community brought in the

concept of collective management of rights to fill in the void. In the literary sector, there is the International Federation of Reproduction Rights Organizations (IFRRO) which ensures standards and reciprocity among its member Reproduction Rights Organizations (RROs) worldwide.

The Reproduction Rights Organization of Ghana (CopyGhana)

CopyGhana is a registered not-for-profit company limited by guarantee under the Companies Act 2019, Act 992. It has a valid certificate to operate as a collective management organization (CMO) issued by the Attorney-General and Minister of Justice to manage literary reproduction rights in Ghana. CopyGhana has been operating as such since 2011.

Mandate of CopyGhana

The mandate of CopyGhana under the laws and agreements is three-fold:

1. to negotiate literary reproduction licences with users of copyright protected works who are mainly found in tertiary educational institutions,
2. to collect royalties (reproduction fees) from such users and
3. to distribute reproduction royalties to its rightholders.

The mandate is derived from three sources:

- a) The laws of Ghana as outlined in paragraph 2 above;
- b) The assignment of rights by literary rightholders in Ghana through the registration of their works

with CopyGhana (currently over 5,000 works in CopyGhana's repertoire); and

- c) By virtue of its membership of IFRRO and bilateral agreements signed with major foreign RROs (CCC, CLA, New Zealand, Malaysia, etc, and the African Region Common Continental Agreement).

Issues of permitted use and subscription to learning resources

Permitted use or fair use

Virtually all leaders of educational institutions in Ghana, including university librarians, assume that once the law grants permitted use of copyright protected works for research, scholarship and teaching purposes, their literary reproduction activities are in compliance with the law. Although Copyright laws fail to determine what constituted permitted and fair use, CopyGhana allows the reproduction of a maximum of 15 percent of a literary work for teaching and learning. However, what goes on in tertiary educational institutions is very much beyond permitted use since:

- a) Some students copy or download whole books, journals or journal articles which is an infringement.
- b) The sheer number of students reproducing chapters or pages of particular works during a given semester for a particular course is tantamount to mass literary reproduction which is detrimental to the income of the rightholders.
- c) There is also the tendency for faculty and students to share what they reproduced for personal use among

colleagues and across educational institutions. This is a clear violation of the rights of the creators.

- d) Section 21 (particularly 1, 4, 5 and 6) of the Copyright Act 2005, Act 690 stipulates that where a collective licence is available, educational institutions (libraries and archives) must sign on to the licencing body, which in Ghana is CopyGhana.⁸

In effect, the exercise of the right to permitted use in educational institutions is neither here nor there. Hence users of copyright protected works are enjoined to respect the right of the creators as stipulated by the copyright logo ©.

Subscription to learning resources

Most tertiary educational institutions in Ghana are members of Consortium of Academic and Research Libraries in Ghana (CARLIGH). The consortium subscribes to digital learning resources from publishers or copyright holders of various works which are shared with members. However, CopyGhana licencing does not extend to any such digital learning resources. The interest of CopyGhana is rather in learning resources that are not featured under the CARLIGH repertoire. A recent survey by CopyGhana/ IFRRO/WIPO on digital reproduction in tertiary institutions in Ghana suggests that only 34.8 percent of materials downloaded by students are from institutional learning resources platform (CARLIGH), while 65.2 percent are downloaded from other sources. CARLIGH, therefore, is not a major source of learning materials used by students.⁹

Incomes of CopyGhana and distribution

Sources of income

For the purposes of royalty payments to rightholders, CopyGhana has two main sources of income. These are:

- a) Reproduction fees collected from users of copyright protected works as stipulated under Regulation 37A (1) of the Copyright (Amendment) Regulations 2023, L. I. 2469.¹⁰ This is currently fixed by negotiation with users at GHC 7.50 per student per academic year (up from 3.50 in 2015 to 5.00 in 2019 and to 7.50 in 2025).
- b) Blank levy on devices capable of copying and storage of copyright protected works.¹¹ This levy is collected by the customs division of the Ghana Revenue Authority (GRA) on behalf of the Copyright Office and distributed equally among the three CMOs in Ghana.

Distribution of income

The gross income from the two sources is distributed as follows:

- a) Not more than 30 percent is set aside for CopyGhana's operations.
- b) The remainder 70 percent (becomes 100%) is distributed in the following proportion:
 - i. 60 percent to authors and other content producers (visual artists, photographers, journalists etc); and
 - ii. 40 percent to book publishers.

Again, it is instructive to know that the gross amount received by authors (writers) is distributed to them in the ratio of 70

percent to non-fiction authors and 30 percent to fiction authors. The reasoning behind this arrangement is that non-fiction works are more frequently copied or downloaded primarily in tertiary educational institutions compared to works of fiction.

Conclusion

The mandate of CopyGhana as a collective management organization (CMO) is to: negotiate reproduction licencing agreements with user institutions; collect reproduction fees from users of copyright protected works; and distribute the proceeds to creators or rightholders of the copyright protected works, majority of whom are faculty members of user institutions. Collective management of literary works ensures harmony between creators and users within the legal framework of the country. CopyGhana simply provides that bridge for and on behalf of all its rightholders.

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7. See Section 12 of Copyright Act 2005, Act 690.
8. Copyright Act, 2005 (Act 690). Section 21 (1) states:
“A library and archive with activities that are not for gain may, without the authorization of the author or other owner of copyright **make a single copy** of the work by reprographic reproduction”.
- However, section 21 (4) states: “The act of reproduction under subsection (1) shall be **an isolated case** which shall occur on separate and unrelated occasions and shall occur where (a) there is **no collective licence available** under which copies can be made.” Finally, subsection (5) states: “Where a library or, archive requires **more than a single copy of a work by reprographic reproduction**, the permission for this shall be obtained from the author, other owner of copyright or from an appropriate collective administration society authorized by the publisher.” (**All emphasis mine**).
9. CopyGhana/IFRRO/WIPO (2023). Survey on Digital Uses of Text and Image Based Works in Selected User Institutions in Ghana. Accra, p.13.
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Who Gets Paid when AI Learns?

From Photocopying to AI: The New Frontier of Collective Copyright Licencing

by

Joseph Baffour Gyamfi

Background

Copyright has always had to respond to changes in technology. When the printing press made it possible to reproduce books on a scale that individual authors could not control, copyright emerged partly as a response to that problem. Much later, photocopying created another challenge. Users could reproduce thousands of pages from books and journals without it being practical for them to seek permission from each individual author and publisher. That problem gave collective licensing an important role. The same question is now returning, but on a much larger scale.

Artificial Intelligence (AI) systems can process enormous quantities of books, articles, newspapers, photographs, illustrations and other creative works. A single AI model may be trained on datasets containing billions of pieces of information. The scale is radically different from photocopying, but the underlying copyright question is familiar: how can people obtain access to large quantities of protected works

without making individual licensing practically impossible, while ensuring that creators are not excluded from the value generated from their works?

Ghana's copyright system has itself evolved in response to changing circumstances. The country's early copyright framework was inherited from British colonial law. The UK Copyright Act 1911 was extended to the Gold Coast and became the principal copyright regime during the colonial period. It was primarily concerned with conventional literary and artistic works and did not adequately accommodate Ghana's communal creative traditions, including folklore, oral performances, proverbs and traditional cultural expressions.¹

After independence, Ghana began developing its own copyright framework. The Copyright Act 1961 (Act 85) replaced the colonial regime, followed by the Copyright Law 1985 (PNDCL 110), which expanded protection to audiovisual works, broadcasts and computer programmes, and expressly recognised folklore as part of Ghana's cultural heritage.²

The Copyright Act 2005 (Act 690) remains the principal statute. It strengthened economic and moral rights, provided extensive protection for literary and artistic works, recognised folklore and established institutional arrangements for copyright administration, enforcement and collective management.³

¹ Copyright Act 1911 (UK), as applied to the Gold Coast by Order in Council.

² Copyright Act 1961 (Act 85) (Ghana); Copyright Law 1985 (PNDCL 110) (Ghana).

³ Copyright Act 1961 (Act 85) (Ghana); Copyright Law 1985 (PNDCL 110) (Ghana).

The law also recognises the public interest. It permits certain uses for research, private study, criticism, review, news reporting, libraries and archives.⁴

The difficulty with Act 690 is its enactment before many of today's most important digital technologies becoming a commonplace. It predates the widespread use of social media, streaming, large-scale text and data mining and, most importantly, generative AI. Ghana is therefore approaching another turning point in its copyright history.

AI and the Scale of the Copyright Problem

There is something remarkable about generative AI. A user can enter a few instructions and receive a sophisticated essay, image, summary, or other form of content within seconds. What is less visible is what happens before that output appears.

AI systems depend on training data. The quality and diversity of that data influence the performance of the resulting system. The World Intellectual Property Organisation (WIPO) notes that much of the training data used by current AI systems is collected from publicly available sources, including the internet, and that these datasets can contain copyright-protected text, images, designs and other works.⁵ This is where copyright enters the AI debate.

⁴ Copyright Act 2005 (Act 690), ss 19–20.

⁵ World Intellectual Property Organization (WIPO), 'Artificial Intelligence and Intellectual Property' <https://www.wipo.int/en/web/frontier-technologies/artificial-intelligence> accessed 12 August 2026.

The issue is not simply whether an AI-generated work looks similar to something created by a human. It begins much earlier, with the collection, copying, storage and analysis of works used to train the system.

The scale creates a problem for everyone. An author may own copyright in a book. A publisher may hold rights in a newspaper or journal. A photographer may own rights in thousands of images. An illustrator may have created hundreds of works. An AI developer, however, may want access to millions of works at once.

It is difficult to imagine a workable system in which the developer negotiates separately with every individual rightsholder. This is where collective licensing becomes relevant.

Collective licensing is not a new response to technological change. Reproduction Rights Organisations (RROs) have for decades helped authors and publishers to manage mass uses of text and image-based works. The model allows users to obtain permissions through a central licensing arrangement while enabling rightsholders to receive remuneration.

AI and the Text and Image Industries

The impact of AI on copyright is particularly significant for the text and image sectors because these works are heavily represented in digital datasets. Books, newspapers, academic

publications, journals and other written works are valuable sources of training data.

Authors and publishers are therefore asking fundamental questions. Was the work used to train an AI model? Was permission obtained? Was the work lawfully acquired? Can the author prevent such use? If the work was used commercially, should the author receive compensation? These questions do not have a single international answer.

Some jurisdictions have introduced specific text and data mining exceptions. Others rely more heavily on existing copyright doctrines. The European Union, for example, permits certain forms of text and data mining under the Copyright in the Digital Single Market Directive, subject to specified conditions.⁶ The EU AI Act has also introduced copyright-related obligations for providers of general-purpose AI models, including the requirement to establish policies for compliance with EU copyright law and to publish sufficiently detailed summaries of training content.⁷

In the United States, the US Copyright Office has similarly recognised that the training of generative AI models raises difficult questions concerning the reproduction of copyrighted works.⁸

⁶ Directive (EU) 2019/790 on copyright and related rights in the Digital Single Market, arts 3–4.

⁷ Regulation (EU) 2024/1689 laying down harmonised rules on artificial intelligence (AI Act), art 53 and recital 107.

⁸ US Copyright Office, Copyright and Artificial Intelligence, Part 3: Generative AI Training (Pre-Publication Version, 2025).

The uncertainty is important. It means that Ghana should be cautious about assuming that an approach developed in another jurisdiction automatically applies under Ghanaian law.

There is, however, a clear economic issue. If writers and publishers invest in creating high-quality content, and that content becomes valuable training material for commercial AI systems, the creators should have a meaningful opportunity to participate in the resulting value.

Surveys of writers point strongly in that direction. The Authors' Licensing and Collecting Society, UK, reported that 91% of writers believed they should have been asked for permission before their works were used to train AI, 96% wanted remuneration, and 87% wanted attribution.⁹

These figures suggest that the debate is not simply about stopping AI. Writers are asking for a fairer relationship with the technology.

The same applies to photographs, illustrations and other visual works. AI image-generation systems can analyse enormous collections of visual content and produce new images in response to user prompts. For artists, this creates opportunities but also raises concerns about the use of their existing works in training datasets and the potential impact on their markets.

⁹ Authors' Licensing and Collecting Society (ALCS), *A Brave New World: A Survey of Writers on AI, Remuneration, Transparency and Choice* (2024).

Research by the Design and Artists Copyright Society, UK, found that 95% of the surveyed artists believed they should have been asked before their works were used to train AI. Also, 94% wanted financial compensation, while 93% wanted to be credited.¹⁰

Of particular significance for collective licensing, 84% indicated they would sign up for a licensing mechanism through which they could be paid when their works were used by AI.¹¹ This is a strong indication that creators are open to licensing where there is a credible mechanism for managing permissions and distributing remuneration.

The problem does not end with training

There is another layer to the debate: that is AI outputs. An AI system may produce an output that resembles or reproduces elements of existing copyrighted works. This raises separate questions concerning reproduction, communication to the public, adaptation and other rights. The courts are beginning to grapple with these issues.

In the United Kingdom, Getty Images brought proceedings against Stability AI over the alleged use of millions of images in the development of Stable Diffusion. The litigation illustrates the difficulty of applying established copyright

¹⁰ Design and Artists Copyright Society (DACS), Artificial Intelligence and Artists' Work (2024).

¹¹ *ibid.*

concepts to AI systems whose training, development and operation may involve multiple jurisdictions.¹²

In the United States, litigation involving Anthropic similarly examined the use of books in AI training. The court distinguished between the use of lawfully acquired books for training and the retention of pirated copies. The resulting settlement was reportedly valued at US\$1.5 billion.¹³

These cases are not only significant, but also demonstrate the limitations of litigation as a market solution. A court can decide a dispute between particular parties. It cannot, by itself, create an efficient licensing market for millions of creators and millions of works.

Where Copyright Matters

The AI debate sometimes begins from the assumption that copyright is simply an obstacle to innovation. That misses the economic purpose of copyright.

AI systems depend on human creativity. The books, articles, newspapers, photographs, illustrations and research materials that make AI systems useful did not appear by themselves. They were produced by people who invested time, knowledge, skills and resources.

¹² Getty Images (US) Inc & Ors v Stability AI Ltd [2025] EWHC 38 (Ch); see also Getty Images (US) Inc & Ors v Stability AI Ltd [2025] EWHC 2863 (Ch).

¹³ Bartz v Anthropic PBC, US District Court for the Northern District of California (2025–2026).

Ghana's Copyright Act recognises reproduction, translation, adaptation, public performance, broadcasting and distribution among the economic rights of copyright owners.¹⁴ It also recognises moral rights, including attribution and integrity.¹⁵ These rights matter in a digital environment because digital technology has made copying easier, faster and cheaper.

At the same time, copyright cannot be understood only from the perspective of control. Access also matters. Ghana's copyright law already recognises legitimate public-interest uses through exceptions covering research, private study, criticism, review, news reporting, libraries and archives.¹⁶

The question is therefore not whether society should have access to copyrighted works. Rather, it is how access should be organised when the use goes beyond an applicable exception. This is where licensing becomes important.

Why Collective Licensing Makes Sense

The strongest argument for collective licensing in the AI environment is practical. Imagine an AI developer seeking access to 500,000 books, journals, articles, photographs or other works. Even if every rightsholder could be identified, negotiating individual licences would be expensive and time-consuming. A collective licensing organisation can aggregate those rights.

¹⁴ Copyright Act 2005 (Act 690), s 5.

¹⁵ *ibid*, ss 6 and 18.

¹⁶ *ibid*, ss 19–21.

The user deals with one licensing mechanism. The rightsholders benefit from a system capable of collecting and distributing remuneration. This is the same basic logic that has made collective licensing useful in the reprographic environment.

There is also an important Ghanaian lesson here. For years, the problem of mass copying in educational institutions has required a collective response. It would be unrealistic to expect every university, library, or student making lawful educational reproductions to negotiate separately with every publisher and author whose works they need.

AI presents a similar transaction-cost problem, only on a much larger digital scale. That makes the experience of RROs relevant to the AI conversation.

The international market is already moving in this direction. The Copyright Clearance Center (CCC), USA, for example, has developed voluntary licensing solutions covering the use of copyrighted content in AI systems. At the 2025 WIPO Conversation on AI and Intellectual Property, CCC argued for market-based licensing solutions that allow AI systems to access high-quality copyrighted content while providing compensation to rightsholders.¹⁷

WIPO itself has identified copyright infrastructure as an increasingly important part of the AI debate. Its 2025

¹⁷ Tracey Armstrong, 'How do we embrace AI and copyright?' WIPO Conversation II, Panel 2 (23 April 2025).

discussion on copyright infrastructure examined issues including scraping, training, transparency, attribution, provenance and compensation.¹⁸

The message is important for Ghana, as the future of collective licensing will depend not only on licences, but also on the infrastructure behind those licences.

Striking the Balance: Access, Innovation and Remuneration

Collective licensing should not become another layer of bureaucracy standing between technology and users. For it to work, the system must be practical.

A future AI licence for text and image-based works could address several issues:

- what categories of works are covered;
- which AI-related activities are permitted;
- whether training, fine-tuning or internal AI use is covered;
- how remuneration is calculated;
- how usage is reported;
- what attribution or metadata requirements apply;
- what happens when a rightsholder does not want particular uses of their work; and
- how royalties are distributed.

¹⁸ WIPO, 'Eleventh Session of the WIPO Conversation on IP and Frontier Technologies: Infrastructure for Rights Holders and Innovation' (23–24 April 2025).

Technology can help with some of these challenges. WIPO's recent work has highlighted the technical difficulty of managing rightsholder preferences where AI systems may be trained on billions of works. Machine-readable rights information, identifiers, metadata and systems for recording permissions and preferences are becoming increasingly important.¹⁹

This means that collective licensing in the AI era cannot rely entirely on traditional paperwork. It requires reliable digital rights-management infrastructure.

There is also a need for transparency. AI developers should be able to explain, at an appropriate level, what categories of data have been used to train their models. Rightsholders cannot exercise meaningful rights if they have no way of knowing whether their works are being used.

At the same time, transparency must be balanced against legitimate trade secrets and technical confidentiality. The EU AI Act's approach to training-content summaries provides one example of how this balance can be approached.²⁰

What Ghana Should Do Now

Ghana has an opportunity to take steps to address the issue before AI-related copyright disputes become widespread.

¹⁹ WIPO, 'Copyright Infrastructure for AI' (2025).

²⁰ Regulation (EU) 2024/1689, recital 107.

1. Review the copyright framework

Act 690 should be reviewed to consider issues that did not exist when the law was enacted, including AI training, text and data mining, digital reproduction, technological protection measures and the treatment of AI-generated outputs.

The objective should not be to copy legislation from another jurisdiction. Ghana needs rules that reflect its own creative industries, educational needs, technological capacity and international obligations.

2. Put collective licensing into the AI conversation

The Copyright Office should facilitate dialogue between rightsholders, publishers, RROs, technology companies, universities and other users of copyrighted works. The immediate objective need not be a new law. It could begin with voluntary licensing models and industry standards.

If the market can develop workable solutions within the existing legal framework, that experience can then inform legislative reform.

3. Strengthen Ghana's collective licensing infrastructure

Collective management organisations need reliable information about the works and rightsholders they represent. For an AI licensing market, this becomes even more important. Repertoires must be accurate. Works need appropriate metadata. Licensing terms must be clear. Usage information must be capable of being captured and analysed.

This is an area in which Ghana's existing collective management institutions can build on their experience.

4. Make the Copyright Tribunal operational

Act 690 provides for a Copyright Tribunal to deal with copyright disputes, but the Tribunal has not become operational.²¹

As copyright disputes become more complex, Ghana will need accessible and specialised mechanisms for resolving them. Relying exclusively on the High Court is unlikely to be sufficient for a rapidly evolving digital copyright environment.

5. Give creators a seat at the table

AI policy should not be developed only by technology companies and government agencies. Authors, publishers, artists, photographers, researchers, libraries, universities and collective management organisations have practical experience of how copyrighted works are created and used. They should therefore be part of the policy conversation from the beginning.

6. Build an AI-ready copyright infrastructure

Ghana should pay attention to the less visible part of copyright administration: data. Who owns the work? Where is it? What rights are attached to it? Has permission been granted? Under what terms? Has the work been used? How should the creator be paid?

²¹ Copyright Act 2005 (Act 690), ss 51–57.

These questions require systems that can manage rights information at scale. WIPO's work on copyright infrastructure makes clear that this is becoming a central requirement for effective copyright administration in the AI era.²²

Conclusion

Ghana's copyright system has never been static. It moved from a colonial regime that did little to recognise Ghanaian cultural expression, through the reforms of 1961 and 1985, to the comprehensive framework established by the Copyright Act 2005.²³ Each stage responded to the circumstances of its time.

AI now presents the next challenge. The scale of digital reproduction has changed. A work can be copied, analysed and incorporated into a technological system without the creator ever seeing the process. At the same time, AI developers need access to large quantities of high-quality content if they are to build useful systems. There is therefore a genuine need to find common ground.

Collective licensing offers a practical starting point. It is not a magic solution, and it will not answer every legal question surrounding AI. But it can address one of the biggest practical problems; which is, how to provide lawful access to large repertoires while giving creators and publishers a route to permission and remuneration. For Ghana, this is

²² WIPO (n 18).

²³ Copyright Act 1961 (Act 85); Copyright Law 1985 (PNDCL 110); Copyright Act 2005 (Act 690).

an opportunity to build on experience rather than start from scratch.

The country has already developed collective licensing mechanisms to address mass reproduction of text and image-based works. The next step is to consider how that experience can be adapted to the digital environment.

The objective should be developing a balanced copyright system that is sufficiently flexible to accommodate innovation, and also sufficiently strong to ensure that the creators whose works fuel that innovation are not invisible in the value chain.

AI is changing the way we use creative works. Ghana now has to decide how it wants those uses to be organised. Collective licensing deserves to be part of that conversation.

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Preserving Ghana's Indigenous Languages: Book Industry as Catalyst

by

Kofi Asante Twumasi

Language preservation may have a connection with the distinctiveness and continuity of a society. The conversation surrounding preserving indigenous languages has been persistent in recent times. Indigenous language, according to the United Nations Educational, Scientific and Cultural Organisation (UNESCO), is “a language historically developed, spoken or signed, and transmitted by an Indigineous People, embodying their cultural identity and knowledge”. It can be deduced that there is an inextricable link between indigenous language and cultural identity.

Projections

The United Nations Department of Economic and Social Affairs (UNDESA) projects that optimists estimate at least 50 percent of spoken languages today may be extinct or endangered by 2100, while pessimists estimate that 90-95 percent of spoken languages will become extinct or seriously endangered by the end of the century. Preserving indigenous languages happens to be a global concern, hence the need to

be proactive to avoid the extinction of languages. To raise awareness and mobilise stakeholders and resources for the preservation, revitalization, and promotion of indigenous languages around the world, UNESCO launched the *International Decade for Indigenous Languages* (2022-2032).

Ghana's linguistic landscape

The linguistic landscape of Ghana is a critical part of this global conversation. Ghana has a rich culture, numerous indigenous languages, and a vibrant heritage that contribute significantly to the nation's identity and the global cultural landscape. There are over 80 indigenous languages in the country; however, despite being spoken, some of these indigenous languages are not used in formal education and media, leading to declining proficiency among children and the youth in those specific communities. Also, due to the dominance of books in the English language in publishing and education, the visibility and use of some of Ghana's indigenous languages are limited, particularly through books, with some under the threat of extinction.

As a government agency, the Bureau of Ghana Languages (BGL) was established to enhance the development, promotion, and preservation of Ghanaian languages, including the publication of materials in these languages. The BGL is responsible for generating orthographies for indigenous languages in the country. Currently, the BGL works with 13 government-sponsored indigenous languages,

used in education and media. The question then remains, what happens to the other indigenous languages in the country?

The extinction of indigenous languages could lead to weakened cultural identity, low literacy levels in mother tongues, and declined intergenerational knowledge transmission. The issue of preserving Ghana's indigenous languages is of critical concern. Locally, there have been discourses regarding how these languages can be protected and preserved. Preserving indigenous languages in the country requires a collective effort, especially among key stakeholders such as the book industry, towards salvaging some of these languages from the risk of extinction.

The book industry's role

The book industry, involving authors, publishers, printers, booksellers, and other ancillary players, has an indispensable role to play in preserving Ghana's indigenous languages. However, the book industry may face challenges that impede the writing, translating and publishing in indigenous languages. Some of the challenges include the dominance of the English Language in the country; lack of formal orthographies for some indigenous languages; limited or lack of funds to invest in such specialised publications; cost of production; and limited or no market for publications in indigenous languages. Due to some of these challenges mentioned, authors and publishers are usually reluctant to invest in writing, translating and publishing in the indigenous

languages. In some cases, authors may write in vain since publishers might not want to invest in such publications.

Notwithstanding, the book industry in Ghana should understand the crucial role they play in preserving and promoting indigenous languages, especially those on the brink of extinction. Publishing in Ghanaian indigenous languages is an avenue to preserve, transmit, and disseminate indigenous knowledge and historic literature. The promotion of Ghana's indigenous languages can be achieved through the writing, translating and publishing of poetry books and works of prose in these languages. These books should be accessible in varied formats, such as print, ebooks, audiobooks, and braille, to citizens, especially children and youth who speak those languages.

Government's role

The government is making efforts to address the issue of preserving Ghana's indigenous languages. The Medium-Term Development Plan (2026-2029) of the government provides strategies, including the development of a National Book and Reading Policy (NBRP), to address the issue of low publication of books in the indigenous languages. The NBRP, which is being developed by the Ghana Book Development Council (GBDC) and other key book industry stakeholders, under the guidance of the National Development Planning Commission (NDPC) and the Ministry of Education, enlists strategies and activities that will contribute to addressing low publication in indigenous languages.

To preserve, revitalize, and promote Ghana's indigenous languages through books, the Bureau of Ghana Languages is to provide formal orthographies for indigenous languages with no orthographies, and also assist with the publication of books in these languages. Also, an authorship development fund could be established through the GBDC to support the writing and publishing of books in the indigenous languages. Regional, community, and school libraries serve as avenues for transmitting indigenous knowledge and culture, hence libraries should stock books published in the indigenous languages.

Patronage

Furthermore, to increase patronage and use of the books in the indigenous languages, sensitization, book marketing and distribution should be intensified, in order for the books to reach the intended audience who are in the various communities where those languages are spoken.

Conclusion

It is expedient for Ghanaians to embrace indigenous languages and contribute to the literary landscape. Writing and publishing in Ghana's indigenous languages will contribute to keeping the languages alive in this era of technological advancements. With the book industry as a catalyst, the visibility of the country's indigenous languages could be elevated.

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