



UNIVERSITY *of*
RWANDA

COLLEGE OF
BUSINESS AND ECONOMICS

**ROLE OF LEADERSHIP IN ETHICAL MANAGEMENT OF MUSIC INDUSTRY
A CASE STUDY OF RWANDA MODERN MUSIC (2007-2018)**

A thesis submitted to the School of Business under College of Business and Economics in partial fulfillment for the award of the degree of Master of Business Administration (option of Project Management) by the University of Rwanda.

Submitted by: MUJYANAMA CLAUDE

Reg No: 218014740

Supervised by: Prof. Rama B.Rao

25th September, 2019

.

DECLARATION

I, MUJYANAMA Claude, declare to the best of my knowledge that this thesis master's thesis is my original work and has not been presented for a degree or any other award in any other university. The original thesis submitted by me was corrected and modified according to the recommendations given by the external examiner and also as per the suggestions given in the final defense under the guidance of my supervisor.

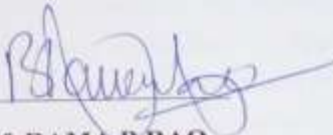
MUJYANAMA Claude

Signature.....

Date:...../...../2019

Approval Sheet

This thesis entitled **ROLE OF LEADERSHIP IN ETHICAL MANAGEMENT OF MUSIC INDUSTRY, A CASE STUDY OF RWANDA MODERN MUSIC (2007-2018)** written and submitted by **MUJYANAMA Claude** in partial fulfilment of the requirements for the degree of Master of Business administration (option of Project Management) is hereby accepted and approved.


Prof. RAMA B. RAO

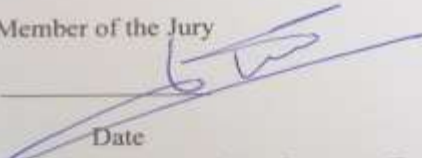
Supervisor

Date 25/09/2019

The thesis is accepted in partial fulfilment of the requirements for the degree of Master of Business Administration.

Dr. Jonas BARAYANDEMA

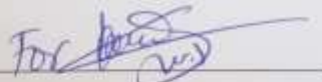
Member of the Jury


Date 25/09/2019

Dr. Bruce GASHEMA

Member of the Jury

Date 2019-09-26



Dr. Isaie Kadhafi

Coordinator of Postgraduate Studies

Date

ACKNOWLEDGEMENT

First of all am thanking God for his protection through this period of studies at University of Rwanda. I would like to address many thanks to my family who has always given many sacrifices from my primary studies up to my master's degree. I thank the University of Rwanda (College of Business and Economics) for giving us the expected knowledge and being in compliance with the planned time. My sincere appreciation goes to my fellow Rwandan musicians who helped me in getting required information for this research without forgetting all in charge-leaders from relevant institutions to the music industry. Special thanks and many credits go to my supervisor Prof Rama B.Rao for his professional and friendly guidance. From him, i have learned a lot of things that have given me a motivation to pursue other level of studies. I am also thankful to my classmates who helped in creating positive and vibrant environment for studies. Thanks to everyone who gave me any sort of support during my studies.

Profound and sincere gratitude

MUJYANAMA Claude

ABSTRACT

Leadership is very important in achieving common goals ethically where management has to coordinate all activities towards set objectives with respect to the ethics of the society. Creative industry (where music sector belongs) uses both innovation and creativity that sometimes may not be in compliance to the standards and rules within the working society therefore there is a need of having or initiating ethical management in place so that a set vision, goals and objectives can be reached ethically. The main objective of this research was to assess the role of leadership from (music label leaders, and in-charge leaders from governmental institutions) in ethical management of Rwanda modern music. Specifically the study targeted: analyze the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices; -examine the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically;-examine the role of in-charge leaders in keeping INDATABIGWI(special name given to musicians who attended Itorero) on track and examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices. Theoretical review was undertaken with the purpose of helping to understand deeply the issue, constructing conceptual framework and formulating both questionnaire and interview guide. The research has used both descriptive/analytical research design and applied grounded theory. 44 randomly selected musicians were served pretested questionnaires and 11 leaders (5 from music labels and 6 in-charge leaders from governmental institutions) were interviewed to supplement the data. The major findings of the study show that there are no rules and regulations to follow in Rwandan music industry, there is a lack of interaction between in -charge leaders and musicians to create ethical management and digital revolution has impacted behaviors and lives of musicians. The study recommends that in-charge leaders may shape a clear path to be followed by musicians, get interacted with them and. All musicians have to be active through their unions and they have to be more creative. The suggested future topics should focus on the identification of required traits and qualities of a leader to create sustainable ethical management within music industry.

Key words: leadership, ethical management, music industry.

Table of Contents

1.0. Introduction	1
1.1. Background	1
1.1.1. Music Industry in the World	3
1.1.2. Music Industry in Rwanda	4
1.1.3. Modern Music Industry in Rwanda.....	5
1.2. Problem Statement	6
1.3. Objectives of the study	8
1.3.1. General Objective	8
1.3.2. Specific Objectives	8
Specific objectives of this study were set as follows:	8
1.4. Research Questions	9
1.5. Theoretical Justification of the study	9
1.6. Scope of the study	11
1.6.1. Conceptual Scope	11
1.6.2. Geographical scope.....	12
1.6.3. Time scope.....	12
1.6.4. Scope in domain	12
1.7. Importance of the study.....	12
1.8. Brief description of thesis structure	13
CHAPTER TWO: LITERATURE REVIEW	14
2.1. Introduction	14
2.2. Theoretical review	14
2.2.1. Leadership theories	14
2.2.1.1 Path-Goal Theory	14
2.2.1.1.1. Participative leadership Approach.....	15
2.2.1.1.2. Supportive leadership Approach	15
2.2.1.1.3. Directive leadership Approach	15
2.2.1.2. Transformational leadership Theory	16
2.2.1.3. Leader-Member Exchange (LMX) Theory	17

2.2.1.4. Transactional leadership theory	18
2.2.2. Management theories	20
2.2.2.1. Stakeholder Theory.....	20
2.2.2.2. Theory of Management By Objectives (MBO).....	21
2.2.3. Theory of Ethic.....	22
2.2.3.1. Consequentialist Theory	22
2.3.1. Role of government policy, guidelines and standards in ethical management	23
2.3.2. Awareness about Rwandan values and taboos in behaving ethically	24
2.3.3. Role of leaders in keeping subordinates with ethical behavior	25
2.3.4. Required leadership style in having ethical practices within music organizations	26
2.3.5. Effect of globalization and technology in ethical behavior.....	28
2.4. Empirical review	29
2.5. Conceptual Framework	33
2.5.1. Operationalization of variables	34
2.5.1.1. Independent variable (Leadership)	35
2.5.1.2. Dependent variable (Ethical management).....	36
2.5.1.3. Intervening variables	37
2.6. Critical review	38
2.7. Research gap	38
CHAPTER THREE: RESEARCH METHODOLOGY	40
3.1. Introduction	40
3.2. Research design.....	40
3.3.1. Objective wise data to collect, sources of data and tools used in collecting them.....	41
3.3.2. Primary data needed	45
3.3.3. Secondary data needed	45
3.4. Population of the study.....	46
3.4.1. Number of musicians registered at (IKEMBE) by categories.....	46
3.5. Sample size.....	48
3.5.1. Sampling Strategy and process	48
3.5.2. Sample size in each category of musicians	49
3.5.3. Total sample size of respondents for the study	50

3.6. Data collection tools.....	51
3.6.1. Questionnaire	51
3.6.2 Interview.....	52
3.6.3. Documentary technique.....	53
3.7. Data Processing.....	53
3.8. Data Analysis and Interpretation.....	53
3.8.1. Data Analysis	54
3.8.2. Data Interpretation.....	54
3.9. Ethical Considerations.....	54
3.10. Limitations	55
CHAPTER FOUR: DATA ANALYSIS AND INTERPRETATION	56
4.0. Introduction.....	56
SECTION 1: Rwandan Music Industry Scenario	56
4.1.1 Rwandan Music Industry before colonial period	56
4.1.2. Rwandan Music Industry under both colonial and post-colonial period.....	60
4.1.3. Rwandan Music Industry after genocide against Tutsis in 1944.....	61
4.1.4. Efforts from Leadership in keeping Rwandan Music Industry ethical.....	63
4.1.5. Gap in having ethical management of music industry.	64
SECTION 2: Responses from selected musicians	64
4.2.1. Response Rate	65
4.2.2. Socio-Demographics of musicians.....	65
4.2.3. Music style of respondents.....	68
4.2.4. Policy, guidelines and standards applicable to Rwandan Music Industry	68
4.2.4.1 Rules and regulations in Rwandan music industry.....	69
4.2.4.2. Knowledge on ethics in Rwandan music industry.....	70
4.2.4.3. Idea about standards to follow in songs.....	71
4.2.4.4. Applicable sanctions reserved for unethical musicians.....	72
4.2.4.5. Descriptive statistic on the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices.....	73
4.2.4.6. Correlation between standards applicable to Rwandan music industry and rules and regulations	74
4.2.5. Musicians awareness about Rwandan values and taboos.....	75

4.2.5.1. Itorero or Ingando attendance	76
4.2.5.2. Knowledge of Rwandan values and taboos	77
4.2.5.3 Considerations of Rwandan values and taboos during audio and video productions	78
4.2.5.4. Feedback from society (fan or other person) about unethical practices in songs ...	79
4.2.5.5. Descriptive statistic on the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.....	80
4.2.5.6. Correlation between Itorero and level of awareness of musicians about Rwandan values and taboos.....	81
4.2.6. The role of in-charge leaders in keeping INDATABIGWI on track.....	82
4.2.6.1. Communication channel with in-charge leaders about ethical issue in music industry	82
4.2.6.2. Feedback from in-charge leaders about unethical behavior	83
4.2.6.3. Descriptive statistic to examine the role on in-charge leaders in keeping INDATABIGWI on track.....	84
4.2.6.4. Correlation between behavior change and regular communication	85
4.2.7. The relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in practices.....	86
4.2.7.1. The style of in-charge leader	86
4.2.7.2. The vision and goals set by leaders of music organizations.....	87
4.2.7.3. Consultation of musicians in decision making about ethical issues.....	87
4.2.7.4. In-charge leaders as role models in ethical behaviors	89
4.2.7.5. Descriptive statistic on the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices	90
4.2.7.6. Correlation between leadership style of in-charge leaders of music organizations and the ethical upkeep in their practices.....	91
4.2.8. Measuring the relationship between leadership role and ethical management in music industry.....	92
4.2.8.1 Requirements in creating ethical and profitable music	92
4.2.8.2 Rules and regulations from government policy on ethical practices.....	93
4.2.8.3 Ways of practicing values and taboos learnt from Itorero to the Rwandan music industry	93
4.2.8.4 Contribution of itorero in ethical management of musicians	93
4.2.8.5 Causes of unethical behavior in music industry	94

4.2.8.6 Collaboration between in charges leaders and musicians in fighting unethical behaviors.....	94
4.2.8.7 Music leaders helping in behavior change among music industry players	94
4.2.8.8 Responsibility and accountability of musicians to unethical behavior and their contributions to avoid or reduce it.....	95
4.3. Results from conducted interviews to both in-charge leaders (from Governmental Institutions and Music Labels).	95
4.3.1. Ways of handling ethical issues within music industry.....	96
4.3.2. Main causes of unethical behavior within music industry.	98
4.3.3. Effects of unethical behavior on the society.....	100
4.3.4. Follow up in keeping INDATABIGWI on Track	102
4.3.5. Actions undertaken to empower music industry as a new sector	104
4.3.6. Involvement of musicians in decision making to empower music industry at national level	105
4.3.7. Available measures and approaches to be used in keeping Rwandan music industry ethical.....	107
4.3.8. Implications of those ethical measures and approaches to the profitability of the industry	107
4.3.9. Managing the situation of being ethical and making music operations profitable ..	108
4.3.10. Agreement to the fact that digital revolution in music industry lays positive impact and contributes to be more ethical.....	111
4.3.11. Challenges brought by digital revolution to carry musical operations ethically ...	111
4.3.12. Measures to address the challenges of digital revolution	112
SECTION 4: Findings of the Study	113
4.4.1 Major Findings of the Study	113
4.4.2. Similarities in perspectives of the respondent in-charge leaders of music labels and of governmental institutions	114
4.4.3. Differences among findings from musicians and in-charge leaders from governmental institutions.	115
4.4.5. Grounded theory.....	117
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	119
5.0. Introduction	119
5.1 Summary	119

Specific objectives of this study were set as follows:	119
5.1.1. Analyze the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices.	119
5.1.2. Examine the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.....	120
5.1.3. Examine the role of in-charge leaders in keeping INDATABIGWI on track.	121
5.1.4. Examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices.	121
5.2 Conclusions	122
5.3. Recommendations	123
5.3.1. In-charge leaders of governmental institutions	123
5.3.2. Musicians.....	123
5.5 Suggestions for further research.....	124
6. REFERENCES	125

LIST OF APPENDICES

Appendix 1: RESEARCH QUESTIONNAIRE.....	140
Appendix 2:INTERVIEW GUIDE TO LEADERS OF GOVERNMENT INSTITUTIONS AND LEADERS OF MUSIC ORGANIZATIONS	154
Appendix 3: LETTER FROM MINISPOC.....	132

LIST OF TABLES

Table 3. 1: Objective wise data to collect, sources of data and tools used in collecting them	42
Table 3. 2: Number of musicians registered at (IKEMBE) by categories.	47
Table 3. 3: Sample size in each category of musicians.....	49
Table 3. 4: Total sample size of respondents for the study.....	51
Table 4.5 Demographic characteristics of Respondents	66
Table 4.6: Music Style of respondents.....	68
Table 4. 7: Existence of rules and regulations in Rwandan music industry	69
Table 4.8: Level of learned knowledge on ethics in Rwandan music industry	70
Table 4. 9: Extent of ideas that respondents have about standards to follow in songs.....	71
Table 4. 10: Existence and extent of sanctions reserved for unethical musicians	72
Table 4. 11: The presentation of used indicators while analyzing government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices.....	73
Table 4. 12: Correlation between standards applicable to Rwandan music industry and rules and regulations.....	75
Table 4. 13: Itorero or Ingando attendance by respondents.....	76
Table 4. 14: Level of Respondents’ Knowledge of Rwandan values and taboos.....	77
Table 4. 15: Consideration’s level of Rwandan values and taboos by musicians during audio and video productions.....	78
Table 4. 16: Degree of Feedback from society (fan or other person) about unethical practices in songs	79
Table 4. 17: Descriptive Statistic of indicators used in examining the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.....	80
Table 4. 18: Correlation between Itorero and level of awareness of musicians about Rwandan values and taboos	81
Table 4. 19: Existence of communication channel with in-charge leaders about ethical issue in music industry.....	82
Table 4. 20: Received feedback from in-charge leaders about unethical behavior	83
Table 4.21: Descriptive Statistic on examining the role of in-charge leaders in keeping INDATABIGWI on track	84
Table 4. 22: Correlation between behavior change and regular communication	85
Table 4.23: The leadership styles used by in-charge leaders.....	86
Table 4.24: level of consideration of ethics in vision and goals set by leaders of music organizations	87
Table 4. 25: Consultation’s extent of musicians in decision making about ethical issues	88
Table 4. 26: levels of in-charge Leaders of being role models in ethical behaviors.....	89
Table 4. 27 Descriptive Statistic on the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices	90
Table 4. 28: Correlation between leadership approach and accountability & responsibility of musicians.....	91

Table 4. 29: Ways of handling ethical issues within music industry (in-charge leaders from governmental institutions).	96
Table 4.30: Ways of handling ethical issues within music industry (leaders from music labels). 97	
Table 4.31: Main causes of unethical behavior within music industry (in-charge leaders from governmental institutions).	98
Table 4. 32: Main causes of unethical behavior within music industry (in-leaders of music labels).	99
Table 4.33; Effects of unethical behavior on the society (in-charge leaders of governmental institutions)	101
Table 4.34: Effects of unethical behavior on the society (leaders from music labels)	101
Table 4.35: Follow up in keeping INDATABIGWI on Track (in-charge leaders of governmental institutions)	102
Table 4. 36: Follow up in keeping INDATABIGWI on Track (in-charge leaders of music labels)	103
Table 4. 37: Involvement of musicians in decision making to empower music industry at national level from the perspective of (respondent in-charge leaders of governmental institutions).....	105
Table 4.38: Involvement of musicians in decision making to empower music industry at national level from the perspective of respondent (in-charge leaders of music labels).....	106
Table 4.39: Managing the situation of being ethical and making music operations profitable from the perspective of respondent (in-charge leaders of governmental institutions)	109
Table 4.40: Managing the situation of being ethical and making music operations profitable from the perspective of respondent (in-charge leaders of music labels)	110
Table 4.41: Differences in the perspectives of respondent in-charge leaders of governmental institutions and respondent- musicians	115

TABLE OF FIGURES

Figure 2. 1. Conceptual framework of the study	34
Figure 4. 2 . Drums (Ingoma)	57
Figure 4. 3. Harps (Inanga).....	58
Figure 4. 4 Music bow (Umuduli)	58
Figure 4.5. Violin-like instrument (Iningiri).....	59
Figure 4. 6. A music box with acoustic strings on it (Ikembe).....	59

LIST OF ACRONYMS AND ABBREVIATIONS

BET: Black Entertainment Television

CNN: Cable News Network

MINISPOC: Ministry of Sports and Culture

NIC: National Itorero Commission

RALC: Rwanda Academy of Language and culture

RAUPO: (Rwanda Association of Audio Producers)

RDB: Rwanda Development Board

RIB: Rwanda Investigation Bureau

RSAU: Rwandan Society of Authors

RURA: Rwanda Utilities Regulatory Authority

R&B: Rhythm and Blues

SPSS: Statistical Package for Social Sciences

RMTU: (Rwanda Music Transcribers Union)

RGMU: (Rwanda Gospel Music Union)

CHAPTER ONE: INTRODUCTION

1.0. Introduction

Leadership plays a major role to the success of organizations especially in shaping vision, values, standards and ethics to follow as revealed by different researchers such as (Simiyu, 2015 ;Buchan, 2016;Saqib, 2012;Sulimanya, 2017). Music industry is a field that lays significant impact on the society depending on how its products are consumed and affecting people emotionally, behaviorally and psychologically, therefore, proper ethical management is required to make the field profitable within digital revolution accelerated by increase in technology and globalization. Effectiveness of leadership in the ethical management of music industry is very essential to ensure that this high influential industry leaves positive impact on the society. The present research focuses on the role of leadership in ethical management of music industry. Chapter one is built by providing background and importance of the study, statement of problem under investigation, research objectives, research questions, justification of the study and brief description of thesis structure.

1.1. Background

Ability of influencing followers or subordinates of an organization towards common goals is called leadership. This influence has to be exercised according to the situation, followers and leader in place. The word 'leaders' existed since 1300s and its concept has been developed before biblical times where after around 1700s the term 'leadership' has been introduced. From the period of leadership existence up to the 20th century there is no conducted research on the subject but from 20th century up to date different researches have been conducted and all of them have taken variety of perspectives about leadership (Harold, Richard; Field, 2014).

Many challenges have been brought in by 21st century where developments in technology have been catalyzers in those changes. As leadership models practiced in the past are no longer sufficient to face the current situation wherein the fundamental transformation of leadership is required to deal with terrorism, poverty, global warming and war (Mucharraz and Direcci, 2016).Eckert and Rweyongoza (2010) opined that effective leadership is highly needed in Africa to improve their business results and having sustainable growth and prosperity.

In the Rwandan context, leadership has revived the country after genocide against Tutsis in 1994, when the whole system was down. Transitively, today Rwanda has totally changed both politically and economically and this tremendous progress is called ‘Rwandan Miracle’ and this has been achieved through charismatic leadership and lessons learnt from history of Rwanda. Charismatic leadership works in finding durable solutions to population problems and serves for general interest (Kigabo, 2008).

The most important ingredient which causes failure and success of many organizations is leadership. There is a positive effect created by ethical leadership on satisfaction of job and absenteeism. Survivals of companies in different countries depend on leaders and managers for their behavior either ethically or unethically. On other hand, ethical leadership has positive effect which is to form ethical climate within organization and this helps in reducing misconduct of employee (Wirba and Al-Zoubi, 2015).

Ethical management refers to corporate governance where the purpose is not only to fulfill economic goals and legal responsibilities but also being in compliance with ethics within working society. From here there are two words that are ethics and management where “Management is the art of getting things done through and with the people in formally organized groups” Ali (2014), While the discipline of dealing with what is good and bad and with moral duty and obligation refers to ethics (Russo, 2012).

The International Federation of the Phonographic Industry (IFPI) (2018) cited that “ since 15th century music has been changing and constantly showing a growth where the industry used to sell printed sheets of notes has shifted to the multi-billion-dollar industry within 21st century □. In order to keep their positions on the market, companies are required to adapt and react to the rapid change within the industry.

The growth of music industry and the emergence of different actors in music have brought many questions regarding style of leadership within the industry where the major one is to know if leadership style is an influential factor and how does leadership style in music differ from others from different sectors (Melander, 2018).

(IFPI) is a non-governmental organization that stands for the interests of record companies, produced an estimate that US\$100 billion was the value of the wider music economy in 2005.).

Besides, US\$33 billion was worth from global retail sales of recorded music. The markets for Music publishing rights, commercial advertising from radios, satellite radio subscriptions, performances of live music and portable digital music players have been included by IFPI in the total market (Laing, 2009).

As all other music industries in the world, Africa is facing a problem of piracy and unethical behavior of music consumers due to the advance of technology in getting and sharing music (Mhiripiri and Mhiripiri, 2006). Different African countries created copyright laws in helping their music industries behaving ethically (Ouma, 2010). Rwanda intellectual property policy has been signed in 2009 with the intention of promoting innovations and inventions (INDUSTRY, 2009).

1.1.1. Music Industry in the World

The science or art of combining vocals or instruments (or both) in order to produce a composition having unity and continuity is called “ music □ ((MERRIAM-WEBSTER, 2019). Around a period of a thousand years music has been there, where every culture that existed in the world created music in different ways. Every society that we know has something that we can recognize as “ music □ (Cross and Morley, 2010). Music development started since the very beginning of mankind and as this art was developing also the way of distribution was changing where in past the distribution was done live to listeners.

The first known method used while making a musical “record “was called musical notation. Cuneiform tablets that existed to more than 3000 BC were used in writing musical notations. After a couple of thousand years materials used in musical notation changed to paper and since then there has been existence of western musical notation from church in the 6th century. The history of music reveals that many musical notations have been invented but musical notation from European classical music is the one that is still used up to date (Wałach, 2016).

The invention of phonograph by Thomas Edison (1877) has started revolutionary moment and gave birth to record labels like Victor. After disc’s invention by Emile Berliner things became easier in stamping out large number of copies (Wałach, 2016). By 1900 about 3 million records /year were sold by companies mentioned above in the United States and this was a motivation in developing technology in this sector.

The introduction of new digital technologies since 1990s had brought a significant impact to the world culture. Also music industry has been affected where within couple of decades everything has changed in terms of how music is distributed, produced, marketed and consumed. A “creative disruption” has taken place, new services, products, business models without forgetting markets have raised. An ever-growing audience and use of computers, internet and other related tools created a revolution in music industry (Vázquez, 2017).

As a result of digital revolution in music industry everyone has access to any type of music all over the world regardless to the included message. Therefore, it is the responsibility of leaders in charge to shape ethical music industry with norms and values of concerned country. With Rwandan context RALC (Rwanda Academy of Language and Culture) and Itorero are useful in creating ethical music industry without forgetting RSAU (Rwanda Society of Authors) helped by RDB (Rwanda Development Board) in charge of intellectual property rights for musicians (RDB, 2015).

1.1.2. Music Industry in Rwanda

Rwandan music has been there since pre-colonial area where traditional dances were dominating. The most known ones are Amaraba and Intore and their combination created what we call Itorero (meaning grouped people for a specific purpose)(Reporter, 2008). When Rwanda was colonized by Belgium (Freedman, Weinstein and Longman, 2006), the introduction of piano and guitar took place and importation of music preferred by elite started dominating in class hotels and dancehalls. When Belgians left the country in 1962 after independence Rwanda created a relationship with France (SIMONS, 1994) and this also affected Rwandan music to keep using western music. During post-colonial period some local music bands like Imena, Ninyampinga, Impala, Abamararungu, Ingenzi, Isibo y’ishakwe and many others were created with another type of music that was influenced by Congo music, Caribbean, zouk and reggae (Asiimwe, 2015). In 1980s some musicians left the country and others died including Sebanani and Rugamba due to the bad leadership that faced the country at that time and finally led to genocide against Tutsis in 1994. In recent years there has been a rebirth of music industry as the same as all other sectors reborn after tragic moment the country has passed through (Gazemba, 2015). This research focuses on modern music in Rwanda which is attracting many youth and has informal leadership to the society.

Even though some efforts have been remarkable such as Itorero for musicians, creation of Nation Arts Council, introduction of RSAU, Rwandan music industry is still lacking infrastructure and leadership (Rwabigwi, 2018). However, the misconduct of some Rwandan musicians keeps growing as result of unethical management in the music industry (Nsabimana, 2018).

1.1.3. Modern Music Industry in Rwanda

In 2000s new musicians came up and changed music industry with music styles that were not known in Rwanda like R&B, Hip Hop, Afrobeat etc (Mwijuke, 2015). During this period different media houses were created with commercial purpose and this helped musicians to reach their audience easily. The biggest number of population of Rwanda is composed by youth. Local radio presenter Bright Turatsinze attributes this trend to commercialization of “everything.” He said: “Radio stations are also targeting sales, so they can only play music that has a big following.”(Mwijuke, 2015).The main issue here is the lyrics and videos in these songs and associated behaviors of singers (David, 2013).

Up to date, Rwandan music has been growing and becoming more professional where different companies have invested in this field like Bralirwa through PRIMUS GUMA GUMA SUPER STAR, telecommunication companies (Airtel-Tigo & MTN), banks and other different institutions use musicians as their brand ambassadors (Mekenye, 2012).

And as other sectors, music industry has started paying taxes to their earnings (Reporter, 2015) which shows the development of the industry. The government has created some institutions with responsibilities of helping Rwandan music industry to be ethical including RAIC (Rwanda Academy of Language and Culture), National Arts Council, Itorero, and Nyundo School of Art and Music.

President Paul Kagame said “ working together delivers remarkable progress and each and every Rwandan has a stake and should not be left behind in moving the country forward.” KWIBUKA (2015). Based on the advice given by the President, musicians have also created music labels where the known ones are Kina Music, Presseone, NewLevel, The Mane, Kiwundo; Where grouped musicians work together for common objectives (Achitsa, 2017). However, many musicians do not have managers and they do manage themselves.

As Rwanda has always encouraging entrepreneurship to reduce unemployment, the growing music industry will be a source of new jobs at the same time a new sector to invest in. But as digital revolution has brought the world together (globalization) there is a probability of importing western culture through music therefore leaders and managers in charge have to act in proper way to keep music industry on track. Musicians have to always take into consideration that they are role models of many people through their ethical actions and behavior.

This study helps understanding the contribution of leadership in creating ethical management in music industry which is sustainable socially and economically.

1.2. Problem Statement

Since the beginning of 21st century, illegal downloading started growing and hurting the industry as a result music industry started facing decrease in album sales (Ingólfsson, 2015). The major earnings in music industry are from digital platforms and websites (Thomson and Cook, 2011) and these earnings are based on number of followers and this is the reason why some artists/musicians use unethical lyrics and images in their songs to attract viewers (Frisby and Aubrey, 2012).

In the case of Rwanda as shown below leadership has tried to shape the music industry ethically but unethical behavior is still alive.

During the cabinet that had took place on 12th of November 2007, Rwanda decided to restore its traditional citizenship education school called “*Itorero*” to allow all Rwandans to re-learn both values and taboos of the country. The official launch took place on 16 November 2007 by President Paul Kagame and immediately started its activities. By 2012, *Itorero* had trained 243,284 ordinary Rwandans. Referring to the law No. 41/2013 of 16/06/, *Itorero* has been transformed to National *Itorero* Commission (NIC) in 2013 with determination of its mission, organization and functioning. With reference to Article 6 of the same law, objective of *Itorero* consists of: “Building patriotic Rwandan who has values and taboos of the Rwandan culture and who has the culture of *Intore*” (Nzahabwanayo, 2016).

Now a days with the advance of technology many platforms of sharing information are in place where social media influencers can influence positively or negatively the society that is why in 2015 Rwanda took a category of artists as a part of influencers through ITORERO with the mission of shaping them into ethical population with both values and taboos so that they can influence their followers in becoming ethical citizens. After Itorero all musicians who participated in it were given a special name called INDATABIGWI (which means someone or group of people who applaud or declare good achievements to others).

Even though musicians have passed through Itorero, some of them keep showing unethical behavior for instance Eduard Bamporiki chairman of NIC (National Itorero Commission) informed the public that a Songstress Odda Paccy is stripped of the title of “ Intore” in 24 October, 2018; Pro-Famme-Twese hamwe an organization that promotes and empowering women has written a letter to the minister of sport and culture to take some measures regarding words and photos used by Odda Paccy (Kayumba, 2018).

In 2018, the very famous rapper Jay Polly was remanded in a jail after hitting his wife and she has lost two teeth. In the same year another big rapper called Fireman was arrested accused using of drugs and he has been taken to Iwawa (Rehabilitation Center) (Umucunguzi, 2018).

Appendix 3 is the letter written by Former minister Uwacu Julienne prohibiting all uses of unethical images in videos, movies in Rwandan media and to all social media platforms (Ndayishimiye, 2018). All of these things happened after four years of musicians leaving Itorero. Even if musicians have passed through ITORERO up to date some governmental institutions and private organizations are still claiming that some musicians do not follow Rwandan values in their music lyrics and videos and this can create unethical behavior to their supporters or fans especially youth.

PRO-FEMME/TWESE HAMWE (Mahoro, 2018) felt the need for MINISPOC and RALC to work together in order to take measures about banning and controlling unethical songs before reaching the market. PRO-FEMME/TWESE HAMWE further advocated for the application of code of conduct to unethical musicians. Based on this statement both leadership from governmental institutions and management in music industry are responsible for having unethical environment in music industry.

The identified problem is the unethical behavior in Rwandan music industry. Taking reference to the review of literatures in (chapter 2) there is no found study in Rwanda about ethical behavior of musicians or study about linkage of leadership and ethical management of music industry in Rwanda. With the help of this study, the role of leadership in creating ethical management in Rwandan music industry will be highlighted.

It can be construed from the background and the brief literature review to the study that the leadership has to play a helping and facilitating role for music organizations achieving their performance goals in an ethical way but it may leave the performing artists and the music firms with less scope for earnings with the advent of digitalization of the music. Therefore, the research problem is to unveil how leadership (from music labels, musicians and in-charge leaders from governmental institutions) will influence music industry to be ethical at the same time helps musicians to keep earning from the field with all challenges brought by digital era.

1.3. Objectives of the study

The study is based on the two sets of objectives that are general objective and specific objectives as shown below:

1.3.1. General Objective

The overall aim of this research was to assess the role of leadership from (music label leaders, and in-charge leaders from governmental institutions) in creating ethical management of Rwanda modern music.

1.3.2. Specific Objectives

Specific objectives of this study were set as follows:

- i. Analyze the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices.
- ii. Examine the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.

- iii. Examine the role of in-charge leaders in keeping INDATABIGWI on track.

- iv. Examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices.

1.4. Research Questions

This study was guided by the following research questions:

- i. Is there a governmental policy and guidance that contains standards that is applicable to Rwanda music industry?

- ii. What is awareness level of musicians about Rwandan values and taboos that helps them behaving ethical?

- iii. What is the role of in-charge leaders in keeping INDATABIGWI on track?

- iv. What is type of leadership style applied by in-charge leaders of music organizations?

- v. What is the relationship between the leadership styles and the ethical being of music organizations?

1.5. Theoretical Justification of the study

Depending on different points of view of researchers and to the factors that may shape leadership style, an attempt was made to find theoretical bases of the problem under investigation. For instance, a theory developed by House and Mitchell (1975) called path-goal theory categorized under contingency approach where a leader has to shape and show a path to subordinates in achieving goals. Also with compliance of House and Mitchell proposition of leadership behavior types including supportive, directive and participative leaderships, a manager can apply each of them to see which one that can be accepted easily and helping in getting results in other words successful leadership will depend with the leader, context and subordinates (Alanazi *et al.*, 2013). As Rwandan music industry is still new and is facing many obstacles therefore path-goal theory can be useful to rise this field to the next level.

With respect to the goal of subordinates and to their level of understanding within a given field the leadership style can change and probably leaders can make agreement with followers towards given objectives. The transactional theory by Max Weber (1947) and Bernard Bass in (Bass, 1981) is based on the system of rewards and punishments where both leaders and followers have mutual influence. As found in some studies, transactional leadership shows a difference with regard to the level of action of a leader and the nature of the relations with the followers (Ahmed, Nawaz and Khan, 2016). In the context of modern music in Rwanda, organizing and controlling actions of musicians is very important to limit negative impact that may result in a society due to the informal leadership of musicians.

Transformational leadership developed by James McGregor Burns (1978) is another theory that explains the interactions between leader and followers are shaped and depend on common beliefs, values and goals. A big difference between this leadership is the involvement of subordinates in the organizational processes. Motivation and morality of both followers and leaders are raised and can contribute easily in achieving common goal.

Rwandan youth has been involved in unethical actions like use of drugs. President Paul Kagame (2017) has said “ fight against drug abuse is very urgent than ever before because it has become not only a problem of Rwanda but worrying concern world over ” (Tabaro, 2017). Knowing the vision of the country and its major concerns, all actors in modern music of Rwanda without forgetting leaders should base their beliefs and values to attain set targets through transformational leadership.

After identifying the required leadership to the followers, management is very crucial in hitting goals in a coordinated way. Where management approaches have changed since the periods of agriculture revolution back to 5000 B.C, built of pyramids in Egypt in 2900 B.C and to the industrial revolution increasing in production was based on optimization of capital, time and labor. At this time, top management was the one in taking all decisions with all powers in hand however during industrial revolution some approaches of management developed in favor of both management and employees.

Drucker (1954) theory of management by objectives (MBO) observes that managers should be leaders and they have to understand and help in achieving of both employees and organization objectives by increasing commitment and promoting innovation. The employee satisfaction is a

key towards success of an organization and managers have to analyze every problem and all aspects associated to the problem before solving it (Ali, 2014).

Having adequate leadership and best management approach can generate expected results, only if all involved elements within organization are behaving ethically while there must be norms and law applicable to the bad actions that may arise. According to consequentialist ethics, moral content of the action is determined by the expected consequences of that action. If consequences are desirable then action is morally good and bad if they are not (Kaptein and Wempe, 2002). With consequentialist ethics theory, ethical management in music industry can be defined and measured.

The above identified theories of leadership including path-goal theory, transactional and transformational theories helped in understanding the approach that can be applied by in-charge leaders to create music industry desired by Rwandan society. In addition Theory of Management by Objectives contributes in finding how both leadership and Rwandan modern musicians have to reach their goals ethically.

1.6. Scope of the study

A scope of a study contains limits of the study. Thus, clarification of time scope, conceptual scope and geographical scope are described as follow:

1.6.1. Conceptual Scope

The study was limited on the role of leadership in ethical management of music industry. The case study taken was Rwanda modern music with influential musicians at national level, in-charge leaders from both governmental (RALC, ITORERO, RSAU, MINISPOC, NATIONAL ARTS COUNCIL) and music industry (MODERN MUSIC UNION-IKEMBE, LEADERS OF MUSIC LABELS).

Independent variables, dependent and intervening variables, as shown in Figure 2.1 (see Chapter 2) are three variables that the study was built on. Speaking of conceptual scope, independent variable was related to different actions from leadership like: providing guidance and follow up, setting standards and empowering subordinates. On other side dependent variable explains how

ethical management is practiced due to the obtained inputs from leadership, lastly intervening variables help to show a link between independent and dependent variable.

1.6.2. Geographical scope

The study was carried out all over the country where data have been collected to the selected musicians and identified leaders in all provinces without forgetting Kigali town.

1.6.3. Time scope

The period of the study considered data from 2007 up to 2018, it means 12 years. The researcher has chosen this period because in 2007 is the time where Itorero has been reintroduced in Rwanda at the same time is the time where Rwanda modern music started its expansion all over the country. 2019 is a period of data collection

1.6.4. Scope in domain

Worldwide topic related to leadership takes into consideration achievement of goals within the organization ethically. Different authors and researchers tried to develop several topics related to management of different organizations, how to run them, how to meet standards or requirements from working environment etc. That is why the study was carried out under the domain of leadership that has to contribute a lot in ethical management of music industry in Rwanda.

1.7. Importance of the study

Study is significant to different range of people in different ways:

i) To the government of Rwanda: Music industry as new sector can help in reducing unemployment in Rwanda therefore the government will gain new insights about the sector and will be helpful in shaping it ethically through its institutions like MINISPOC, RSAU etc...

ii) Society: The study will help musicians to know what is required in producing ethical products and this will reduce risks of exposing society to unethical behavior

iii) Music industry: Requirements in creating ethical music industry which is profitable will be identified

iv) To other scholars and Researchers: Some reliable knowledge for future researchers within the same field will be gained based on the fact that the researcher has used scientific methods and techniques during the collection of data and its presentation.

v) Personal interest: The researcher will gain more skills about leadership and ethical management through developed theories and researches done into these fields, it will help a researcher to discover the reality between practices within the field to those described by theories.

1.8. Brief description of thesis structure

The work is composed by five chapters. Chapter one concerns with the general introduction while the second chapter deals with conceptual framework and review of literature. The third chapter is built by the research methodology and the fourth chapter contains research findings used in giving recommendations and formulating conclusion later in chapter five.

CHAPTER TWO: LITERATURE REVIEW

2.1. Introduction

This chapter presents the literature review conducted as a prelude to the research study to make a critical review of what others have said on the topic and to identify the gaps that determine the directions of the current study. This chapter is composed of theoretical review, conceptual review, empirical review and conceptual framework. The researcher has consulted different literature related to the topic of study and to the sub-topics based on the aspects covered by the stated objectives.

2.2. Theoretical review

This sub-section is composed of the review of relevant theories to the topic in the literature and views of other researchers towards them. Researcher has taken into consideration leadership theories, management theories and theories of ethics to dig deep in to the theoretical understanding. .

2.2.1. Leadership theories

Major leadership theories such as path-goal, transformational, transactional and leader-member exchange were reviewed to isolate how leadership processes shape the ethical composition of theirs' and subordinates' behavior

2.2.1.1 Path-Goal Theory

Martin Evans (1970) first introduced the path-goal theory of leadership Robert further improved by Robert House (1971). House and Mitchell (1974) have developed path-goal theory categorized under contingency approach where a leader has to shape and show a path to subordinates in achieving goals. Based on path-goal theory, attitude, motivation and behavior of subordinate can be influenced by leadership behaviors (Polston-murdoch, 2013). In addition, leaders have to choose appropriate style depending on the expectations of subordinates, their needs and wants in place. The adoption of appropriate leadership style depends on different factors such as: organizational culture, ambiguous of task, and characteristics of subordinates.

The aim of applying path-goal theory is to increase motivation of subordinates and enhancing their commitment level towards learning. Three styles have been identified including participative, supportive and directive. However, Participative approach has been identified as the most important style in sharing ideas, opinions, suggestions and allows passing knowledge within organization (Farhan, 2018). Leaders can imbibe the ethical behavior among their followers applying participative and supportive approaches or directive approaches if necessary.

2.2.1.1.1. Participative leadership Approach

According to House and Dessler (1974) this approach considers the appreciation of suggestions and opinions of subordinates by leaders. Subordinates or employees at all level are encouraged to give their views in setting goals of organization, in problem solving and to any type of decision that may affect them as explained by (Linski III, 2014). This approach is Effective when task is not clear but subordinate wants to be involved in the task structure.

2.2.1.1.2. Supportive leadership Approach

Through this approach, leaders create environment which is friendly to subordinates and provide psychological support to them. This approach is effective when task of subordinate are risky, stressful and monotonous. Leader uses good relationship to enhance confidence, to reduce stress and balancing unpleasant aspect of work. On other hand this approach is ineffective or has no effect when task are intrinsically motivating (House, 2010)

2.2.1.1.3. Directive leadership Approach

The leader provides clarification of the path towards goal by giving clear directives. When task is not clear and subordinates self-perception of abilities is low, this clarification provided by leader about task is considered as positive support. It is ineffective when subordinates perceive their own abilities as high and demand more authority. This clarification of task is considered as over-controlling once task is routine and unambiguous and this led to ineffectiveness but when subordinates have low preference for independence and self-direction this approach will be effective (House, 2010).

For this study both supportive and directive leadership approaches under path-goal–theory were used in identifying practices from in-charge leaders in helping subordinates by providing guidance, mentorship and standards to follow in overcoming challenges brought by digital revolution and remarkable increases of globalization. Furthermore participative leadership approach has been used in testing the level of participation of musicians in decision making or in suggestions of solutions to different issues within music industry.

2.2.1.2. Transformational leadership Theory

Transformation leadership theory was propounded by James McGregor Burns (1978) where leader and followers have interactions based on common beliefs, values and goals. Transformational leadership theory deals with a leadership that brings positive change within followers whereby it takes into consideration issues and development of followers by helping them looking at old problems in new way; and this leadership is able to motivate and to inspire followers in putting more effort in achieving goals of group (Stephan, 2009).

Here below there are four components of the transformational leadership style identified by Warrior Stephan:

(1) Charisma influence - A leader who is behaving in admirable ways with convictions and being in compliance with standards and value is likely to be role model of followers.

(2) Inspirational motivation - A leader with degree of articulating a vision which is attractive to the followers and inspire them about future goals by offering meaning to the current tasks in hand

(3) Intellectual stimulation – A level of a leader in challenging assumptions, encouraging and stimulating creativity and innovation among by elaborating a framework to check how followers are connected to the leader, each other, organization and the goal.

(4) Personal and individual attention - the degree of presence of a leader to the needs of each individual and gives support mentally and gives value to the contribution of every individual to the team. This helps in building motivated individuals with personal dreams and ambitions that lead to the success of an organization.

There are different types of mechanisms through which morale, motivation and performance of followers are enhanced by transformational leadership. These include making followers interested and inspired by being role model to them, creating greater ownership among followers by challenging them and finally understand their weaknesses and strengths so that leader can assign tasks in the way that enhances performance of followers (James, 2013).

Transformation theory is related to this study especially to the Rwandan context where values and beliefs are fundamental in rebuilding the country that has been destroyed in 1994 genocide against Tutsis. As we have seen from the background of the study youth are major victims from unethical behavior from music industry therefore it is responsibility of in-charge leaders to promote values among musicians with the purpose of helping the country to have future ethical generation.

2.2.1.3. Leader-Member Exchange (LMX) Theory

This theory focuses on the interaction between leader and followers and this makes it to be unique among leadership theories. According to VDL (Vertical Dyad Linkage approach) there is a development of dyadic relationships between followers and leaders where leaders treat individual followers differently and this leads to a formulation of two different groups of subordinates that are in-group and out-group. The in-group is composed of small number of followers trusted by the leader with whom a special higher quality exchange relationship is usually established by a leader. The out-group is composed of the other remaining part of followers with whom the relationship of the leader remains formal. These different social relationships keep developing due to different approaches of treatment used by a leader in terms of limited time, energy and inability of leader to treat all followers equally (Krishnan, 2005). In-group members assume greater job responsibility where they give a lot to the organization and they are highly rated in terms of performance comparing to the members of out-group. There are two types of stress the first one to the in-group caused by additional responsibilities given by leader contrary on the out-group there is a stress caused by lack of effective communication (Lunenburg, 2010).

When a leader treats subordinates differently it creates negative environment within the organization. For this study LMX theory is relevant in identify relationships between in-charge leaders and Rwanda modern musicians.

2.2.1.4. Transactional leadership theory

Max Weber in (1947) is the first one who described this theory. This approach is mostly used by managers. Controlling, organizing, planning are key points that this style is focusing on. Transactional leadership theory consists of motivating and directing followers primarily through appealing to their own self-interest. Formal authority and responsibility within the organization are the creators of power of leaders. Obeying Instructions from a leader is the main goal of the follower. ‘Telling style’ is the other name of this style. A leader considers rewarding and punishment system as a motivation to the followers. Reward is given to a subordinate who does what is desired and punishment is a response to the follower who acts against the wish of the leader. Here, in achieving routine performance goals exchange between leader and follower takes place (Folakemi, Anthonia and Dayo, 2016).

These exchanges involve four dimensions:

Contingent Rewards: Transactional leaders set SMART goals, SMART means (specific, measurable, attainable, realistic, and timely) for their followers, provide required resources, and put in place rewards for successful performances.

Active Management by Exception: Transactional leaders keep rules and standards on track by checking if there are some deviations done by followers, prevent mistakes by taking corrective action and this is achieved through regular monitoring done by leaders to their followers.

Passive Management by Exception: There is intervention of Transactional leaders when both set expectations and standards are not met. Unacceptable performances are followed by punishments as response.

Laissez-faire: Leader creates an environment that makes subordinates getting opportunities of making decisions. The leader himself doesn’t make decisions and doesn’t take responsibilities in hands as consequence there is a lack of direction to the group

Assumptions of Transactional Theory

- Reward and punishment are motivations to employees.
- Subordinates have to obey orders from superior.
- There is no self-motivation among subordinates. There is a need of close monitoring and control in getting work done by them.

Once leaders in place have put all required facilities in place to help in achieving goals there must be a follow up or any sort of controlling actions towards set objectives. Active management by exception dimension under transactional theory has been applied in checking the follow up and regular communication of in-charge leaders to keep musicians who passed through Itorero (INDATABIGWI) on track.

Even if all these theories of leadership are relevant to the study do not resemble in the same way to the research problem identified.

1. Path-goal-theory: is the first one that has been utilized due to the fact that Rwandan music industry is still developing and it needs effective leadership to achieve goals by removing obstacles especially those related to digital revolution.

2. Transformational theory: is the second one that has been useful due to the facts that is built on values and beliefs; when it comes to unethical issues values and morals matter a lot in creating ethical environment.

3. Transactional theory: Is the third one that has been used where controlling, follow up and sometimes punishment and rewarding contribute in creating ethical environment within the organization.

4. Leader-Member Exchange theory: is the fourth one where relationship between leader and subordinate can affect ethical management depending on the maturity or mindset of concerned subordinate.

2.2.2. Management theories

Management has been known in a more general way as getting things done from the people. Its domain has been developed through a score of theories that enrich the concept of management and its practicality. Some of the management theories such as stakeholder theory and MBO theory are reviewed to highlight how they reflect the issues of ethics in the context of the current study.

2.2.2.1. Stakeholder Theory

According to Edward Freeman (2001), creating value for stakeholder is the main purpose of a business and this is the suggestion of this theory. For being successful and sustainable over time managers or executives have to keep customers' interests, suppliers, employees, communities and shareholders aligned and having same understanding about the direction of the business. Managers are not only answerable to shareholders but to all people who can affect or who can be affected by the achievement of the goals of the firm. Stakeholder theory is described in Freeman's book as "addressing morals and values in managing an organization." from every interest or perspective of stakeholder.

The force behind development of stakeholder theory was caused by environmental turbulence and change faced by managers. Traditional strategy frameworks were no longer helpful in creating new strategic directions and opportunities but stakeholder approach was a response to this challenge (Freeman, 2001).

The common way of differentiating all stakeholders of a firm are to Identify and classify different people who can affect or being affected by firm's goals. The main groups of stakeholders are: Customers, Shareholders, Suppliers and distributors, Employees, Local communities. Additionally, other groups and individuals are considered to be stakeholders. Future generations, The media, Competitors ,The public in general, Partners of a business partners, Past generations (founders of organizations),Academics, regulators , Non-Governmental Organizations, representatives of stakeholders, Government, Stakeholder representatives such as: trade unions or trade associations of suppliers or distributors, Financiers other than stockholders (dept. holders, bondholders, creditors),Competitors, policymakers.

In understanding fundamentals of stakeholder theory and implement them some questions have to be asked and answered like defining stakeholders, rating stakeholders according to their importance, determine stakeholders knowledge and considering stakeholder decisions. Once every stakeholder is not part of decision making process therefore stakeholder theory is not practiced (Friedman and Miles, 2006).

The researcher used this theory to get deep understanding about how leaders and managers prioritizing needs and wants of subordinates. As shown in problem statement some musicians use unethical images or lyrics to increase the earnings therefore with the help of this theory new practices and role of in-charge leaders and managers have been found out to help musicians get earnings in ethical way.

2.2.2.2. Theory of Management By Objectives (MBO)

Once employees or subordinates have a say in setting of objectives they will feel more valuable and willingness to contribute to the achievement of the objectives. MBO's theory consists of ongoing checking and feedback in the process of reaching objectives. Peter Drucker in 1954 was the first one to outline MBO. In each company or organization, all employees independently to the position hold by them due to the hierarchy of the company and to the type of their job they want to know the expectations from employer to them, the means and the action to correspond. On other side they want to know what will be their benefits, how they can improve the offer and what will be the payment to the improvement done (Boulouta, 2015).

There is a need of high standards of performance to pull people to the high level of performance. The employees must be aware to the reason why they are paid, what organization is expecting from them and what makes a high performance. Nowadays all organizations are facing competition due to the ongoing changes of environment therefore managers have to focus on the creation of competing advantage through the development of employees of the organization (Islami, Mulolli and Mustafa, 2018).

Researcher considered this theory to evaluate the involvement of subordinates in setting objectives within organization and the expected outcomes to those who have been in compliance

with set standards. Once leaders or managers do not involve employees in a setting of objectives sometimes it leads to the failure of ethical practices. Both stakeholder and managing by objectives theory have same level of resembling to the study as they both take into consideration personal interest of employee.

2.2.3. Theory of Ethic

Ethics itself is a field of study that has advanced many theories. In the context of the current study the “Consequentialist Theory” is analyzed.

2.2.3.1. Consequentialist Theory

The normative ethics theories that try to answer the ethical questions about right or wrong and how we arrive at this answer is ‘Consequentialist Theory’. This theory is focused on doing things based on the expected results of the action. If expected outcomes are good then the action is ethical on other hand if the expected result is bad then the action is wrong (Haines, 2013).

Consequentialist theory depends on the result of the action whether the expected result is good or bad. The theory is further sub-divided into three types namely:

- (i) Ethical egoism:** The action is right if it is good to the person who has done it.
- (ii) Ethical Altruism:** The action is right when is good to everyone.
- (iii) Utilitarianism:** The action is right if the action is good to every person without exception.

Consequences are measured based on the damages caused by the action which means that due to the perceptions and judgments of different persons consequences of one action can be less or higher depending on viewers or observers (Nwadiugwu, 2015). As result actions for being ethical they have to be in conformity with rules (Kamm, 2011).

According to consequentialist accounts of morality the moral value of an act, rule or policy is to be found in its consequences, not in intentions or motives. There is utility in judging moral thinking based on the principle that is to maximize happiness or pleasure and minimize suffering or pain to many people. For any situation the action that promotes greatest happiness for the big

number of people is morally right. However, pleasure and pain are not the only criteria. (Slowther A, Johnston C, Goodall J, 2004)

In the idea of a Community with ethics, the ethical life is built by a collection of persons who share authoritative norms. Considering ethics in decision-making is considered as peculiarly human activity due to human ability of reasoning, rationalizing and analyzing what we do, with the purpose of being seen as member of a social group and in the modern world as a part of society at large. The moral agent is a feature of all rational moral discourse. Thus ethics are not only how we 'feel' about something; it is a reasoned process. It may become habitual or intuitive once we have a set of values to apply in logical manner (Iacovino, 2013).

The researcher adopted this theory with the purpose of identifying actions to be considered as unethical based on their consequences. For this study ethical management is built on the reference of ethical practices.

2.3. Sub-topics based on the aspects covered by the stated objectives.

Researcher has conducted a review on different literature to better understand what other researchers have come up while investigating topics that have similarities to the stated objectives of the study to delineate the gaps.

2.3.1. Role of government policy, guidelines and standards in ethical management

According to Stoker (2014) The whole local government framework deals with finding out where there has been failure in performance and taking measures to improve it. Where there is a need of shifting a pendulum back by the focus on modeling behavior, leadership and agreement and acceptance of organizational values. There is a part played by conduct and probity in operations done by individuals in their day to day working lives and this gives existence to active engagement with ethics. He has mentioned supportive active responsibilities that require persuasion, culture, mentoring and peer monitoring. On other hand support for passive which requires transparent, impartial, and legalistic processes where there is a set of rules and supported by a realistic risk of sanction for breaches.

Governments establish regulations and policies in guiding businesses therefore there is a need of flexibility of businesses to respond to the changing rules and policies because some rules are mandatory and some policies can affect businesses indirectly. The social behavior in the business environment can be changed by the policy implemented by the government (Williams, 2019).

According to (Healey *et al*, 2004) governments have a big role in governance of firms or organizations where they act as policymaker, enforcer, and take control in different situations. In addition, there is another basic role of governments that is to serve as analysts, prepare and develop favorable conditions helpful in deploying different configurations of regulatory institutions, standards, and enforcement practices. Depending on the number of policy issues raised by corporate governance, and the variety of firms and industries involved, decision makers from government will need to understand completely the effects that can be caused by different regulatory actions and see how to handle raised issues by resetting or revising policy criteria.

Based on theoretical background of path-goal-theory it is the role of a leader to shape vision and values to follow within organization, to support subordinates mentally and to provide guidance in reaching goals.

2.3.2. Awareness about Rwandan values and taboos in behaving ethically

According to Idang (2015) the sum total of the peculiarities shared by a people is often seen as a culture and values of people can be seen as part of their culture and this culture is what differentiates people from one society to another. These peculiar traits go on to include the language of people, way of dressing, music, work, arts, religion, way of dancing and many other. It also goes on to include social norms of a people, taboos and values. Within this context values have to be understood as beliefs held about doing good or bad thing.

National Itorero Commission, National Orders and Decorations of Honor (CHENO), Chancellery of Heroes and Rwanda Academy of Language and Culture (RALC) have been established by government of Rwanda and these are efforts shown in building cultural values. Through these created institutions there are promotion and preservation of Rwandan cultural values. With the help of set of traditional cultural values The Dos and Don'ts (Indangagaciro na Kirazira by'Umuco w'Urwanda) are defined (MINISPOC, 2015).

This literature is supported by transformational leadership theory where values, taboos and beliefs of people can contribute in achieving goals ethically within organization.

2.3.3. Role of leaders in keeping subordinates with ethical behavior

According to Kapur (2018) Leaders act as role models for their subordinates or followers and they have to show behavioral boundaries set by an organization. Culture, socialization processes of the newcomers help to enhance appropriate and required behavior in organization. From watching leaders in action employees learn about values. The more a leader puts in action values defined by the organization is the more he gets higher level of trust and respect from followers. As long as leaders are ready to work for common interests of organization or followers with the respect of values, the more employees have willingness to do the same.

There is a big challenge when it comes to ethical issue where majority of employees are involved in conflicts rather than speaking up about ethical issues. That is why it is an obligation to a leader to create a communication channel where every employee can express himself about ethical issue and he has to put in place a way of rewarding ethical behavior. Of the values that make up an organization's culture, the most important are those referring to ethics. With the help of values, personal behavior of leaders, organizational policies and processes a leader can create ethical environment. Some structures within organizations like ethics committees, chief ethics officers, programs related to trainings about ethics, disclosure mechanisms and code of ethics can be useful in the sense that employees can raise their concerns about ethical practices as long as the leaders at the top set the example. There is a need of a leader to encourage employees to speak up, because if employees feel like their voices will be understood and considered therefore they will speak up.

According to Fox (2015) leaders have four points to remember in building the ethical leadership compass that are:

1. Showing ethics as a priority in words and actions
2. Communicating clear expectations for ethical practice by recognizing when to clarify expectations; be explicit, show examples, explain the underlying values and anticipate barriers to meet expectations.

3. Practice ethical decision making where decisions that may raise ethical concerns have to be identified and ethical decisions need to be taken systematically with full explanation.

4. Support local ethics program where a leader has to know his/her ethics program and what does make it fruitful and help others to be involved

Leaders are the ones who are supposed to punish and reward employees with unethical and ethical conduct respectively due to their visible positions of authority and are the ones who have responsibilities of shaping formal organizational policies. Leaders also have to shape a type of interaction with employees and put in place control to make sure that everything is happening ethically within the organization (Brown, 2004).

According to transformational leadership; behavior including (values, integrity, beliefs) of a leader influence subordinates to contribute towards common goals. In the case of transactional theory leader has to create ethical environment by creating policies, rules, regulations and associated consequences for their breach.

2.3.4. Required leadership style in having ethical practices within music organizations

According to Floyd (2010) both transformational and transactional leaders without forgetting implicit forms of ethics institutionalization create strong relationship. Here, there are two forms of ethics institutionalization that are implicit and explicit. Under implicit forms there is a decrease of egoism, increase of benevolence and ethical work climate with principles. On other hand for explicit forms there is a stronger egoism and a decrease of benevolence.

According to Randall (2012) regardless to the styles of leadership, leaders have many approaches at their disposal to strength work climate that is ethical. Five sources of power available to leaders have been explored and have been divided into two categories that are position power (Due to the position help by a leader, he can exert influence over an ethical climate) and person power (Personalities and abilities of Leaders can be a source of influence over an ethical climate). The variants of position power include:

1) Legitimate power: due to official positions or holding titles that give leaders access to power of shaping vision and values of the organization.

2) Reward power: with performance measurement, appraisal and systems of rewarding must be put in place with the target of promoting ethical behavior.

3) Coercive power: For people who are not in compliance with ethical mandates can be fired, demoted, and threatened and so on. This can be seen as alarm or warning to other employees who have observed consequences or measures taken to unethical conduct and can produce ethical conduct for them.

The personal power includes:

1) Expert power: Having knowledge, skills and expertise in a given field creates power to a leader. For a leader to be considered as someone who has knowledge about ethical issues he has to understand all types of challenges that may affect the organization.

2) Referent power: If a leader is admired by employees it can give him power to influence them. In this case leader not only need to state organizational values but to make sure that their values and ethics are consistent, listen with interest and concern to others about ethical dilemma they face.

According to MILLER (2015) within creative industries including music sector employees prefer the working environment which is structured but with a desire of a creative leader who can give them space or room to breathe and create. Based on his research this kind of industries want leader who will give them space in deciding how things should be done but with the organized workplace that helps in guiding and keeping their creativity in order. Being ethical, creative and ambitious are traits identified by research for a good leader in creative industry.

The above analysis testifies that the participative leadership approach under path-goal-theory where subordinates need space in deciding how things should be done. Also Leader-member Exchange theory has given a base that the relationship between leaders to all employees has to be identical for creating ethical environment.

2.3.5. Effect of globalization and technology in ethical behavior

Due to globalization and to the advance in technology culture from foreign countries can be easily adopted and imitated by local musicians and this can be seen as unethical comparing to the values and taboos of Rwanda.

According to Cernica (2011) the appearance of economic, political, informational and cultural aspects of globalization are seen as planetary phenomenon. Some people considered it as beneficial phenomenon on other hand it has been considered as disastrous effects over the poor countries. Further it exemplifies that the reality of modern world where information system for instance radio, telephone...has simplified a way of living. Lifestyle of occidental countries is more attractive comparing to the life of people living in poverty.

Due to different forms of globalization mentioned above people from poor countries are seen as not civilized people when it comes to the comparison with people from developed countries. As a consequence, they try to imitate the occidental culture and this creates holes to their traditional culture. Through these holes is where there is importation of western culture in terms of behavior, attitude, dressing and so on. Some people have seen it as neo-colonialism. Non-occidental people dream to have occidental wealth instead of working in their ways with respect to their values.

According to (Yankuzo, 2014) when countries are developing there is always social-cultural issues and economies in the management of their national affairs. The task becomes difficult for states because during this stage of development there is borderless world with the mixture of different cultures and African societies are forced to accept uniform moral principal of what is supposed to wrong or good according to global cultures.

Acceleration of information communication and technology (ICT) has strengthened a globalization and this has some impact on the cultural system. There are social platforms such as Facebook, Twitter, WhatsApp, Instagram and so on...which have been catalyzers of globalization through information flow. These platforms have formed what we call social media and this has created a space to transfer culture from western countries like, movies, music, pornographies etc... This has been in fact contributing much to the decay of African moral values.

Nye (2005) states that the USA (United States of America), has created soft-power in the international scene via its movies, songs, cinema and films. You will find African youth spending their time on internet not for academic purpose but watching movies. These film have effect on their culture, moral and socialization (Mikail, Iskandar and Abdullah, 2017). However, this phenomenon has not only negative impact but has facilitated the system of communication and dissemination of knowledge.

Through path-goal-theory leaders have remove obstacles while walking towards goals. Therefore, as challenges caused by globalization and advance in technology are growing, leaders have to react and take measures accordingly.

2.4. Empirical review

In this section, an attempt was made to get the empirical results that confirm the relationship between ethical leadership and the effective management of organizations. Effective leaders are the ones that influence subordinates not only to think and act to their own interest but also to expand their thinking and actions to protect the interests of organization (Attah and Polytechnic, 2017). Leadership is visible when followers are influenced in achieving common goals of an organization ethically. Inputs from followers are needed by leaders in providing direction and challenging objectives and lead the change to achieve them. Appreciation or judgment of leadership is always done due to its impact on the effectiveness of a firm.

Gary (2013) has taking into consideration sustainability of results during long period as a good measure of the effectiveness of leadership. A success or failure of any organization on its every aspect is determined by the used leadership approach where failure is a result of poor leadership and success is a product of good leadership.

According to (MILLER, 2015), there is a lot of influence on the lives of subordinates due to the leader's power of controlling and directing daily activities within organization. It is very important for leaders to have responsibility of understanding their impact on employee's life, and how it carries over into how the outside world views or trusts them. Because of the influential process of a leader on the employees and their organization, ethical leadership is very important to establish good values and goals of an organizational.

To Hall (2008) leadership and music mentioned rarely exist together; however, they both play roles of providing a basis of how to choose to live. Music has a power to influence any person regardless to its age, race, gender, or socioeconomic background; in addition, attitudes, norms and trends of society are reflected by music. When there is a performance of lyrics combined with instruments can be interpreted differently according to the listeners, this creates the complexity of music and at this point it shows a likeness to the complex nature of leadership. Tremendous ability to influence of both leadership and music gives greater similarity.

Leaders have responsibility to maintain culture of the organization and make sure that is positive and productive (MILLER, 2015). Once the working environment is not fitting for the organization or the people within organization are not comfortable there will be a less productivity or a failure. It is very important for a leader to understand the preferred and most productive culture of employees and also knowing goals and vision of the organization.

According to the research done by Brown, O'Connor and Cohen (2000) in Manchester and Sheffield, has shown that local authority policy should be in place to protect and to promote local music industry as well a culture of each city. Putting music industry policy in place has to be seen as a part of an economic development strategy. However, globalization has shaped culture and musical practices differently.

Armstrong and Page (2015) stated that leaders within creative industry need to respond to the changing global market forces by developing strategies .This was the suggestion as a response to challenges such as competition caused by digitization and globalization faced by leadership and management in creative industries in UK. Managing and leading people in creative industries are different to other sectors because their work is based on creativity and innovation where they require degree of autonomy in thinking and acting.

The success of creative industries is not only based on the talents of creative individuals in organization but the connection between people. This requires the brokering of relationships between people and this is one of the major functions of managers in the creative industries, however this task is not easy because of creative professionals are considered to be independent

in thinking to develop their ideas without being in adherence with social norms or expectations of others (Armstrong and Page, 2015).

Musical companies are now facing a problem of piracy among consumers. Illicit download has been pushed by the creation of different social media platforms that are useful in sharing their products. Therefore, there is a need of innovation in terms of selling and controlling illegal use of their songs so that they can get earnings (Easley, 2005).

According to the research done by Bhattacharjee, Agrawal and Wagner (2004), piracy was found among the respondents who preferred Hip-hop or rap music. For him, age has a moderate influence on piracy. He suggested that awareness campaigns are needed to reduce piracy behavior even if it has shown that respondents who were informed about piracy's consequences didn't show any difference comparing to others during the experiment. Behaviors of consumers may change with the help of sustainable campaigns over a long period.

Schultz and Gelder (2008) have found that many of the musicians from African countries like Ghana, Ethiopia, Kenya, Uganda, Botswana, and Swaziland were complaining about the problem of piracy and corruption in their music industries. He has confirmed the existence of special and attractive arts among Africans but they do not have a favorable environment. He believes that this can contribute to the economic growth of their countries once in-charge leaders take a lead to empower the sector.

Durbach (2015) in his research has shown that music can play a big role in building societies. Music has been a useful tool while fighting apartheid in South Africa. In addition, a part of the initiatives undertaken by social communities and the government in peace building and reconciliation after violence in the presidential election of 2007/2008 in Kenya, also music contributed a lot while looking for stability (WANJERI, 2017).

In June, 2001, the World Bank through one day workshop at World Bank headquarters discussed about how to help African music industry in six countries that are (South Africa, Zimbabwe, Ghana, Nigeria, Senegal and Mali) (Bank, 2001). They discussed about how to get loans, having

platforms of selling their products, transparent way of collecting royalties, providing educational music equipment and helping music unions.

After support provided by World Bank, in Ghana in 2004 there have been reduction on taxes to musical equipment and later in 2005 music industry in Ghana has been added to the Ghana poverty Reduction Strategy (Collins, 2009).

According to Forchu (2009), Nigeria faced a loss of job opportunities and revenues in the country when music production was not meeting required standards and musicians used to go abroad for song recordings. For him, private sector is an engine of economic growth. Therefore, music sector has to be empowered in terms of facilities such as getting production materials easily and implementing law regarding royalties correctly. He revealed that the most successful compositions are those whose lyrics capture the concerns and are involved in the development of the society.

There is a big role played by music in the socialization of children and adolescents. Nowadays popular music is universally available on TVs, radios, various recordings and due to the increase in technologies allowing adolescents to get them easily and listening or watching them even when they are alone. And most of the time parents do not know what is including in lyrics and videos (Hogan *et al*, 1996). Research shows that music has always been playing a vital role in learning and culture's communication (AACAP, 2012). Intention of parents about what their children see and hear keep decreasing as the children grow older.

According to Strasburger (2009) there is a big concern about how popular music affects behavior and emotions of children and adolescents. Lyrics of many songs particularly in certain genres talk openly about sex, use of drugs, and violence over years. A preference of a certain music style by a teenager could be associated or even correlated with certain abnormal behaviors. Research has shown that sexual messages, violence explosion and use of substances of abuse in music videos have big impact on attitudes and behaviors of young viewers.

According to Shapero (2015) many channels of music distribution have been created through the growth of technology therefore musicians have gained the ability to influence culture of their

followers even though the iconic image of the celebrity is not as relevant as it was before. These findings have been results of conducted survey on college students that had main objective of understanding the influence of music artists on society.

A study of whether or not youth are influenced by media violence revealed that there is a significant association between media violence and both aggressiveness and violence among youth. Researchers have selected youths randomly and they have distributed both nonviolent and violent video where everyone watched it during fifteen minutes and after they have observed their interaction with other people after watching videos. Aggressive thoughts are increased by exposure to media violence (Tropeano, 2006).

“Influence of western world on teens should be checked” said Times Reporter (2015). The western culture today is penetrating and taking place in lifestyle of many teens. Some of the things they copy from western world are dressing code, taking drugs, way of walking, foreign accent. This influence has been acquired through social media, movie and music. Unfortunately Rwandan teens have been affected too and they don’t care about the effects or origin of this culture, the important thing for them is to be admired by other teens (Reporter, 2015).

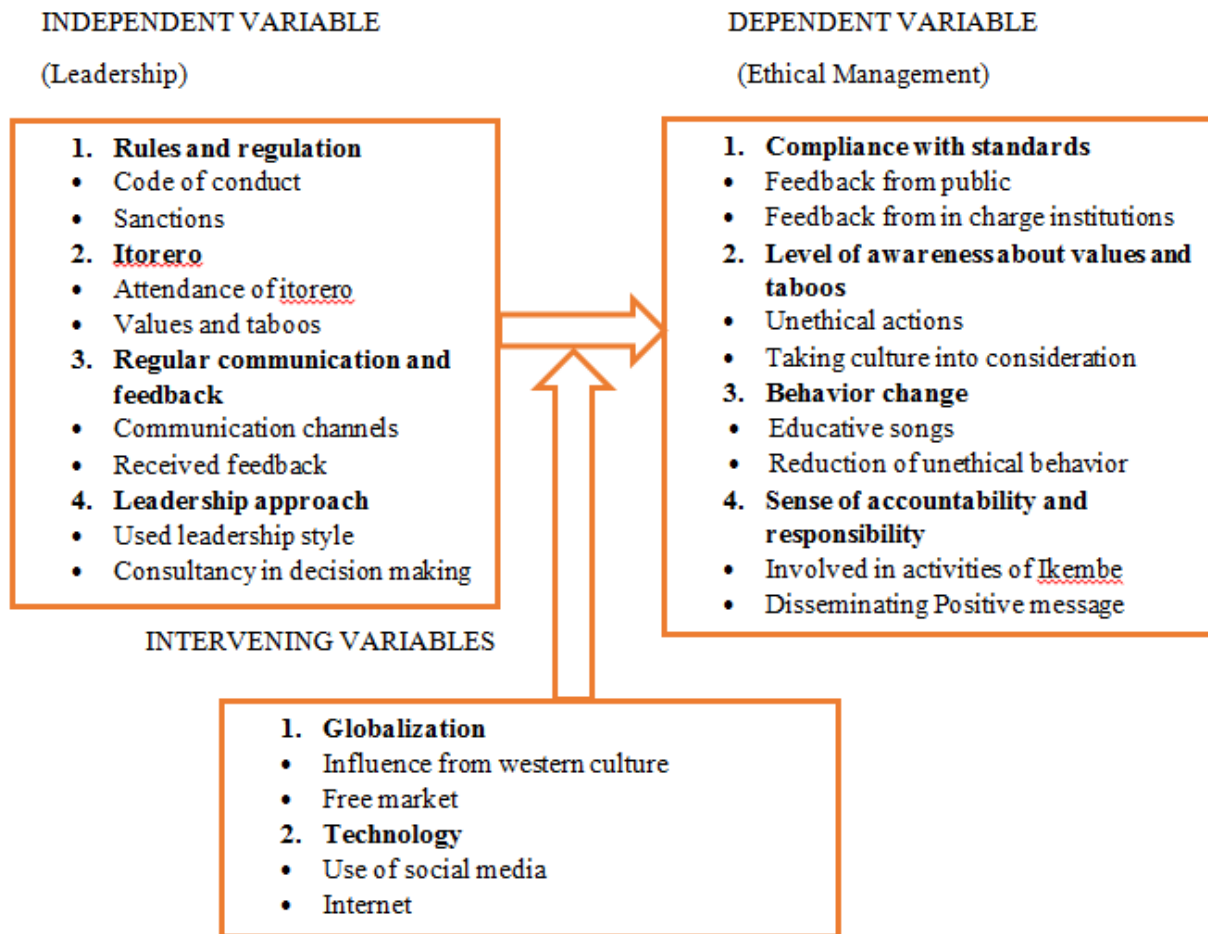
A focused review, though not exhaustive, of the literature on the topic by scanning googlescholar.com, ssrn.com, academia.edu and reserchgate.net, it is found that there are no researches done on the topic with reference to Rwanda.

2.5. Conceptual Framework

The reviewed literature is indicative of the traces of unethical behavior especially among adolescents, teenager and youth in the music industry. It has been accelerated by digital revolution through escalation in social media platforms. The current study is an attempt to analyze the relationship between leadership and ethical management. Measurements were done based on theories discussed in determining how the leadership styles of the in-charge persons of music organizations shall influence the ethical practices in the management of music industry.

Based on path-goal theory where leaders have to remove obstacles, empower and provide guidance to subordinates, a conceptual framework showing the relationship between independent and dependent variables that are tested in the study are presented in the figure 2.1.

Figure 2. 1. Conceptual framework of the study



Source: Researcher's configuration, 2019

2.5.1. Operationalization of variables

Some characteristics or parameters have been measured to get a clear image about cause and relationship between variables that are leadership (dependent variable) and ethical management

(independent variable). The following sections provide an explanation to the elements in the conceptual framework.

2.5.1.1. Independent variable (Leadership)

Independent variable which is (leadership) is the variable that is manipulated and causes effects to the dependent variable which is (ethical management). Here below presented parameters that have been considered:

1) Rules and regulations

- **Code of conduct within music industry:** Researcher wanted to know if there are guidance and standards to follow.
- **Sanctions:** Sanctions were measured to know exactly if rules and regulations are applied to the bad behaviors

2) Itorero

- **INDATABIGWI:** to know the effectiveness of Itorero researcher has find out musicians who participated in it and learned lessons
- **Values and taboos:** Researcher has measured the consideration of Rwandan values and taboos by musicians in their songs

3) Regular communication and feedback

- **Communication channel:** musicians have expressed the way they communicate with their in-charge leaders
- **Received feedback:** Shows level of communication and unethical behavior within the industry

4) Leadership approach

- **Used leadership style:** this helps to know the type of relationship between musicians and their leaders
- **Consultation in decision making:** researcher wanted to know if all key stakeholders are involved to the undertaken actions.

2.5.1.2. Dependent variable (Ethical management)

Dependent variable which is (ethical management) takes different forms depending on the inputs from independent variable which is (leadership). Here below presented outputs or outcomes from measured parameters:

1) Compliance with standards

- **Feedback from the public (fans):** Through comments from fans musician can know if he/she is doing what is required by the society.
- **Feedback from in-charge institutions:** Also feedbacks from both governmental and private institutions, musicians can know their positions with the standards to follow.

2) Level of awareness about values and Taboos

- **Number of unethical actions:** the urge or less number of unethical behaviors show level of musicians in knowing values and taboos
- **Culture:** The use of Images and lyrics that cannot affect negatively the society is also the scale to measure their level of awareness about both values and taboos

3) Behavior change

- **Educative songs:** increase in number of songs that have positive message to Rwandan society
- **Reduction of unethical behavior:** reduction of number of musicians associated to the use of drugs, unethical images and lyrics within songs

4) Sense of accountability and responsibility.

- **Participate in unions:** Being a member and active to IKEMBE (Rwanda modern music union) shows a sense of being responsible and accountable.
- **Disseminate positive messages:** Building society through songs is an indicator of responsibility and accountability.

2.5.1.3. Intervening variables

Rwanda is a landlocked country. Therefore, it is the role of in-charge leaders to find a way of integrating the country worldwide. As a result, globalization and technology (especially use of internet and its associated platforms) are key points in arriving to this integration and all sectors have to face this integration including music industry. Regardless to the good things that may be brought in by this integration of music industry but there is also unethical behavior from western countries. Here below presented variables with the impact on both leadership and ethical management:

1) Globalization

Based on the research done about the influence of globalization on culture in Ghana the study found that Ghana's experience of globalization has affected their way of dressing, music, movies, food, family life, and dance and that they have aligned their culture to the West. Aligning their culture to foreign culture has led to the destruction of their cultural identities and subverted local norms. The evasion of their culture by Western culture was attributed to foreign travel, capital flow, foreign television and the internet (ABOAGYE, 2015). Therefore, it is construed that the facets of globalization can be seen as intervening variables in studying the influence of leadership on ethical management of music industry.

- **Influence:** There is a free market where things can move freely all over the world therefore western culture can easily be imported.

- **Free market:** with the creation of free market and the independency of creative industry, ethical and cultural issues are no longer a barrier in getting income. The researcher has asked questions related to the source of income.

2) Technology

- **Internet:** Use of social media and its effects to the society

2.6. Critical review

Brown, O'Connor and Cohen (2000) stated that there is a need of local authority policy to protect both local music industry and culture but their study was based on cities of Manchester and Sheffield. This would be more sensitive if they included different cities of different countries because mindset of people may be different depending on their origin. Additionally, structure of putting police in place may differ according to the countries.

Randall (2012) established sources of power for leaders in shaping ethical climate which means that an ethical climate depends on the leader in place. Contrary in modern world governments are fighting with creating strong institutions that will keep doing good regardless to the leader in place.

In his research Miller (2015) proposed leadership styles and traits that should be possessed by leader and then he asked participants to give answers based on them. His findings have been built on the leadership styles that have influence on respondents. It could be better if respondents provided appropriate leadership style themselves.

Linski III (2014) Stated that under participative leadership approach all subordinates have to give their suggestions and ideas in decision making but he did not show at what extent inputs from subordinates have to be considered.

2.7. Research gap

Literature Review has shown the importance of leadership in helping organizations to achieve goals. Literatures related to the music industry have shown how music has been useful in building societies (Kenya and South Africa have used music in resolving political issues) and

how some countries have tried to empower the sector (Ghana added music industry sector among Ghana Poverty Reduction strategy as a sign of helping a sector). Additionally, some literatures have shown the problems brought by digital revolution such as piracy and the increase of unethical behavior among youth. As shown in literature review, researches didn't show requirements needed from both leadership and management of music industry in creating ethical environment and profitable sector. In the Rwandan context such type of study about unethical behavior of musicians has never been conducted before.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1. Introduction

This chapter gives details about research design, target population, sampling procedure and simple selected for the study. Besides, the chapter also presents the instruments used in collecting data, analyzing them and presents the used techniques during this research that was to assess the role of leadership in ethical management of music industry.

According to KOTHARI (1990) a structured inquiry that uses acceptable scientific methodology with the purpose of solving problems or creating new knowledge or insights that is generally applicable is called research. When there is a systematic observation, classification and interpretation of data therefore it is called scientific methods. Now, obviously, all people in their daily life use this process. The major difference between generalizations formulated in our daily lives and the conclusions drawn from a scientific method is that with scientific method there is a degree of formality, rigorousness, verifiability and validity of findings.

3.2. Research design

Research design is the blueprint of how answers to the questions being investigated will be obtained and of how some of the challenges and difficulties met during research process will be handled. While choosing a good research design, a researcher has to make sure that the selected design will provide trustworthy answers to the research questions under investigation.

The research has been guided by two variables to better having good analysis to the problem in action through different indicators and conceptual framework provided a summary about the correlation of variables. Leadership was the independent variable; ethical management was dependent variable whereas technology and globalization were identified as intervening variables. With the help of theoretical review researcher has understood the relationship between existing theories and find out such as grounded theory at what extent they have been investigated. It was also useful to address adequateness or inappropriateness of theories in providing solutions to existing problems. Grounded theory forms the foundation for this research. Grounded theory is a research method that enables a researcher to uncover the hidden

causes or reasons behind a collected data in area of interest. There is generation of theory after analyzing data collected in systematic way (Noble and Mitchell, 2016). Grounded theory is a basis of this study because researcher was investigating the reason behind the unethical behavior within Rwandan music industry

Both descriptive/analytical survey design and grounded theory methodology were adopted during this research. Descriptive survey research describes behaviors by gathering perceptions, opinions, attitudes, and beliefs of people about a current issue. Collection of information about a given situation or condition with the purpose of describing and interpreting them create the foundation of descriptive research. Collection and presentation of facts within tables are not the only activities to be conducted through descriptive/analytical survey design but consists of doing analysis properly, making interpretations, showing comparisons, identifying trends and relationships (SALARIA, 2012).

Mixed design is used for conducting this study. The qualitative methods of data collection and narratives during data analysis were used. This involved data collection from the respondents and analyzing their responses with the relation to the topic and area of the study. This method helped the researcher to describe and analyze the situation based on findings instead of using personal judgments or interpretations. The study aimed to assess the role of leadership in ethical management of music industry.

3.3 Needed data

This research has considered both primary and secondary data to deeply answering and understanding formulated questions with the purpose of satisfying set objectives.

3.3.1. Objective wise data to collect, sources of data and tools used in collecting them

Details of objective- wise data needed, their sources and tools used in collecting data are described in table 3.1.

Table 3. 1: Objective wise data to collect, sources of data and tools used in collecting them

OBJECTIVES	TYPE OF DATA		PLACE TO GET DATA		TOOLS FOR COLLECTING DATA	
	Primary data	Secondary data	Primary data	Secondary data	Primary data	Secondary data
i. Analyze the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices	Rules and regulations within music industry	How leadership, management and ethics theories are relevant to the study?	MINISPOC, RALC	-libraries, books, reports, journals, articles, internet search	Interviews	Documentary review
			Selected musicians		Questionnaires	
ii. Determine awareness level of musicians about Rwandan values and taboos that help them in behaving ethically.	Itorero, musicians awareness levels about values and taboos	Music history, growth in terms musicians numbers, type etc.,		-libraries, books, reports, journals, articles, internet search	Questionnaires	Documentary review
			Selected musicians	Music institutions and governing organizations		
			NIC		Interview	
iii. Understand the role of	What kind of	Leaders and leadership in	Selected	-libraries, books,	questionnaire	Document

in-charge leaders in keeping INDATABIGWI on track.	follower up, feedback and communication channels	music institutions and music organizations /Policy of ethics	musicians	reports, journals, articles, internet search. Music institutions and governing organizations	s	ary review
			NIC,MINIS POC		interviews	
iv. Examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices.	how is leadership approach in daily activities of music industry	Leaders and leadership in music institutions and music organizations /Policy of ethics	Selected musicians	-libraries, books, reports, journals, articles, internet search, Music institutions and governing organizations	Questionnaires	Documentary review
			-Leaders of music labels -Leader of modern music union - MINISPOC,	Music institutions and governing organizations	Interviews	

			RALC, National Arts Council			
--	--	--	--------------------------------------	--	--	--

Source: Configured by the researcher

Table 3.1 shows the approaches used by a researcher to get both needed primary and secondary data that are used in assessing all set objectives. Besides, the table shows places of data collection and used tools to collect them.

3.3.2. Primary data needed

The first-hand information was collected from selected musicians in Rwanda modern music and from both in-charge leaders from governmental institutions and music organizations. The first hand needed data was just to know if there are rules and regulations to follow in Rwandan music industry, to assess level of awareness of musicians about Rwandan values and taboos, find out feedback and communication done by in-charge leaders and the leadership approach applicable within Rwandan music industry. To collect such information different tools have been used these are for instance questionnaire, interview. Questionnaires were distributed to 44 musicians and the researcher has assisted to each and every musician to make sure that questionnaires are properly completed. Face to face interviews were conducted to 11 leaders and the researcher recorded the conversations that were analyzed later. Interview technique was used due to the fact that getting enough time for leaders to answer questionnaires could take much time and this would affect the timeline of a research.

3.3.3. Secondary data needed

Data have been collected with the purpose of knowing the undertaken actions from relevant governmental institutions and music labels to empower Rwandan music industry. This has been achieved through interviews of selected leaders where they revealed important information from minutes of the meetings, reports and documentary review.

The data needed at this stage is just taking reference to how the leadership, management and ethics theories are applicable. To better understand the issue under investigation and to know various discussions made by other researchers on it, researcher has consulted different books, magazines, reports, searches from internet and some libraries have been visited in order to get secondary data. This was helpful to guide the researcher in conducting this study.

3.4. Population of the study

All members with same specified characteristics for a research investigation are called target population (Personal, Archive and Alvi, 2016). For this study target population include modern musicians, in-chargers leaders of music organizations and in-charge leaders from governmental Institutions. There is no known number of musicians in Rwandan Music Industry. But there is National Arts Council formed by different federations including Rwanda music federation. Rwanda music federation has six unions that are:

IKEMBE (Rwandan Modern Music Union)

-ISHAKWE (Gakondo Music Union)

-RAUP (Rwandan Association of Audio Producers)

-IGIHANGO (Specialized in patriotic songs and fighting against genocide ideology)

-RGMU (Rwanda Gospel Music Union)

-RMTU (Rwanda Music Transcribers Union)

Researcher has chosen members of IKEMBE as its population due to the fact that it is composed of modern musicians and some of them have shown unethical behavior in their activities comparing to other unions.

3.4.1. Number of musicians registered at (IKEMBE) by categories.

IKEMEBE is a Rwanda Modern Music Union that has members who are classified under categories and are the ones considered by a researcher as demonstrated within table 3.2.

Table 3. 2: Number of musicians registered at (IKEMBE) by categories.

Categories	Number of Musicians registered at IKEMBE	Percentage to total
1.Hip Hop	23	29.87
2. R&B (Rhythm and Blues).	10	12.98
3.AFROBEAT	20	25.97
4.FEMALE	14	18.18
5.GROUPS	10	12.98
TOTAL	77	100

Source: Rwanda Modern Music Union (Ikembe)

Table 3.2. presents the number of musicians registered at Ikembe (Rwanda Modern Music Union) where a number of musicians (29.89%) do Hip-Hop style while 25.97% perform Afrobeats, followed by 18.8% are known as female,12.98% registered under Rhythm& Blues (R&B)and 12.98% are known as groups .These numbers were given by secretariat of Ikembe.

Even if groups and female are categories they do R&B, Afrobeat or HipHop style as well. HipHop is a style which has many musicians comparing to other styles of music. This style most of the time uses violent words and drugs. As shown in problem statement different rappers have been taken to jail and to the rehabilitation center. Having HipHop as a dominant style can boost the issue of unethical behavior within music industry .However, the issue has been identified to other music style’s practitioners. Additionally, there exists a part of other unknown number of musicians who perform modern music in Rwanda.

In addition to the members of IKEMBE as described above, the Researcher has identified five relevant governmental institutions that have music or arts into their responsibilities and the five music labels within the country as detailed below:

- 5 governmental institutions such as (RALC, MINISPOC, RSAU, ITORERO, and NATIONAL ARTS COUNCIL).These institutions have been added because are the known institutions that have responsibilities towards music industry as described into next section.

-5 music labels which include KINA MUSIC, THE MANE, INCREDIBLE RECORD, NEW LEVEL and KIKAC. These labels have been added as the active labels within Rwandan Modern Music Industry

3.5. Sample size

This section shows the used approach in getting sample of respondents for the study. A smaller number extracted from population with the purpose of conducting investigation is called sample. Elements that build a sample are called (Personal, Archive and Alvi, 2016). The sample of this study was composed of 44 musicians selected from 77 musicians registered under IKEMBE. The used formula is described below. As the population is known, formula of Slovin (Ellen, 2018) was used in calculating sample of musicians written as:

$$n = N \div (1 + Ne^2)$$

Where n = Number of samples, N = Total population and e = Error tolerance.

For this research:

$$N = 77$$

$$e = 10\% \text{ with confidence level of } 90\%$$

$$n = \text{Sample size} = 77 / (1 + 77 * 0.1^2) = 44$$

In addition one leader in every identified institution from the government and five leaders of music labels without forgetting a leader of Modern Music Union (IKEMBE) were considered.

3.5.1. Sampling Strategy and process

This sub-section presents the used strategy in determining sample size in each subgroup and the applied process in selecting components of sub-groups. The process used in choosing elements or sample to represent the population is called sampling (Personal, Archive and Alvi, 2016). When population is subdivided into groups, each group is called strata, and sampling is performed separately where each stratum is represented (Ahmed, 2009). Based on categories,

proportionate Stratified random sampling technique was conducted where all categories under Rwanda modern music union (IKEMBE) have been represented.

This is the used formula: $n_h = (N_h / N) * n$ (Bhat, 2019).

Where n_h is the sample size for stratum h ,

N_h is the population size for stratum h ,

N is total population size, and n is total sample size.

3.5.2. Sample size in each category of musicians

Each category found at (IKEMBE) has been represented in the sample chosen as depicted in table 3.3..

Table 3. 3: Sample size in each category of musicians

Categories	Number of musicians	Sample size in each subgroup $n_h = (N_h/N) * n$	%
1.Hip Hop	23	13	29.5
2. R&B(Rhythm and Blues).	10	6	13.63
3.AFROBEAT	20	11	25
4.FEMALE	14	8	18.18
5.GROUPS	10	6	13.63
TOTAL	N=77	n=44	100

Source: Configured by the researcher

According to table 3.3, all subgroups are represented in the sample chosen for the study. The total sample include (29.5%) from Hip-hop style, (25%) from Afrobeat, (18.18%) from female, while R&B and Groups were presented by (13.63%) each.

This process helped the researcher to get different views and opinions of different musicians through their categories and has helped in getting sufficient respondents in each stratum with respect to its size. Having a sample of 44 out of 77 is assumed to be representative of the universe and gives credibility in making generalization.

Assumption of random sampling creates the basis of probability sampling theory. The technique of random sampling has fundamental importance. One of the procedures used in selecting a sample randomly is called lottery method. Each unit from population has a chance to be selected where every unit has its identification either number or other sign that is helpful in picking and recognizing it. Before picking first unit there is a mixing of all units and the process continues while picking new unit up to the required size (BATHLA, 2012).

For this study, after identifying proportion in each category as shown in Table (3.3) the researcher applied lottery method in selecting respondents within each sub-group or category where he used numbers to identify respondents and has got a tally of 44 respondents. 5 leaders from music labels, 1 leader of modern music union and 5 leaders from governmental institutions were selected. (One leader from every identified institution was chosen). Purposive sampling was used while choosing leaders.

The below mentioned institutions have been consulted as they have some responsibilities towards the music industry:

-RALC (Rwanda Academy of Language and Culture): In charge of language and culture it has an influence on lyrics of musicians.

-MINISPOC (Ministry of Sport and Culture): Under culture music is also involved.

-RSAU (Rwanda Society of Authors): In charge of collecting royalties and protecting copyright of artists.

-National Arts Council: All unions of artists including music unions are under this institution.

-NIC (National Itorero Commission): In charge of teaching values and taboos

3.5.3. Total sample size of respondents for the study

Table 3.4 presents all considered elements where data were extracted from. It includes musicians and selected leaders.

Table 3. 4: Total sample size of respondents for the study

Respondents	Number	Percentage to total
Musicians	44	80.00
Leaders from governmental institutions	5	9.09
Leaders from music labels	5	9.09
Leader of Rwandan Modern Music Union (IKEMBE)	1	1.81
TOTAL	55	100

Source: Configured by the researcher

Table 3.4 shows numbers of all respondents selected for this research. Out of the total respondents, 80% are musicians while both in-charge leaders from governmental institutions and music labels constitute 9.09% each and whereas 1.81% of them are represented by a leader from Ikembe union.

3.6. Data collection tools

Data was collected through both questionnaires and interviews. For primary data, selected musicians gave answers to both open-ended and close-ended questions related to the topic and interview guide was used as a guide to contact in-charge leaders of music organizations and governmental institutions. Secondary data was obtained through analysis of archives (documentary) of different institutions.

3.6.1. Questionnaire

Questionnaire consists of questions set together on a particular topic that have to be answered by respondent (Ahmad, 2012). It is a vehicle used by a researcher to get answers from respondents about posed questions. There is an open ended also called unstructured Questionnaire in which the respondent can give answers in his own words. Closed ended or structured Questionnaire in which respondent has many options to select some of the set responses.

Through structured or closed ended questionnaire the respondent may give answer in four alternative ways:

1. Simple dichotomy: Respondent has only two alternatives.
2. Multiple Choices: Respondent has more than two response alternatives.
3. Determinant choice: Among the response alternatives, respondent has to select only one.
4. Checklist question: Multiple choices question in which respondent has right to select more than one of the response alternatives.

The questionnaire developed for this research was tested for its appropriateness in a pilot survey. Six invited musicians have responded to the questions and thus the usability of the questionnaire was assured. The questionnaire was administered to the selected 44 respondents (musicians). For this study researcher has used both open-ended and close-ended questions. . Determinant choice was used in the part of close-ended questions and there was a place for respondents to explain their choices (where needed). Other part was built on open-ended questions whereby respondents were free to express their views.

3.6.2 Interview

Interview is a technique of collecting data by asking questions. Data can be collected by listening to individuals, using recorders, filming , or many methods can be combined (Abawi, 2013). There are four different types of interview: Structured interview, semi-structured interview, and in-depth interview and focused group discussion. For this study the researcher used both structured and semi-structured interviews:

- 1) Structured interviews: where a researcher has prepared questions and has fixed their order. During the interview the researcher has given more clarification (where it was needed) and he asked respondent to explain his answer when it was vague.
- 2) Semi-structured interviews: Researcher has used planned questions but he had freedom to modify the wording and order of questions.

The researcher has prepared the structural and semi-structural interviews which were in line with the objectives of the research, and the questions were formulated in both structural and semi-structural way. A face to face interview was conducted to respondents and recorder has been

used as a tool to collect data. Interview technique was addressed to five leaders from government institutions, 5 leaders of music labels and to 1 leader of modern music union. An interview guide was used for this purpose.

3.6.3. Documentary technique

Sometimes qualitative research requires a review of documents such as: syllabus of courses, journals from faculties, minutes of meeting, strategic plans, newspapers, reports etc... (Elmusharaf, 2012).It is better to use published articles and documents from libraries for a good scientific research because they are very helpful with less sentiments and bias comparing to the interviews and questionnaires. It helps in getting reality on the background of the study and its current situation (Jeremie, 2018).For this study some documents from IKEMBE,MINISPOC,UR-CBE library, online articles and journals have been consulted.

3.7. Data Processing

The process of giving meaningful information by collecting all items of data together and performing operations on them to pick the needed information from them is called data processing (NDHLOVU, 2009). For this research, the researcher took three steps including:

1. Data editing: Raw data was diligently checked for any errors.
2. Data coding: The clean data was then entered into computer (SPSS) and translated into a language that it understandable.
3. Data categorization: The researcher has created categories based on the generated ideas and perceptions from respondents.

Tables were prepared and presented to enable the readers to comprehend the research analysis.

3.8. Data Analysis and Interpretation

This section describes techniques and approaches used while analyzing and interpreting the information got from collected data.

3.8.1. Data Analysis

Data analysis is a process of applying statistical or logical techniques to get meaningful information from collected data (Start, 2006). After identifying similarities and differences among answers from respondents the researcher has created categories and associated them to the questions of the research. Statistical Package for Social Sciences version 22 (SPSS) was used in providing some statistical interpretations used in comparing and contrasting findings extracted in categories. Interviews were then transcribed and translated. Qualitative data from interviews were manually analyzed, linked to the created categories and to the research questions.

3.8.2. Data Interpretation

Interpretation involves constructing a logical argument that explains the data (Pillai N, 2015). After analyzing data, researcher described the findings regarding to the objectives of the research through the use of descriptive context and narratives (i.e., text) where he used theories related to the study in formulating conclusions.

3.9. Ethical Considerations

As qualitative research involves persons (human subjects) it always brings up questions related to ethics. It is a difficult task for starters in research to predict where ethical issues might result while initiating and designing their project of research. A first premise for a researcher is to ‘do no harm’. It is very necessary for the researcher to think about negative effects the study could possibly cause on any of the respondents. It is very crucial for the Researcher to protect privacy and confidentiality of participant. It is logical for every participant to expect a certain level of anonymity. When it comes to the interpretation of results researcher is required to be ethical not to over-interpret or misinterpret the findings from data and represent the possible conclusions as closely as possible (Dooly, Moore and Vallejo, 2017).

This research was sensitive to the extent that some of the respondents hesitated to give full information therefore confidentiality and anonymity of respondents have been kept and the findings have been interpreted based on the data collected

3.10. Limitations

The researcher faced some barriers while carrying out the research. The major challenge was the resistance of respondents (especially musicians and music label leaders) to give deep information to the questions linked to the governmental institutions. Another challenge was a limited number of researches done in music industry sector which means that it was very difficult to get the relevant secondary data.

To overcome these barriers researcher has explained to all respondents that this research was only conducting for academic purpose and he insured the anonymity of respondents. There was no name or any other sign that could discover the respondent. For limited number of previous researches, the researcher has tried to bring in researches done on creative industry where music belongs and he consulted some articles from websites.

CHAPTER FOUR: DATA ANALYSIS AND INTERPRETATION

4.0. Introduction

This study is centered around different actors in Rwandan music industry especially modern musicians and in-charge leaders from relevant institutions to the music industry to examine the role of the leaders in ethical management. This chapter is devoted to provide analysis and interpretation of collected data from both the chosen respondents from the modern musicians and the leaders of the institutions associated with it. This chapter is presented in four sections. The first section presents the current scenario of music industry in Rwanda in terms of its size, structure, policy orientation and leadership dimensions. Section two provides the analysis of the responses from the selected musicians while the third section deals with the presentation and analysis of collected data from in-charge leaders of governmental music institutions and leaders of music organizations whereas the section four lists the findings of the study under different categories and provides answers to research questions of the study.

SECTION 1: Rwandan Music Industry Scenario

This section has tried to show the development and position of Rwandan Music Industry from pre-colonial period, colonial and post-colonial period up to date.

4.1.1 Rwandan Music Industry before colonial period

Since pre-colonial period, Rwanda has been a unified state and was populated by people called Banyarwanda. People with one culture, heritage and single language. According to the history of Rwanda, the kingdom was created by Gihanga Ngomijana around of 10th century. He used some musical instruments as a logo or symbol of his regime for instance there was Ingoma (drum) that can be considered as a flag of today. Poetry, songs and dances were used to advertise the heroism of the kingdom. Furthermore as there was no writing system, arts (music included) were used to transmit orally the history and the culture of people (Dieu, 2012). Using drum as a symbol of the regime shows that music or arts in general has been always there since the foundation of Rwanda.

During social gatherings, while telling stories, festivals and ceremonies of Rwandans music and dance have always played an important role. Intore is the most famous traditional dance and is a highly choreographed routine composing of three components that are:-the ballet, the dance of heroes and the drums.

1. Ballet: Performers are women
2. Dance of heroes: Performers are men
3. Drums: A team of seven or nine (called drummers) play together.

Depending on social groups the way of singing or dancing may vary but traditionally all of them they were transmitted orally.

Rwandan culture considers different aspects but still music takes a very essential place. Apart from rhythm of drums, there are other instruments that have been utilized since pre-colonial period up to date like harps (Inanga), music bow (Umutuli), violin-like instrument (Iningiri) and(Ikembe) formed by acoustic strings on music box (Ikembe) and finally traditional troops with dances and good sound of music (Allafrica, 2012). Pictures of some of the traditional musical instruments of Rwanda are shown in Figure 4.1 to 4.5:

Figure 4. 2 . Drums (Ingoma)



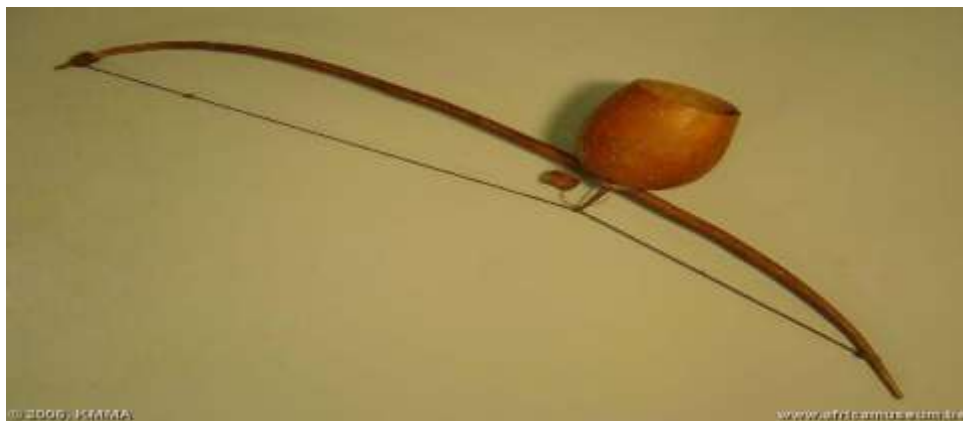
Source: “Ingoma.” [Http://Music.africamuseum.be](http://Music.africamuseum.be), KMMA/Jos GANSEMANS, 2006, music.africamuseum.be/instruments/english/burundi/ingoma.html.

Figure 4. 3. Harps (Inanga)



Source: “Inanga.” <http://Music.africamuseum.be>, KMMA/Jos GANSEMANS, 2006, music.africamuseum.be/instruments/english/rwanda/inanga.html.

Figure 4. 4 Music bow (Umutuli)



Source: “Umuduli.” <http://Music.africamuseum.be>, KMMA/Jos GANSEMANS, 2006, music.africamuseum.be/instruments/english/rwanda/umuduri.html.

Figure 4.5. Violin-like instrument (Iningiri)



Source: “Iningiri.” *Worldpress.com*, Chimaybleu, 3 Oct. 2007, sanzabl01a.wordpress.com/2007/10/03/rwanda-au-mrac-de-tervuren/.

Figure 4. 6. A music box with acoustic strings on it (Ikembe)



Source: MIMO - Musical Instrument Museums Online. “Ikembe.” *Www.europeana.eu*, Koninklijk Museum Voor Midden-Afrika - Musée Royal De L’Afrique Centrale , 22 Nov. 2013, www.europeana.eu/portal/en/record/09102/_RMCA_BE_TEN00_MO_1953_74_7633.htm 1.

4.1.2. Rwandan Music Industry under both colonial and post-colonial period.

An introduction of modern instruments and new rhythm of music has taken place since the arrival of colonizers in Rwanda. Rwanda used to be under Belgium rules therefore an entrance of classic music from Europe started being played at colonizers palace whereafter it was used and being taught in churches and schools. This style of music was dominating in schools because at that time many of them were under catholic missionary. Even after having independency in 1962 the country created a partnership with France (SIMONS, 1994) and this has always impacted arts and music within the country. However, traditional music and dances were there at this period.

Around 1970s, “Amatorero (groups of dancers and singers formed by men, women and drummers)” were founded across the country and from here both traditional music and dance were taught. Urukerereza (ballet national) was created with the purpose of presenting Rwanda in international events. In addition, other famous groups such as Irindiro, Amasimbi and

Amakombe dance troupes were created with new styles of singing which were not purely traditional or purely modern. Later in 1980s, Rwanda produced popular local bands that started using modern instruments and got inspiration from abroad such as: Impala, Imena, Nyampinga etc... these groups got the inspiration from other African countries but mostly the style from Congo, as well as reggae from Caribbean and zouk. These songs are named Karahanyuze means 'back in day's songs'.

4.1.3. Rwandan Music Industry after genocide against Tutsis in 1944

In 1990s, Rwanda faced tribal insurgency and caused many Rwandans to move overseas. Many known celebrities like Rwandan-Belgian Cécile Kayirebwa, Rwandan-Canadian Jean-Paul Samputu, Corneille and many others left for Paris and Brussels and this is how their music were found in these countries. There has been an interruption of music production from the period of 1990s-1994s but after genocide music production revived with young talented singers like Meddy, The ben, Urban Boys, Tom Close, King James, Miss Jojo, Kitoko, Rideman, Knowless, Dream Boys, Miss Shanel etc... (Visit Rwanda Guide, 2015).

After genocide against Tutsis refugees from different countries returned into their motherland country with different culture from abroad. This has boosted the diversity in culture especially in a way of singing and dancing. In a couple of decades, new styles emerged like HipHop, R&B, Afrobeat etc...with the use of modern instruments like piano, guitar etc... as shown in Figure 4.6.

Figure 4.6 Live Band



Source:“LiveBand.”*Www.clubband.com.au*,Radioclubband,2018,www.clubband.com.au/radioclubband/.

Musicians are everywhere in the country. You will find cultural group within each and every district in Rwanda but Kigali as the capital of the country is the major holder of traditional musicians such as Urukerereza (National ballet), Inganzo ngali, Intayoberana and Imena cultural troupe. Rwandan traditional music is not only defined on the basis of instruments but also on the way of singing. Some musicians may use modern instruments but sing in traditional way. Apart of traditional groups there are also solo singers who use tradition instruments mentioned above.

Modern musicians are everywhere in the country but the most known are based in Kigali city and there is no defined number of them apart from those who are registered at Ikembe. They practice diversity of styles of music and are the ones who imitating western culture through their lyrics and videos. It is not easy to differentiate their music to the ones from other countries unless if

you consider the used language. They are the most influential in Rwandan music industry in terms of popularity and followership on social media (umubavu, 2016).

4.1.4. Efforts from Leadership in keeping Rwandan Music Industry ethical

After seeing Rwandan music industry as a new sector that can attract many youth and can be a source of employment; a special Itorero phase called INDATABIGWI was created to teach musicians about Rwandan values and taboos so that they can be productive to the society. From here Rwandan music industry was given a structure with the creation of Rwanda Music federation composed by unions with the aim of helping in empowering the sector and doing necessary follow up. Among those unions there are; IKEMBE (Rwandan Modern Music Union), ISHAKWE (Gakondo Music Union), RAUP (Rwandan Association of Audio Producers), RMTU (Rwanda Music Transcribers Union), IGIHANGO (Specialized in patriotic songs), RGMU (Rwanda Gospel Music Union). Rwandan music federation has 235 members and is detailed below:

-IKEMBE (Rwandan Modern Music Union): 77

-ISHAKWE (Gakondo Music Union): 60

-RAUP (Rwandan Association of Audio Producers): 18

-IGIHANGO (Specialized in patriotic songs and fighting against genocide ideology): 25

-RGMU (Rwanda Gospel Music Union): 30

-RMTU (Rwanda Music Transcribers Union): 25

N.B: These figures were given by Rwandan Music Federation.

Rwanda is a developing country and has always invest in technology and this has created an easy access to the internet to almost each and every citizen (NICI, 2015).With the increase in internet, globalization has taken place in every sector including music industry. Online platforms have simplified the way of accessing to songs and images regardless to how ethical they are. As a result of this digital revolution western influence (Especially from USA) has affected African living style including music in terms of dressing, violent lyrics, sexual images in songs and this is seen as a major threat for future generation (Sibani, 2018).

To provide solution to these issues brought by digital revolution, In-charge governmental institutions have tried to keep music industry on track by creating relevant organizations such as RSAU(Rwanda society of Authors) created with the help of Ministry of Commerce and RDB(Rwanda Development Board) with the objective of collecting royalties for musicians , RALC(Rwanda Academy of Language and Culture) was created under the help and supervision of Ministry of Sports and Culture with the target of using words perfectly and maintain culture through arts, ITORERO(to keep educating about values and taboos),National Arts Council(was created to coordinate all activities regarding creative industry).

4.1.5. Gap in having ethical management of music industry.

As described in problem statement, even though all governmental institutions mentioned above were initiated the unethical behavior is still alive within music industry and there is no existed and sustainable way to get income for musicians apart of using their own ways to attract both local and international market.

As revealed by in-charge leaders from institutions like (MINISPOC and RALC) there are no rules and regulations specific to the creative industry in Rwanda. All unethical actions are punished based on the code of conduct of all citizens and sometimes this leads to a lack of sense of responsibility and accountability when it comes to the punishments of unethical behaviors within music industry.

This study was conducted to find out the reason behind the failure of initiated efforts in creating ethical management within music industry and what is required from both modern musicians and in -charge leaders in creating ethical and profitable music industry.

SECTION 2: Responses from selected musicians

This section is intended to express views and perceptions of musicians to the unethical behavior within Rwandan Music Industry and this was achieved through administered questionnaires.

4.2.1. Response Rate

Based on the determined sample a total of 44 questionnaires were administered to selected musicians and all of them responded. After, interviews have been conducted to all 11 selected in-charge leaders. This section presents and analyzes findings from selected musicians about the role of leadership in ethical management of music industry.

4.2.2. Socio-Demographics of musicians

In order to describe the target population for this study, it is important to mention some demographic characteristics such as gender, age, their period in music, marital status, and level of education and the style of music.

Table 4.5 Demographic characteristics of Respondents

		Number of respondents	Percentages (%)	Total number of respondents	Total
1.Genda	Male	36	82	44	100
	Female	8	18		
2. Age (in years) how old are respondents	21-30	31	70.5	44	100
	31-40	12	27.3		
	40-above	1	2.2		
3.Experience(Years of being in music industry)	1-5	5	11.4	44	100
	6-10	36	81.8		
	11-above	3	6.8		
4.Marital status	Single	36	81.8	44	100
	Married	8	18.2		
5. Education level	A2(diploma)	29	65.9	44	100
	Bachelor's degree	15	34.1		

Source: Primary data

Referring to the table 4.5 the majority of the respondents were male with the proportion of 82% (n=36) while female occupied 18% (n=8). Ages of musicians are grouped into categories start from 21 up to 41 years-old. The majority of the respondents that is 70.5% (n=31) are young musicians aged between 21 to 30 year old. Respondents aged from 31 to 40 years-old were 27.3% (n=12) while those aged from 41 years and above were 2.3% (n=1). Music industry was revived in Rwanda after the Genocide and as a result majority of the musicians are young. Further, the different media houses have been promoting western music in Rwanda and the majority of the followers are young. With responses from these young musicians, the researcher has got clear picture of the issue of the ethical behavior. Moreover, ethical issues have been identified among all gender therefore receiving responses from both male and female has given study credibility in analyzing problem under investigation.

Based on years of service in music industry, 81.8% (n=36) had experience ranging between 6 to 10 years and 11.4% (n=5) were ranged between 1 to 5 years of experience. Finally, there was a group of 11 years and above of 6.8% (n=3) which actually is composed of musicians with the highest experience in the industry. Study findings reveal that the majority of respondents (81.8%, 36) were still single while those who were married were (18.2% 8). These findings show that the singles formed the majority of interviewed musicians (almost 82%).

As the majority have been in a career for more than five years has helped the researcher to get information about how the issue was developed, all undertaken measures and causes that hindered them. Rwandan Music Industry is composed of young generation which is not married. From this point, the researcher has tried to understand their responsibilities in shaping ethical management of music industry for future generation.

According to the respondent's level of education, results are mentioned in table 4.5. It was found out that the majority of respondents with secondary (A2) education recorded 65.9% (n=29) whereas 34.1% (n=15) had already obtained bachelor's degree.

Despite of different levels of education, all the interviewed musicians are educated and this should be an advantage in carrying out their music activities ethically and implementing the

undertaken measures from relevant institutions correctly. Having educated respondents has helped and facilitated a researcher to collect desired information and having other extra information apart from the ones expected in questionnaire.

4.2.3. Music style of respondents

All respondents including females and musicians who sing under groups have identified their music styles and are presented in table 4.6.

Table 4.6: Music Style of respondents

Music Style	Number of respondents	Percentage to total
Hip Hop	16	36.4
R&B	8	18.2
AFROBEAT	20	45.4
Total	44	100.0

Source: Primary data

Table 4.6 indicates that a majority of respondents (45.4%) adopt Afrobeat music style followed by 36.4% with Hip Hop style while the rest practice R&B style. Now a days Afrobeat is loved style which is played and danced worldwide especially in clubs.

4.2.4. Policy, guidelines and standards applicable to Rwandan Music Industry

Researcher has considered different parameters that are rules and regulations, knowledge regarding ethics, knowledge or idea about standards to follow in songs and sanctions reserved for unethical musicians that helped in analyzing the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices. During the interview official from MINISPOC revealed that there is an ongoing process of establishing laws and regulations regarding creative industry. Currently there are no laws governing music industry. Respondents who are musicians were asked about these issues and their responses were analyzed in the following paragraphs:

4.2.4.1 Rules and regulations in Rwandan music industry

The question was to know if there are rules and regulations applicable in Rwandan music industry that can help musicians to be in compliance with standards. The answers are presented in table 4.7.

Table 4. 7: Existence of rules and regulations in Rwandan music industry

Rules and regulations		Number of Respondents	Percentage to total
Not in existence		30	68.2
Existence to	Moderate extent	8	18.2
	Less extent	4	9.1
	Can't say	2	4.5
Total		44	100.0

Source: Primary data

As revealed by table 4.7, the findings have shown that 31.8% (n=14) of the respondent-musicians accepted the existence of rules and regulations to follow in Rwandan music industry where (18.2%) of them were found in the moderate extent level, (9.1%) in the less extent level and (4.5%) in the very less or no extent level. On another hand 68.2% (n=30) of the respondents did not accept that there were rules and regulations specifically applicable to the music industry.

The ones who accepted the existence of rules and regulations to follow were taking references to the existing laws within the country regarding every citizen. In real sense there are no known rules and regulations regarding music industry as a part of creative industry.

There are no rules and regulations within Rwandan music industry even if one interviewed leader from governmental institution has said that there was an ongoing process to establish them, musicians did not show an idea about this process and this might be taken as weakness to do not involving key stakeholders in undertaken activities.

4.2.4.2. Knowledge on ethics in Rwandan music industry

Educating musicians on ethics to follow in Rwandan music industry makes them knowledgeable and thus contribute to standardization.

Table 4.8 presents the extent of respondents' knowledge about the ethics in the Rwandan music industry.

Table 4.8: Level of learned knowledge on ethics in Rwandan music industry

Learning about ethics		Number of Respondents	Percentage to total
No learning		14	31.8
Learning to a	Very great extent	3	6.8
	Great extent	5	11.4
	Moderate extent	13	29.5
	Less extent	9	20.5
Total		44	100.0

Source: Primary data.

As shown in table 4.8, it is clear that the majority of participants 68.2% (n=30) agreed to had been taught about ethics of Rwandan music industry at different extents: (29.5%) moderate extent and (20.5%) less extent. They have said that the provided knowledge was not sufficient. The findings keep showing that (11.4%) accepted to a great extent and (6.8%) to a very great extent. However, 31.8% (n=14) of the respondents did not agree where some of them approved to never been taught about those knowledge on ethics. They said that they applied their personal knowledge.

Musicians are considered as stars because they are known by each and everyone in the country. When it comes to the process of learning Rwandan values and taboos it includes masses of people and takes place in public dialogues, seminars etc...Therefore, it is not easy to get

musicians (stars) into these areas because they do not show their face easily as one of the used marketing strategy. That is why Itorero has created special phase for musicians (Named INDATABIGWI) but still the attendance was low probably because there were no consequences related to the absenteeism.

The respondents who have chosen moderate (29.5) and less extent (20.5) both formed 50% revealed that depending on different circumstances and occasions like; participating in seminars, Ingando attendance (which was obligatory to all students before starting in public universities...) they had only an introduction about ethics to follow in music industry. Adding the other 31.8% who claimed to never been taught about it, this shows a lack of required awareness about ethics to follow in music industry.

4.2.4.3. Idea about standards to follow in songs

Once musicians have idea about standards to follow in their songs can contribute to the ethical management of music industry. Table 4.9 provides the respondents knowledge about the standards to be observed in the songs

Table 4.9: Extent of ideas that respondents have about standards to follow in songs

Idea about standards to follow		Number of Respondents	Percentage to total
Having idea to a	Very great extent	5	11.4
	Great extent	27	61.4
	Moderate extent	9	20.5
	Less extent	3	6.8
	Total	44	100.0

Source: Primary data.

Table 4.9 depicts that all respondent- musicians have got an idea or knowledge regarding standards to follow during songs production. Their idea is situated at different extents. The

majority of the respondents agreed at a great extent with (61.4%) and only 6.8% agreed at the less extent where one of them said that he had no educational background in music. Even though all musicians have confirmed that they know standards to follow, there are no written standards to follow they only use their personal judgments in doing what is supposed to be right.

Generally musicians know what is good and bad during audios and videos production but they breach them intentionally because they know that there are no specific laws to punish them. A leader from one governmental institution (anonymity was maintained) reveals that one musician approached the institution to confess about unethical behavior and they have tried their best to give her advices and promised her any other help that will be needed but after a short time this musician again used unethical lyrics and images. From here, researcher can conclude that many musicians do what is unethical intentionally. Furthermore, once they use those unethical lyrics or images they make people talk about it and they consider it as a new way of doing promotion (It is called social media trend).

4.2.4.4. Applicable sanctions reserved for unethical musicians

It is understandable that having sanctions in place may contribute to the reduction of unethical behavior of musicians. The responses of the respondents to this question on availability of sanctions in Rwanda are presented in table 4.10.

Table 4. 10: Existence and extent of sanctions reserved for unethical musicians

Sanctions intensity		Number of Respondents	Percentage to total
No sanctions		5	11.4
Yes, sanctions are there to	Great extent	4	9.1
	Moderate extent	10	22.7
	Less extent	18	40.9
	Can't say	7	15.9
	Total	44	100.0

Source: Primary data

Table 4.10 shows that the majority of the respondent- musicians (88.6%, n=39) revealed that there were sanctions reserved for unethical musicians and they were applied. Some of the mentioned sanctions are: to be imprisoned, ban or stop a musician’s songs, lose the Ubutore name, to be not invited in some concerts and to be taken in a rehabilitation center (IWAWA) (Umucunguzi, 2018).. Apart from that (11.4%, n=5) did not agree with the existence of sanctions because they have never been punished.

Still on this issue of sanctions, respondents have mentioned different sanctions according to what they see in their daily life or to different reactions done by some institutions when the raised issues are under their responsibilities but in reality there are no known or written sanctions reserved to musicians.

4.2.4.5. Descriptive statistic on the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices

The indicators of government policy, guidelines and standards applicable to Rwandan music industry are presented in table 4.11

Table 4. 11: The presentation of used indicators while analyzing government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices

Indicators of government policy, guidelines and standards to follow	N	Min	Max	Mean	Std. Deviation
Rules and regulations	44	3	6	5.22	1.733
Knowledge about ethics	44	1	6	3.90	1.585
Idea about standards to follow	44	1	4	2.00	.743
Sanctions reserved for unethical	44	2	6	3.97	1.456
Valid N (list wise)	44				

Source: Primary data.

Table 4.11, is based on the data presented using six-point scale where 1 is the code is very great extent, 2: great extent, 3: moderate extent, 4: less extent , 5: no extent (can't say) and 6: disagree (not at all). The mean value for rules and regulations to follow in Rwandan music is 5.22 which is rounded off to 5 the code for no extent (can't say). The mean values for knowledge about ethics of Rwandan music industry and ideas about standards in music are respectively 3.90 and 2.00 which are rounded off respectively to 4 the code for less extent and 2 code of great extent. The mean value for sanction reserved for unethical musicians is 3.97 which is rounded off to 4 the code for less extent. The standard deviation of all statements is greater than 0.5 which means that respondents' answers on these statements were far different from the mean. In other words, their answers were heterogeneous regarding to the min and max of each indicator presented in table 4.11. The views of respondents on the above statements were varied. This table shows that there is no uniformity among answers from respondents regarding government policy, guidelines and standards to follow in music industry.

4.2.4.6. Correlation between standards applicable to Rwandan music industry and rules and regulations

The existence of rules and regulations affect the compliance with standards as presented by table 4.12. Calculation was made by using SPSS. Where rules and regulations were considered as first variable and idea about standards to follow was considered as second variable.

Table 4. 12: Correlation between standards applicable to Rwandan music industry and rules and regulations

Variable		Compliance with standards to follow	Rules and regulations
Compliance with standards to follow	Pearson Correlation	1	.442**
	Sig. (2-tailed)		.003
	N	44	44
Rules and regulations	Pearson Correlation	.442**	1
	Sig. (2-tailed)	.003	
	N	44	44

Source: Field Data (2019)

Table 4.12 reveals that the correlation between compliance with standards and rules and regulations was at 0.442. Depending on the interpretation of Pearson’s correlation there is a moderately strong correlation (E.I and Amadi, 2018). It means that compliance with standards was at the level of 44.2% and it confirms a significant relationship between compliance with standards and rules and regulations. If 5% is considered as level of significance therefore there is a significant relationship between them because their p-value (0.003) is statistically significant at 5% level of significance. In other words as p-value <0.05, the statement which says that there is correlation between rules and regulations and compliance with standards is acceptable.

4.2.5. Musicians awareness about Rwandan values and taboos.

To determine the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically; researcher has considered Itorero attendance, Awareness of Rwandan values and taboos, taking into consideration Rwandan values and taboos during audios and videos production and feedback from society about unethical practices. The responses from the respondent are presented in the following paragraphs.

4.2.5.1. Itorero or Ingando attendance

Itorero or Ingando are major sources of learning Rwandan values and taboos but with different circumstances people can learn them elsewhere; for instance in their families, schools etc...as shown table 4.13.

Table 4. 13: Itorero or Ingando attendance by respondents

Attendance of Itorero or Ingando		Number of Respondents	Percentage to total
No attendance		36	81.8
Attendance to	Very great extent	3	6.8
	Great extent	5	11.4
Total		44	100.0

Source: Primary data.

Table 4.13 shows that a large number of respondent-musicians (81.8%, n=36) had never attended Itorero or ingando. Some of them said that they never got time to participate in itorero. However, (18.2%, n=8) attended and learnt different things such as: patriotism, self-respect and respect for others, resilience, more skills about culture, awareness about the origin of Rwandan art (music) and importance of teamwork.

A big number of known musicians at national level didn't attend Itorero and this may be one of the major causes of unethical behavior within music industry. It is easily understandable that these ones with their informal power can affect the society.

The researcher have realized that many influential musicians didn't attend itorero due to the fact of not seeing direct interest related to it and some of them prefer working for money instead of passing time there. On other hand in charge institutions didn't take measures against those who didn't attend and the ones who participate have not shown any change within the society. Based

on the demonstrated case in problem statement, rapper Fireman and songstress Odda Paccy were accused of unethical behavior even though they attended Itorero.

4.2.5.2. Knowledge of Rwandan values and taboos

Knowledge about Rwandan values and taboos help to know what is unethical to the society. In table 4.14, respondents have shown their different levels of knowledge about them.

Table 4. 14: Level of Respondents’ Knowledge of Rwandan values and taboos

Knowledge about Rwandan values and taboos		Number of Respondents	Percentage to total
Having knowledge at	Great extent	14	31.8
	Moderate extent	30	68.2
	Total	44	100.0

Source: Primary data

According to table 4.14, it has been realized that all respondents have got knowledge about Rwandan values and taboos. Even though they knew them about different extents, 68.2% knew them at a moderate extent whereas 31.8% knew them at a great extent.

Even if they know taboos and values of Rwanda still unethical actions are found in some of their songs and this may be considered as a sign of negligence, a lack of supervision, lack of guidance, lack of responsibility and accountability.

Respondents know about Rwandan values and taboos but not all of them practicing them because they do not get benefits from them. One respondent (anonymity was maintained) said that the international market of music is attracted by something else rather than Rwandan values and taboos and he suggested that in charge institutions have to create opportunities relating to the application of Rwandan values and taboos.

4.2.5.3 Considerations of Rwandan values and taboos during audio and video productions

Presence of Rwandan values and taboos in songs is a sign of the application of ethical management within music industry. Table 4.15 presents the respondents' views towards it.

Table 4. 15: Consideration's level of Rwandan values and taboos by musicians during audio and video productions

Consideration of Rwandan values and taboos in song production		Number of Respondents	Percentage to total
There is a consideration at	Very great extent	7	15.9
	Great extent	27	61.4
	Moderate extent	10	22.7
	Total	44	100.0

Source: Primary data.

Based on the findings found in table 4.15, the respondent-musicians agreed at different extents that they take into consideration Rwandan values and taboos during audio and video productions. They have given some examples of what they emphasis on like: Reflecting an image with big sense of humanity, serving with purpose, comply with Rwandan values and taboos and being educative to the society.

According to the findings in table 4.14 and Table 4.15, researcher could not have been talking about ethical issues within music industry as musicians consider taboos and values. But as the issue is still alive it shows that there is a gap between what musicians consider as taboos and values in their songs and what in charge leaders require in having ethical music industry. In other words, there is no common understanding about ethics to follow between the two parties.

Globalization has created an open market in almost all fields including creative industry therefore musicians consider Rwandan values and taboos as traditional elements related to the culture that can hinder them to give competitive products to the open market. For instance, once they use naked pic, sexual images they attract many followers through social media.

4.2.5.4. Feedback from society (fan or other person) about unethical practices in songs

Feedback from society about unethical practices by the musicians gives the image of the issue under investigation. Table 4.16 presents extent of feedback from the society as revealed by the respondents

Table 4. 16: Degree of Feedback from society (fan or other person) about unethical practices in songs

Degree of Feedback of society		Number of Respondents	Percentage to total
There is no feedback at all		28	63.6
There is a feedback at	Less extent	12	27.3
	Can't say	4	9.1
Total		44	100.0

Source: Primary data

Table 4.16 reveals that (63.6%, n=28) did not get any feedback from the society regarding unethical practices in songs. The remaining respondents (36.4%, n=16) did receive feedbacks. Some of the received feedbacks are: To do not use modern dancers near a traditional house, improve the lyrics and to make songs that don't contain harassments. See table 4.16

Getting feedback from society especially fans, shows that the issue of unethical behavior exists. However, the received feedbacks do not reflect at a great extent the described problem within problem statement (see chapter 1).

Many musicians did not want to mention or to reveal anything about feedback they had because they were thinking that this should be seen as a proof of not being ethical within music industry

4.2.5.5. Descriptive statistic on the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.

The indicators used in determining level of awareness of musicians about Rwandan values and taboos are summarized in the table 4.17.

Table 4. 17: Descriptive Statistic of indicators used in examining the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically

Indicators used to measure level of awareness about Rwandan values and taboos	N	Min	Max	Mean	Std. Deviation
Itorero or Ingando attendance	44	1	6	5.20	.668
Knowledge of Rwandan values and taboos	44	2	3	2.68	.471
Consideration of Rwandan values and taboos in audios and videos production	44	1	3	2.07	.625
Feedback from society (fan or other person)	44	4	6	5.36	2.085
Valid N (list wise)	44				

Source: Primary data

In order to capture the respondents' opinions to the question a six point scale was used which include: 1 code for very great extent 2: great extent, 3: moderate extent, 4: less extent, 5: no extent and 6: disagree (not at all). As revealed by table 4.17, the mean value for Itorero attendance is 5.20 which is rounded to 5 the code for no extent (can't say). The mean values for consideration of values and taboos in audios and videos production, feedback from society about unethical practices are respectively 2.07 and 5.36 which are rounded off to 2 the code for great

extent and 5 code for no extent (can't say). The mean value for knowledge about Rwandan values and taboos is 2.68 which is rounded off to 3 the code for moderate extent. Three statements have standard deviation which is greater than 0.5 which means that answers on these statements were far different from the mean in other words there is heterogeneity among answers. The standard deviation of knowledge about values and taboos is less than 0.5; this means that answers on this statement were not far different from the mean and their answers to the statement were almost the same at moderate extent (implying that the respondents have knowledge about Rwandan values and taboos).

(They all have knowledge about Rwandan values and taboos).

4.2.5.6. Correlation between Itorero and level of awareness of musicians about Rwandan values and taboos

Attending Itorero helps to enhance the level of awareness about Rwandan values and taboos. The correlation results between these two variables are presented in table 4.18. The calculation has used Itorero attendance as independent variable and knowledge about values and taboos as dependent variable. All answers from these two variables were coded in SPSS and the correlation process was done.

Table 4. 18: Correlation between Itorero and level of awareness of musicians about Rwandan values and taboos

Variable		Itorero	Awareness on values and taboos
Itorero	Pearson Correlation	1	.542**
	Sig. (2-tailed)		.000
	N	44	44
Awareness on values and taboos	Pearson Correlation	.542**	1
	Sig. (2-tailed)	.000	
	N	44	44

Source: Primary data.

Results in Table 4.18 have shown that the correlation between Itorero and awareness on values and taboos was at 0.542 (moderately strong correlation) according to the interpretation of Pearson’s correlation(Samuels and Gilchrist, 2014). this means that Itorero was at the level of 54.2% which proves a significant relationship between Itorero and awareness on values and taboos. If 0.05 is considered to be the level of significance therefore their p-value that is (0.000) is statistically significant at 5% level of significance.

4.2.6. The role of in-charge leaders in keeping INDATABIGWI on track

To understand the role of in-charge leaders in keeping Indatabigwi on track the researcher has assessed communication channels used by in-charge leaders and feedback provided by them.

4.2.6.1. Communication channel with in-charge leaders about ethical issue in music industry

Regular communication and the used channel show the level of interaction between in-charge leaders and the respondent- musicians. The results are presented in the table 4.19.

Table 4. 19: Existence of communication channel with in-charge leaders about ethical issue in music industry

Existence of regular communication channel	Number of Respondents	Percentage to total
No existence	32	72.7
Existence of communication channel to a Less extent level	10	22.7
Can’t say	2	4.5
Total	44	100.0

Source: Primary data

The table 4.19 contains information about whether the respondent-musicians have got communication channels with the in- charges leaders informing the ethical issues in the music industry. The majority of respondents (72.7%, n=32) did not have a channel. They said that the in-charge leaders don't give them much time to discuss about issues related to the music industry. On another (22.7%, n=12) of respondents agreed at a less extent. Some musicians don't even know who the in-charge leaders are or even how they could reach them. The communication channels used are physical meetings, call phones or through email. Musicians revealed that the above mentioned channels are used only when in-charge leaders have a need of musicians to provide some services.

There is no interaction between respondent-musicians and leaders especially those from governmental institutions.

4.2.6.2. Feedback from in-charge leaders about unethical behavior

Follow up done by in-charge leaders should be expressed in their regular feedbacks about ethical issues given to respondent- musicians.

Table 4. 20: Received feedback from in-charge leaders about unethical behavior

Received feedback from in-charge leaders	Number of Respondents	Percentage to total
No feedback received	39	88.6
Receiving feedback to a less extent level	5	11.4
Total	44	100.0

Source: Primary data

Table 4.20 clarifies that the majority of the respondent-musicians (88.6%, n=39) did not get any feedback from any in-charge leader about unethical behavior. One of them said that he normally takes into consideration ethics before releasing a song. Only (11.4%) of respondents agreed that they have got feedbacks to a less extent level. Having such big number of respondent-musicians that claims to do not have any feedback from in-charge leaders about ethical issues shows an alarming situation. There is no follow up done on daily basis to monitor activities in Rwandan Music Industry. There is always a say from in-charge institutions when there is a raised issue in media or elsewhere

4.2.6.3. Descriptive statistic to examine the role on in-charge leaders in keeping INDATABIGWI on track.

Results from all used indicators in understanding the role of in-charge leaders in keeping INDATABIGWI on track are presented and expressed statistically in table 4.21.

Table 4.21: Descriptive Statistic on examining the role of in-charge leaders in keeping INDATABIGWI on track

Indicators to measure role of in-charge leaders in keeping IDATABIGWI on track	N	Min	Max	Mean	Std. Deviation
Regular communication channel	44	4	6	5.50	1.887
Feedback from any in-charge leaders	44	4	6	5.77	1.284
Valid N (list wise)	44				

Source: Primary data.

According to the Table 4.21, considering the expression of six point scale to capture the answers of the respondents include; 1: very great extent, 2: great extent, 3: moderate extent, 4: less extent,

5: no extent and 6: disagree (not at all). The mean values for all statements are (5.50 and 5.77) which are rounded to 5 the code for no extent (can't say) and 6 code for disagree. The standard deviation of all statements is greater than 0.5 which means that their answers to the respondents were far different from the mean. In other words, their answers to the statements were heterogeneous. There is a variation of responses.

4.2.6.4. Correlation between behavior change and regular communication

Regular communication is very essential to keep INDATABIGWI on track because this would facilitate respondents to be aware about their mistakes and probably correct them. Regular communication and feedback is independent variable and behavior change among music industry players (independent variable). The results are presented in Table 4.22.

Table 4. 22: Correlation between behavior change and regular communication

Variable		Behavior change	Regular communication and feedback
Behavior change	Pearson Correlation	1	.418 ^{**}
	Sig. (2-tailed)		.004
	N	44	44
Regular communication and feedback	Pearson Correlation	.418 ^{**}	1
	Sig. (2-tailed)	.004	
	N	44	44

Source: Primary data

Table 4.22 shows that the correlation between behavior change and regular communication was at 0.418 (moderate correlation) depending on the interpretation of Pearson's correlation there is a moderately strong correlation (E.I and Amadi, 2018). And this means that regular

communication and feedback was at the level of 41.8% which proves a significant relationship between behavior change and regular communication. With the consideration of 0.05 as significance level there will be a significant relationship between them because their p-value (0.004) is statistically significant at 5% level of significance.

4.2.7. The relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in practices

To examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in practices the researcher has taken into account leadership style applied by in-charge leaders, vision and goals set by leaders, consultancy of musicians in decision making and acting by example of in-charge leaders with respect to ethical behavior.

4.2.7.1. The style of in-charge leader

Approach used by a leader reflects the existed relationship with subordinates or followers. Table 4.23 presents the different styles of the in-charge leaders.

Table 4.23: The leadership styles used by in-charge leaders

Style of Leadership	Number of Respondents	Percentage to total
Democratic	10	22.7
Free - rein (Laissez - faire)	29	65.9
Professional	5	11.4
Total	44	100.0

Source: Primary data

According to table 4.23 most of the in-charge leaders (65.9%) were Free-rein (Laissez-faire) whereas 22.7% were democratic and 11.4% were professionals. These results show that many respondent-musicians do their things on their behalf and this is logical because many of them do not have managers. Democratic style was found among musicians under music labels. Laissez-faire style has given total freedom to musicians in doing what they want and there is no

supervision or guidelines to set boundaries. There is no structure to follow in Rwandan music industry

4.2.7.2. The vision and goals set by leaders of music organizations

Once vision and goals are set with the consideration of ethical issues; it helps followers to act accordingly. Table 4.24 presents the vision and goals set by leaders.

Table 4.24: level of consideration of ethics in vision and goals set by leaders of music organizations

Consideration of ethics in setting vision and goals		Number of Respondents	Percentage to total
There is consideration of ethics to a	Moderate extent	29	65.9
	Less extent	15	34.1
Total		44	100.0

Source: Primary data

Table 4.24 shows that the vision and goals set by the in-charge leaders of music organizations consider ethical issues. 65.9% at a moderate extent and 34.1% at a less extent. They normally come with the desire of making things better. From different announcements, speeches and interviews from different in-charge leaders they always talk about values and taboos that form Rwandan culture. Even if they talk about it, practically they do not deliver a strategy and plan to all musicians so that they can feel concerned.

4.2.7.3. Consultation of musicians in decision making about ethical issues

Consulting musicians in decision making is a way of creating sense of ownership to them.

Table 4. 25: Consultation’s extent of musicians in decision making about ethical issues

Consultation of musicians		Number of Respondents	Percentage to total
There is no consultation		27	61.4
Musicians are consulted at	Great extent	3	6.8
	Moderate extent	4	9.1
	Can’t say	10	22.7
Total		44	100.0

Source: Primary data

Table 4.25 indicates that 61.4% of the respondents refused to have been consulted in decision making about ethical issues. They sometimes give their opinions through radio interviews but are not even aware of the location and used procedures in making decisions. 22.7% agreed to have been consulted at a less extent and 9.1% at a moderate extent. One of them was a member of Rwandan music federation committee; he was once called to solve an issue between musicians. The musicians who have agreed on participation in decision making are the ones under music labels (they participate in decision making of their labels) but when it comes to decision making at national level there is no consultancy.

Respondent -musicians do not have any say to undertaken activities of music industry and this make them feel alone to this journey. Sometimes they do not comply with wishes from in-charge leaders as a response or a sign to show that they are not happy with the used approach in building Rwandan music industry. By example, you will find empty seats when it comes to the meetings organized by in-charge institutions for musicians. However, those meetings occurred rarely.

4.2.7.4. In-charge leaders as role models in ethical behaviors

Not only words or remarks from leaders but also acting with compliance to ethical practices can influence followers to follow the model. Table 4.26 presents the data on whether in-charge leaders act as role models.

Table 4. 26: levels of in-charge Leaders of being role models in ethical behaviors

In-charge leaders acting as role models		Number of Respondents	Percentage to total
Are not role models		25	56.8
Acting as role models at	Great extent	10	22.7
	Moderate extent	4	9.1
	Can't say	5	11.4
Total		44	100.0

Source: Primary data

As it is demonstrated within table 4.26, (56.8%) of the respondent-musicians did not accept that the in-charge leaders show themselves as role models in terms of ethical behaviors. Most of them don't get opportunity to interact or meet with the in-charge leaders. 22.7% accepted at great extent that the in-charge leaders are role models, 11.4% at a very less extent while 9.1% at a moderate extent.

Still on this point the ones under labels considered their leaders as role models but when it comes to the in-charge leaders of whole industry they denied the action of being role model.

Having leaders who are not seen as role models is very dangerous because it does not help followers to follow by example. Some musicians have said that in-charge leaders always talk about empowering the sector by giving opportunities to respondent-musicians but Rwandan musicians do not feel good when they see those leaders brought foreign musicians with extra

amount of payment without considering the local ones. In addition, they claimed about the gap in payments..

4.2.7.5. Descriptive statistic on the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices

Table 4.27 tries to combine and statistically describe different views of musicians about the used indicators

Table 4. 27 Descriptive Statistic on the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices

Indicators to measure relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices	N	Min	Max	Mean	Std. Deviation
Leadership style (laisser-faire is dominant one)					
Vision and goals set by leaders	44	3	4	3.34	.479
Consultancy in decision making	44	2	6	5.22	1.749
Leaders role models	44	2	6	4.70	1.720
Valid N (list wise)	44				

Source: Primary data

Taking into account Table 4.27; the six point scale where 1 is the code for very great extent 2: great extent, 3: moderate extent, 4: less extent, 5: no extent and 6: disagree (not at all). The mean values for consultancy in decision making and in charge leaders as role model are respectively 5.22 and 4.70 which are rounded off to 5 the code for no extent (can't say). The mean value for

value for vision and goals of leaders is 3.34 which is rounded off to 3 the code for moderate extent.

The standard deviation of three statements is greater than 0.5 which means that the answers of respondents were heterogeneous. The standard deviation of vision and goals set by leaders is less than 0.5 and this means that all views of respondents on this statement were not far different from the mean which means that they almost agree at moderate extent that leaders consider ethics while setting vision and goals.

4.2.7.6. Correlation between leadership style of in-charge leaders of music organizations and the ethical upkeep in their practices

Depending to the leadership style used by a leader, sense of accountability and responsibility can be built among followers. While calculating leadership approach was an independent variable and Responsibility and accountability of musicians to unethical behavior was dependent variable.

Table 4. 28: Correlation between leadership approach and accountability &responsibility of musicians.

Variable		Leadership approach	Accountability and responsibility
Leadership approach	Pearson Correlation	1	.514 ^{***}
	Sig. (2-tailed)		.000
	N	44	44
Accountability and responsibility	Pearson Correlation	.514 ^{***}	1
	Sig. (2-tailed)	.000	
	N	44	44

Source: Primary data

As shown in the table 4.28, the correlation between leadership styles and sense of accountability & responsibility was at 0.514 with the interpretation of Pearson’s correlation there is moderately strong correlation (Samuels and Gilchrist, 2014). It means that leadership approach was at the

level of 51.4% which proves a significant relationship between leadership styles and sense of accountability & responsibility. If the researcher considers the level of significance which is 0.05 therefore there is a significant relationship between them because their p-value (0.000) is statistically significant at 5% level of significance.

4.2.8. Measuring the relationship between leadership role and ethical management in music industry

This part was composed by open-ended questions and has helped to establish a link between two variables that are independent variable which is (leadership) and dependent variable which is (ethical management).

4.2.8.1 Requirements in creating ethical and profitable music

The findings from all the responses showed that the following points are required in creating ethical and profitable music:

- RURA, RDB and Nation Police should intervene in helping the implementation of the royalty's law where musicians can gain income from their products.
- To mobilize Rwandan people to support/like what is produced by their own musicians(in the sense of promoting made in Rwanda)
- Leaders should emphasize on Itorero by relating it to the ethics to follow in music production
- To cut the gap between payments of Rwandan musicians and foreign ones especially when they are sharing same stage.
- To increase professional labels that could facilitate musicians to work together and having proper management.
- There should be a good and regular collaboration between leaders and musicians as well as spokes committee of musicians.
- Empowering leaders within music industry and having a representative of creative industry in parliament.
- To officially appreciate musicians who properly practice the principles of values in music industry.

4.2.8.2 Rules and regulations from government policy on ethical practices

Referring on the findings in table 4.7, (31.8%, n=14) Rwandan laws seem to be similar in different sectors and they touch music as well. There are no specific rules and regulations relating to the music industry. However, the existed rules and regulations are not followed or practiced and their contribution to the industry seems to do not exist. Artists use their own consciences in protecting the value of their music. Furthermore, there is lack of a regulatory body in charge of controlling and guiding artists. It has been realized that the rest of the respondents (68%, n=30) don't have any information regarding rules and regulations.

4.2.8.3 Ways of practicing values and taboos learnt from Itorero to the Rwandan music industry

Values and taboos are familiar and common to every Rwandese therefore it's not a surprise that musicians exercise them musically even if they are not precisely for music but for every Rwandan. Basically they are helpful in disseminating messages regarding what people should do and what they shouldn't, they facilitate to come up with lyrics that cannot create misconducts within the society or bring a bad reputation/image to the country. Same thing is applicable to both audios and videos production.

Some artists practice values and taboos learnt from their families as they have never been in Itorero others use their personal knowledge to protect Rwandan culture. The study findings (23%, n=10) of the respondents have been in Itorero others have never been in it.

4.2.8.4 Contribution of itorero in ethical management of musicians

According to the responses of musicians 50%, (n=22) of the respondent musicians approved that there was a contribution of Itorero to the Rwandan music industry and they claimed that Itorero could have been given more time because two to three weeks are not really enough. Itorero helped some artists to properly behave within the society and provide good and important messages through their songs where some of them through different shows they mention values learnt from Itorero. On another hand, some artists think that Itorero does not have any

contribution to the music industry in Rwanda because among musicians who shown unethical behaviors some of them have attended it.

4.2.8.5 Causes of unethical behavior in music industry

68%, (n=30) of the respondent-musicians have mentioned following causes for the unethical behavior: poor understanding of musicians on the value or importance of music in general, effects of the use of drugs, there are no official and followed law to protect properties/products of musicians and lack of specific rules and regulations within music industry. Additionally, other causes have been pointed such as: poverty, ineffectiveness of the right protocol to sell their music where they prefer shortcut ways that seem to be easy for them and as consequence some artists dress as if they are naked to attract viewers and gain income from them, selfishness, unprofessionalism, illiteracy and lack of self-evaluation.

4.2.8.6 Collaboration between in charges leaders and musicians in fighting unethical behaviors

(27%, n=12) of respondent- musicians think that there is a collaboration between the in-charge leaders from music labels not to the ones from relevant institutions from government. On another hand (73%, n=32) said that there is no collaboration at all. Every respondent-musician operates according to his/her conscience. It was mentioned that they don't meet to discuss the issues. They rather meet only when leaders are in need of them.

4.2.8.7 Music leaders helping in behavior change among music industry players

The findings show that 70.4%, (n=31) of the respondent-musicians approved that Leaders help in behavior change but not sufficiently. On the basis of music labels, leaders can easily help in behavior change as they work together but when it comes to the in-charge leaders from governmental institutions it is very difficult to confirm their role in behavior change as it has seen that there is no interaction with musicians.

4.2.8.8 Responsibility and accountability of musicians to unethical behavior and their contributions to avoid or reduce it

The study reveals that some respondent- musicians feel responsible (39%, n=17) while others don't (61%, n=27). Those who feel responsible and accountable to unethical behavior of music industry mentioned that musicians should act as role models. Because once you become popular you start having influence on people and the way you influence them matters. They feel that it is their role and responsibility to attract their fellow youths to a better and visionary lifestyle. Their contributions would be the following:

- Educate people through musician's social media platforms and during media interviews.
- Give constructive messages through songs.
- Advice those with unethical behavior and those addicted to drugs to completely stop it.

The ones who (respondent –musicians) do not feel responsible, their opinion is built to the fact that creative industry has to be totally independent.

SECTION 3: In-charge Leaders of Music Organizations (from Governmental Institutions and Music Labels)

This section deals with the presentation of data and analysis of information collected from the relevant institutions to Rwandan music industry through their leaders. This information has been used in comparing, contrasting and complementing information got from musicians about unethical issues within Rwandan music industry.

4.3. Results from conducted interviews to both in-charge leaders (from Governmental Institutions and Music Labels).

The researcher conducted face to face interviews as described in chapter three; five leaders from governmental institutions plus 1 leader from Rwanda modern music union(IKEMBE),and five leaders from music labels. The findings are analyzed in the following subsections.

4.3.1. Ways of handling ethical issues within music industry.

The question intended to show out approaches used when unethical behaviors are raised in Rwandan music industry. The responses from the respondent-in-charge leaders of both categories (government institutions and music labels) are analyzed in the following paragraphs.

Table 4. 29: Ways of handling ethical issues within music industry (in-charge leaders from governmental institutions).

Ways of handling ethical issues within music industry.	RESPONDENTS(leaders from governmental institutions)	PERCENTAGE (%)
1.There is no known platform to use in handling issues only personal approach can be done by in charge leaders	5	83.3
2.R.I.B(Rwanda Investigation Bureau)	1	16.66
TOTAL	6	100

Source: Primary Data

According to Table 4.29 83.3% of respondent in-charge leaders of governmental institutions revealed that there is no written rules and regulations to follow in Rwandan music industry but for some cases of unethical behaviors MINISPOC, RALC and NIC can discuss with concerned musician about the raised issue. Another 16.6% of the respondents confirmed that as other cases related to unethical behavior R.I.B does the follow up. It is imperative to note that there are no rules and regulations governing ethical issues in music industry and they fall within the jurisdiction of normal legal framework of Rwanda. A similar situation can be witnessed in table 4.30 with respect to respondent in-charge leaders of music labels.

Table 4.30: Ways of handling ethical issues within music industry (leaders from music labels).

Ways of handling ethical issues within music industry.	RESPONDENTS(from music labels)	PERCENTAGE (%)
1. There is no known platform to use in handling issues only personal approach can be done by in charge leaders	3	60
2. Rules and Regulations of the country	1	20
3. Banning a song	1	20
TOTAL	5	100

Source: Primary Data

According to table 4.30, 60% of respondent in-charge leaders from music labels admitted that they do not have any platform to handle ethical issues within music industry. 20% confirmed that there is application of Rwandan laws as it is applied to any other unethical citizen while 20% of them said that MINISPOC prohibits the products that are released in unethical way. From this, it can be construed there is no a structure to handle ethical issues within music industry. Only depending on the issue in place any related institution can react or taking measure accordingly.

It happened in case of a rapper called Jay Polly one of the popular stars in Rwandan music industry. He has beaten his wife and the case was followed by the police and he was taken to jail (Umucunguzi, 2018). As this rapper participated in Itorero during INDATABIGWI phase he was supposed to have ethical behavior. Institutions that have responsibilities towards music industry especially RALC, MINISPOC, NIC and even IKEMBE they did not show any intervention before and after the incident. This can be considered as a failure of leadership in providing guidance and keeping subordinates ethically as a result any institution can punish them accordingly.

4.3.2. Main causes of unethical behavior within music industry.

The respondent in-charge leaders have enumerated different causes of unethical behavior as depicted in the tables 4.31 and 4.32. Knowing sources and roots of unethical behaviors are important while taking the appropriate solutions and measures.

Table 4.31: Main causes of unethical behavior within music industry (in-charge leaders from governmental institutions).

Main causes of unethical behavior within music industry	RESPONDENTS(leaders from governmental institutions)	PERCENTAGE (%)
1.Influence from western culture and Mindset	3	50
2.Influence ,personal behavior and background	1	16.66
3.Influence and market	1	16.66
4.lack of specifications about ethics to follow in music industry	1	16.66
TOTAL	6	100

Source: Primary Data

As described in the table 4.31, among 6 interviewed in-charge leaders of government institutions have mentioned influence from western country especially USA (United States of America) as the main cause of unethical behavior. After second world war, USA has took a lead and became influential in terms of economy and culture where they created strong media houses like; CNN,MTV etc... This helped to influence rest of the world. The Rwanda of before Genocide against Tutsis up to 2004s used only one radio station (National Radio of Rwanda) with limited hours of working and many of its programs took Rwandan culture into consideration. Since 2004 private media were created within the country including radios, TVs, online channels etc... These ones entered in a competition of gaining followers and that is how they started bringing things from abroad like American music, movies to win the market. Furthermore, USA has TV

channels that are loved and followed by many young people such as; MTV base, BET etc... Therefore, American music stars are known and followed by many people and this makes them to be role models of many. As their music style is influential, you will find the rest of the world imitating their dressing style, singing and dancing style. In Rwanda there is a Hip-hop style which uses lyrics from American rap; many of the images in Rwandan videos try to refer to American videos. From here American culture is imported and is totally different to the Rwandan culture.

However, they added other things that cause unethical behaviors.50% of those respondents said that that the favorable mindset towards the western influence, while 16.66% of them categorized it as personal behavior and attraction to the western influence. Another 16.66% of the respondents revealed that the desire to boost up their products in the market besides the western influence as the cause for this behavior. The remaining 16.66% of the respondents opined that there are no set boundaries to know what is ethical or unethical within Rwanda music industry. Similarly, majority the respondent in-charge leaders of music labels also expressed the same opinion as disclosed in the table 4.32. .

Table 4. 32: Main causes of unethical behavior within music industry (in-leaders of music labels).

Main causes of unethical behavior within music industry	RESPONDENTS(from music labels)	PERCENTAGE (%)
1.Influence from western culture	3	60
2.Influence and lack of specifications about ethics within creative industry	1	20
3.Influence and Boost sales	1	20
TOTAL	5	100

Source: Primary Data

It can be witnessed from the table 4.32, that all respondent in-charge leaders of music labels did not hesitate to mention influence from western culture as a main cause along with some other causes. 60% of them took western influence as main cause; followed by 20% each attributed it to the lack of specifications about ethics within creative industry and for boosting their sales respectively as the causes.

Due to globalization western culture has impacted many of the African countries especially the youth. Relating this phenomenon to the age groups as shown in table 4.5, many of the Rwandan musicians are in youth category that are naturally more susceptible to such influences. Therefore, this may be a main cause of imitating western culture in their songs. In addition, creative industry requires some degree of independency in creating and innovating things which means that putting some specifications and limits may be considered as a barrier.

Poverty is the main cause of unethical behavior. Musicians are fighting for surviving regardless to the consequences that may rise. Rwandan market is not sufficient therefore they use all possible ways to get income from abroad such as doing collaboration with international artists. At this point the musicians do not care Rwandan values and taboos.

4.3.3. Effects of unethical behavior on the society

Unethical behaviors of musicians affect the society negatively especially youth as unveiled in tables 4.33 and 4.34.

Table 4.33; Effects of unethical behavior on the society (in-charge leaders of governmental institutions)

Effects of unethical behavior	RESPONDENTS(leaders from governmental institutions)	PERCENTAGE (%)
1.Society is affected especially youth	5	83.33
2.There is a need of research to know the effects	1	16.66
TOTAL	6	100

Source: Primary Data

The findings presented in table 4.33 show that 83.3% of respondents confirmed that unethical behavior of musicians affects society especially the youth and 16.6% suggested to conduct a research to know exactly the effects on the society

Table 4.34: Effects of unethical behavior on the society (leaders from music labels)

Effects of unethical behavior on the society	RESPONDENTS(from music labels)	PERCENTAGE (%)
1.Youth are affected in terms of dressing, thinking, acting and even their attitudes	5	100
TOTAL	5	100

Source: Primary Data

Table 4.34, reveals that 100% of respondent in-charge leaders of music labels aware that many youth take musicians as their role models therefore their actions have big impact over them. Both the categories of respondent in-charge leaders of governmental institutions and music organizations know that musicians have impact on the society due to their informal power created by act of being considered as role models to many people especially youth.

4.3.4. Follow up in keeping INDATABIGWI on Track

After leaving Itorero there should be a way of monitoring and evaluating actions of musicians to check if they are in compliance with Rwandan values and taboos. The results are presented in tables 4.35 and 4.36.

Table 4.35: Follow up in keeping INDATABIGWI on Track (in-charge leaders of governmental institutions)

Follow up in keeping INDATABIGWI on Track	RESPONDENTS(leaders from governmental institutions)	PERCENTAGE (%)
1.Differents music unions have been created with the purpose of practicing and evaluating what they have learnt from Itorero	4	66.66
2.There is no follow up	2	33.33
TOTAL	6	100

Source: Primary Data

Table 4.35, shows that 66.6% of respondents indicate that there is a follow up on musicians who participated in Itorero while 33.33% revealed that there is no follow up.

Table 4. 36: Follow up in keeping INDATABIGWI on Track (in-charge leaders of music labels)

Follow up in keeping INDATABIGWI on Track	RESPONDENTS(from music labels)	PERCENTAGE (%)
1. 1. There is no follow up by government institutions	5	100
TOTAL	5	100

Source: Primary Data

Table 4.36 presents the respondent in-charge leaders of music labels opinion about the follow up from relevant institutions from government in keeping INDATABIGWI on track. And this was confirmed by 100% respondent in-charge leaders of music labels that there is no such follow up by the government institutions. However, some of them said that they do their own internal assessment at label level.

From here it is visible that the respondent in-charge leaders from music organizations do not see any kind of follow up done on other hand leaders from relevant governmental institutions at 66.66% confirm the existence of follow up. This shows that there is a gap in communication and used approaches are not effective. During the interviews the respondent in-charge leaders have revealed that even though there are unions but all musicians are not active due to the improper processes adopted in creating these unions, failure of other different unions that were formed before, nature of their job, and lack of willingness and commitment to work as a group.

During the interview, in-charge leaders didn't show how they keep INDATABIGWI on track. One of them revealed that it was a private and professional secret. Thus it can be summed up that a part from the created unions are not effective (based on the information given by the respondent-musicians) there are no other known approaches used in keeping Indatabigwi ethically on track.

4.3.5. Actions undertaken to empower music industry as a new sector

In response to the question on the role and actions taken by the government institutions and the music labels, the respondent in-charge leaders have provided their reflections on the actions taken by them as presented in the following two sub-sections.

4.3.5.1 Responses from respondent In-charge leaders of governmental institutions

The actions undertaken by the relevant governmental institutions include:

1. There is an ongoing establishment of rules and regulations about royalties -both RSAU and Rwanda music federation are involved
2. With the help of MINISPOC, RALC will be giving sponsorship to the projects related to creative industry based on the number of jobs to be generated.
3. RALC is working on a system that will be used in keeping songs with notes.
4. There is school of music
5. Both RALC, NIC and MINISPOC provide advocacy to Rwandan musicians where needed
6. RALC and MINISPOC are working on marketing strategy for the creative industry
7. NIC always contributes in capacity building by giving all requirements related to Rwandan culture

4.3.5.2 Responses form the respondent in –charge Leaders of music labels

The actions initiated by the music labels include;

1. The rise of new singers and signing them
2. Building studios for both audios and videos
3. Expanding the market by doing collaboration with international musicians

All activities undertaken by in- charge leaders are good but due to the lack of interaction between musicians and their leaders (from governmental institutions) successfulness is doubtful. For

instance, Rwanda Society of Authors (RSAU) has been initiated since 2009 but still now they have not collected royalties of musician. On the hand of leaders of music labels, even if they always try to empower the sector there is a lack of fund which hinder them to compete on the international market.

4.3.6. Involvement of musicians in decision making to empower music industry at national level

Involving all key stakeholders in decision making is one of the key points in modern management (Edelenbos, 2005). The responses from the respondents of both categories on this vital issue are presented in the tables 4.37 and 4.38.

Table 4. 37: Involvement of musicians in decision making to empower music industry at national level from the perspective of (respondent in-charge leaders of governmental institutions)

Involvement of musicians in decision making to empower music industry at national level	RESPONDENTS(leaders from governmental institutions)	PERCENTAGE (%)
1. The inputs from musicians are obtained through created unions.	4	66.66
2. There is no consultancy of musicians	2	33.33
TOTAL	6	100

Source: Primary data

As shown in table 4.37 majority of the respondent in-charge leaders (66.66%) of governmental institutions confirmed the involvement of musicians in decision making through created union called Ikembe while 33.33% of them denied the involvement of musicians in decision making. Even if Ikembe was created, many musicians are not active in it and in-charge leaders do not do

a follow up to monitor and evaluate the effectiveness of Ikembe. Hence, when it comes into the issue of accountability and responsibility you find that people are not assuming their duties.

Table 4.38: Involvement of musicians in decision making to empower music industry at national level from the perspective of respondent (in-charge leaders of music labels).

Involvement of musicians in decision making to empower music industry at national level	RESPONDENTS(from music labels)	PERCENTAGE (%)
1. Every label involves its musicians in decision making	5	100
TOTAL	5	100

Source: Primary Data

As depicted in table 4.38, 100% of respondent in-charge leaders of music labels reveal that they consider the inputs of their musicians in decision making. It is the positive side of actions from music labels in empowering the musicians.

It gives the impression that only musicians under music labels can participate in decision making of their labels but not in decision making of music industry in general. Even if leaders from governmental institutions consult unions it doesn't give effective results because many of the known artists do not participate into daily activities of a union. Other important thing is that many of Rwandan musicians manage themselves which means that they take decisions on their own for their sake.

In- charge leaders from governmental institutions rely much on Ikembe without taking in action that many musicians do not participate to its activities and this creates a barrier or gap between them and their key stakeholders namely musicians.

4.3.7. Available measures and approaches to be used in keeping Rwandan music industry ethical

The respondents were further asked to reflect on the measures and approaches that are available to keep the Rwandan music industry ethically relevant. The responses both the categories of the respondents are presented in the following sub-sections.

4.3.7.1 Responses from Respondent In-charge leaders of governmental institutions

1. MINISPOC stated that there is an ongoing preparation of rules and regulations to follow within creative industry
2. NIC always does researches on Rwandan culture and giving findings where needed
3. RALC has employees who always monitor the use of culture through radios, tvs, journals, internet, shows...
4. Rwanda music federation teaches musicians through their unions.

4.3.7.2 Responses from Respondent In-charge Leaders of music labels

1. They take reference to the rules and regulations of the country
2. Measures and approaches are personal depending on the anticipated outputs

Thus it can be understood that there is not yet rules and regulations are fully established to be followed within music industry and that is why some respondent musicians have expressed that they do not know either they are ethical or unethical.

4.3.8. Implications of those ethical measures and approaches to the profitability of the industry

The respondents were further asked to comment on the implications of the ethical measures and approaches on the profitability of the industry. The respondents of both the categories have given their diverse views as follows;

4.3.8.1 Respondent In-charge leaders of governmental institutions stated that;

1. They do believe that once musician is doing things related to the true culture of Rwanda, it is very easier to gain abroad market.

2. Having rules and regulations in place that creates conducive environment to work in and from there different fruitful projects can be undertaken.

4.3.8.2 Respondent In-charge Leaders of music labels stated that;

1. Compliance with the rules and regulations of the country increases probability of gaining from government especially when it comes to promotional benefits given to a new sector

2. When it comes in signing new singers, there is application of Rwandan laws and this helps in creating sustainable business within music industry

The problem is that the music industry up to date doesn't have rules and regulations to follow apart from taking references to the Rwandan laws in general.

The problem is that the music industry up to date doesn't have rules and regulations to follow apart of taking references to Rwandan laws in general.

4.3.9. Managing the situation of being ethical and making music operations profitable

The respondents were asked to express their views and concerns on making their musical operations profitable without abstaining from the ethical practices. The responses are presented in the tables 4.39 and 4.40

Table 4.39: Managing the situation of being ethical and making music operations profitable from the perspective of respondent (in-charge leaders of governmental institutions)

Managing the situation of being ethical and making music operations profitable	RESPONDENTS(leaders from governmental institutions)	PERCENTAGE (%)
1.Creativity and innovation based to the uniqueness of culture	5	83,33
2.Creativy industry is fully independent	1	16,66
TOTAL	6	100

Source: Primary Data

As illustrated in table 4.39, five respondent in-charge leaders representing 83.33% of the sample believe that creativity and innovation based on Rwandan culture are key points in having remunerative earnings within music industry. Only one respondent (16.66%) believes that through creative industry there is no unethical action as long as it expresses the beauty of the art. It gives an impression that the respondents are confident about the profitability of the industry while honoring the ethical practices.

Table 4.40: Managing the situation of being ethical and making music operations profitable from the perspective of respondent (in-charge leaders of music labels)

Managing the situation of being ethical and making music operations profitable	RESPONDENTS(from music labels)	PERCENTAGE (%)
1.Creativity and promotion	3	60
2.Ethical things increase values and from here you can benefit especially in Rwandan context	2	40
TOTAL	5	100

Source: Primary Data

Table 4.40 affirms that 60% of the respondent in-charge leaders of music labels also believe in creativity and promotion in gaining the market profitably while the remaining 40% of them think that once they are in compliance with rules, regulations and ethics of the country, they can get support from government easily. Comparatively the respondents from the music labels are less confident about the profitability of the industry while being themselves ethical.

It can be construed from the above analysis that the respondents of both categories of music labels/organizations and governmental institutions know that the key of having both ethical and profitable music industry is to invest in creativity and innovation within the sector but the major problem is to have a sustainable source of investment which sometimes leads to unethical behavior where musicians try to find other ways of getting income.

Some of the musicians do not take much time in creating their things. They prefer using shortcut by copying things from others, using unethical behavior as a strategy of promotion. These can not only being seen as a weakness in innovation but as lack of funds to do good things.

4.3.10. Agreement to the fact that digital revolution in music industry lays positive impact and contributes to be more ethical

The respondent in-charge leaders of both categories were asked to express their agreement with the statement that ‘digital revolution in music industry lays positive impact and contributes to be more ethical’. Interestingly, all 11 interviewed in-charge leaders have confirmed that the digital revolution has simplified the task of promotion and has been also a new source of earnings to musicians. But, they expressed that, the issue of being ethical is becoming critical because it has increased piracy and some musicians are succumbed to undertake unethical activities to attract followers.

4.3.11. Challenges brought by digital revolution to carry musical operations ethically

The respondents were further asked to enumerate the challenges brought to them by the digital revolution in the music industry. 100% of the respondents of both categories have enumerated the following challenges of the digital revolution:

1. Piracy
2. Unethical images and videos to attract followers
3. Violation of royalties
4. Social media needs to always be there in other words it requires money to invest so that you can keep trending.
5. Social media has been a platform where everyone can be a star regardless to his/her sector
6. It has been a source of rumors that sometimes destroy musicians

Digital revolution has been a new source of income to musicians at the same time the accelerator of unethical behavior within the industry.

4.3.12. Measures to address the challenges of digital revolution

The respondents were asked to advise on the measures to be implemented to address the challenges enumerated by them.

4.3.12.1 Suggestions from the respondent In-charge leaders of governmental institutions

1. Keep educating about values
2. Rwanda music federation is working on a project where from songwriter to the final consumer the song and its revenues will be monitored
3. Creating the in-charge team about the use of social media
4. Creating rules and regulations about social media usage
5. Closing some social media channels
6. Discourage viewers who watch unethical staffs on social media by increasing prices

These suggestions have to take into consideration human rights at international level and freedom of people. Otherwise, some of these suggestions may be seen as an issue to some of the international communities.

4.3.12.2 Suggestions from the respondent in-charge Leaders of music labels

1. Musicians have to create attractive contents
2. Musicians have to work as a team to intercept rumors that destroying them

There is a need of specifying standards to follow while creating contents because unethical contents may also be attractive. Working as a team would be better, but so far there is ineffectiveness of Ikembe (as revealed by respondents) union in building a strong team of all musicians

SECTION 4: Findings of the Study

The major findings of the study are enlisted here in this section for better comprehension to examine whether the expected study objectives are realized or not. The categorized findings of the study are listed; similarities and dissimilarities are portrayed followed by the presentation of answers to the research questions.

4.4.1 Major Findings of the Study

The major findings of the study are listed here in five categories:

4.4.1.1. Path to follow

The research evidences that there are no rules and regulations specific to the music industry. There are no both guidance and specifications to follow by musicians to practice ethical management as it could be.

4.4.1.2. Interaction

There is no interaction between musicians and in-charge leaders especially those from governmental institutions. There is no clear communication channel and no system to involve everyone into decision making.

4.4.1.3. Empowering the sector

The research shows that there is no a built structure that can help musicians getting their regular royalties. Many musicians do not participate into daily activities of Ikembe to empower the sector. Laisser-faire leadership style is a dominant one in Rwandan music industry and makes some musicians working only towards their personal interests not for the interests of a whole sector.

4.4.1.4. Source of income

Creativity and innovation were identified as factors that can boost income of musicians. Social media platforms generate money for musicians regardless to approaches that may be used either ethical or unethical. There are no enough sources of income in Rwandan music industry.

4.4.1.5. Culture

All respondent-musicians affirmed that they know Rwandan values and taboos of Rwandan culture. Some musicians revealed that depending much on culture can be a barrier for them to compete with international musicians and this can limit their earnings. Additionally, some of the in-charge leaders from music organizations said that if there was a direct profit linked to practitioners of Rwandan culture in music every musician would do it. There are no standards or guidelines to define the culture to follow by musicians in their songs. Digital revolution was identified as a main threat of Rwandan culture and has impact on young people.

4.4.2. Similarities in perspectives of the respondent in-charge leaders of music labels and of governmental institutions

1. They both agree that unethical behavior has negative effects on the society
2. Digital revolution has been a source of income and promotion at the same time has accelerated unethical actions
3. There are no rules and regulations governing the music industry
4. Music industry is a new sector that requires many activities to be undertaken such as: Creating a structure to follow by everyone, putting in place all requirements to implement laws regarding royalties etc...
5. There is an influence from western culture on the music industry
6. Created unions are not yet productive as anticipated

These two sides understand what is required in creating ethical management in music industry and they all know some of the causes of unethical behavior. This means that, concerned leaders are aware about the scenario of unethical behavior within Rwandan music industry.

4.4.3. Differences among findings from musicians and in-charge leaders from governmental institutions.

Some of the questions asked to musicians were identical and others had common points to the ones asked to the respondent in-charge leaders. The results are presented table 4.41 which exhibits the divergence in their views.

Table 4.41: Differences in the perspectives of respondent in-charge leaders of governmental institutions and respondent- musicians

Musicians/in-charge leaders from music labels	In-charge leaders from government
1. There is no consultation in decision making	There is consultation through created unions
2. There is no follow up to keep INDATABIGWI on track	There is a follow up via unions
3. Unethical behavior is caused by lack of income	Unethical behavior is caused by lack of creativity

Source: Primary data

Each part was trying to do not accept its responsibilities in the raised issue which is unethical behavior within music industry.

Normally these two parts should work hand in hand, but according to the results in table 4.41 there are a lack of interaction, communication and even structure to highlight responsibilities and duties. In other words, there is a lack of a required leadership in place to make all music players working together.

4.4.4. Answers to the research questions of the study:

After analyzing the data collected and interpreting the observations from respondent -musicians and respondent in-charge leaders of both categories (music labels and related government institutions) the research questions tend to be answered as follows:

Question one: Is there a governmental policy and guidance that contains standards that is applicable to Rwanda music industry?

Answer: The research evidences that there are no rules and regulations specific to the Rwandan music industry. It was obvious that only actors within the sector try to comply with Rwandan general laws. This was confirmed by 68.2% of respondent-musicians and 8 out of 11 in-charge leaders interviewed. As there is no guidance regarding standards to follow, musicians use their personal judgments to be in compliance with standards.

Question two: What is awareness level of musicians about Rwandan values and taboos that helps them behaving ethical?

Answer: All the respondent- musicians revealed that they know Rwandan values and taboos even though the majority didn't attend Itorero. 68.2% knew them at a moderate extent whereas 31.8% knew them at a great extent. All respondent-musicians agreed at different extents that they take into consideration Rwandan values and taboos during audio and video productions. As shown in table 4.16, (36.4%, n=16) did receive feedbacks from society about unethical practices in their songs and this shows that even though musicians have said that they know and consider Rwandan values and taboos in their songs unethical behavior is alive. The problem is still to know what is considered as ethical or unethical within creative industry.

Question three: What is the role of in-charge leaders in keeping INDATABIGWI on track?

Answer: Follow up to track the INDATABIGWI is conspicuous by absence as evidenced by 7 out of 11 respondent-in-charge leaders. Only four in-charge leaders of governmental institutions confirmed the follow up through unions. Unions are not yet productive as anticipated in terms of pulling musicians together and implementing planned activities. In addition, 88.6 % of respondent- musicians claimed to do not have feedback from in-charge leaders and this shows lack of follow up to some extent. (73%, n=32) said that there is no collaboration between in-charge leaders and musicians in fighting unethical behaviors.

Question four: What is type of leadership style applied by in-charge leaders of music organizations?

Answer:

Laisser-faire has been identified as the dominant leadership style among interviewed musicians of Rwanda modern music industry with 65.9%. Whereas 22.7% were democratic and 11.4% were professionals. Democratic approach was found among musicians under labels.

Question five: What is the relationship between the leadership styles and the ethical being of music organizations?

Answer: The leadership approach has a moderate correlation with being responsible and accountable. As revealed in question four laissez-faire was a dominant style because many of the Rwandan musicians they do manage themselves. One respondent (anonymity was maintained) said that he does what he wants as long as it gives benefit and he doesn't feel responsible to unethical behavior. For him there is no limit in creative sector. In-charge leader of music organization (anonymity is maintained) said that he always consulting musicians under his label in every undertaken activity and he believes that once musician is satisfied he can be more productive. 39% of respondent-musicians feel responsible and accountable towards unethical behavior others (61%) don't. Therefore, there is a need of identifying leadership style that can increase sense of responsibility and accountability among musicians. Within table 4.26, (56.8%) of the respondent-musicians did not accept that the in-charge leaders show themselves as role models in terms of ethical behaviors. Most of them don't get opportunity to interact or meet with the in-charge leaders.

4.4.5. Grounded theory

After analyzing and interpreting findings, the researcher has come up with two concepts that can be seen as the basis of ethical management in Rwandan music industry.

1. Relating culture to the source of income of musicians is the only way to get them interested in culture promotion and practices.

2. To ensure ethical management within music industry, it is crucial to allow musicians participating in each aspect related to their sector.

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0. Introduction

Summary of findings, conclusion drawn by the researcher and recommendations made with respect to the findings from the research are presented in this chapter. Later on, the researcher has provided suggestions to some areas of investigation for other researchers.

5.1 Summary

The general purpose of this research was to assess the role of leadership from (music label leaders, and in-charge leaders from governmental institutions) in ethical management of Rwanda modern music.

Specific objectives of this study were set as follows:

1. Analyze the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices.
2. Determine the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.
3. Understand the role of in-charge leaders in keeping INDATABIGWI on track.
4. Examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices.

Literatures related to the topic including: leadership theories, management theories, ethics theories and empirical review were reviewed and found the research gaps that form the basis for the configuration of conceptual framework. Furthermore, the primary data collected through questionnaires and interviews were analyzed using both descriptive/analytical approaches to arrive at the findings. Major findings have been summarized in the following subsections:

5.1.1. Analyze the government policy, guidelines and standards applicable to Rwanda music industry with an emphasis on ethical practices.

Both musicians and leaders have been interviewed about the issue. 83.3% of in-charge leaders from governmental institutions revealed that there is no written rules and regulations to follow in

Rwandan music industry but for some cases of unethical behaviors MINISPOC, RALC and NIC can discuss with concerned musician about the raised issue. 16.6% confirmed that as other cases related to unethical behavior R.I.B does the follow up table (4.29). Looking at the table (table 4.7), 68.2% (n=30) of the respondent-musicians did not accept that there were rules and regulations. The ones who confirmed the existence of rules and regulations took reference to the Rwandan laws in general. According to table 4.9, all musicians affirmed to have knowledge regarding standards to follow depending to their personal judgments as there are no written standards. With findings in table 4.10, (88.6%,n=39) of respondent-musicians agreed on the existence of sanctions but this was taking reference to what they see in their daily life or to different reactions done by some institutions when the raised issues are under their responsibilities. Furthermore, the results of correlation between compliance with standards and rules and regulations was at 0.442 (moderately strong correlation) which means that compliance with standards was at the level of 44.2%. As p-value (0.003) is statistically significant at 5% level of significance therefore there is a significant relationship between compliance with standards and rules and regulations. In other words as p-value <0.05, the statement which says that there is correlation between rules and regulations and compliance with standards is acceptable. (See table 4.12)

5.1.2. Examine the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.

It has been realized that all respondents have got knowledge about Rwandan values and taboos and they knew them at different extents. 68.2% knew them at a moderate extent whereas 31.8% knew them at a great extent according to table 4.14. Even though the findings on the Itorero attendance has shown that most of the musicians (81.8%, n=36) had never attended it. Based on the findings found in table 4.15, All the respondents agreed at different extents that they take into consideration Rwandan values and taboos during audio and video productions. Contrary, referring to the table 4.16, (36.4%, n=16) have received feedbacks from society about unethical practices in their songs. The correlation between Itorero and awareness on values and taboos was at 0.542 (moderately strong correlation) this means that Itorero was at the level of 54.2% which proves a significant relationship between Itorero and awareness on values and taboos. With

significance level of 0.05 there will be a significance relationship between Itorero and awareness on values and taboos as the p-value ($0.000 < 0.05$. see table 4.18)

5.1.3. Examine the role of in-charge leaders in keeping INDATABIGWI on track.

The table 4.19 contains information concerned with knowing if musicians have got communication channels with the in charges leaders about ethical issues in the music industry. The majority of respondent-musicians (72.7%, n=32) did not have a channel to communicate with leaders. According to table 4.20, the majority of the respondents (88.6%, n=39) clarified that they did not get any feedback from any in-charge leaders about unethical behaviors. With table (4.36) all leaders from music labels at 100% have shown that there is no follow up from relevant institutions from government contrary 66.6% of in-charge leaders from governmental institutions show that there is a follow up on musicians who participated in Itorero and 33.33% show that there is no follow up. (73%, n=32) said that there is no collaboration between in-charge leaders and musicians in fighting unethical behaviors. Correlation between behavior change and regular communication was at 0.418 (moderate correlation) which means that regular communication and feedback was at the level of 41.8% which proves a significant relationship between behavior change and regular communication. If the researcher considers the level of significance which is 0.05 therefore there is a significant relationship between them as their p-value (0.000) is less than 5% level of significance according to the table 4.22.

5.1.4. Examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices.

Most of the in-charge leaders 65.9% were Free-rein (Laissez-faire) whereas 22.7% were democratic and 11.4% were professionals (See table 4.23). The information in the table 4.25 indicates that 61.4% of the respondent-musicians refused to have been consulted in decision making about ethical issues. In table (4.37), 66.66% of leaders from governmental institutions confirmed the involvement of musicians in decision making while 33.33% denied that musicians are not involved in decision making. 100% of leaders of music labels they consider the inputs of their musicians see table (4.38). Vision and goals set by in-charges leaders consider ethical issues as they normally come with desire of making things better. See table 4.24. Within table 4.26,

(56.8%) of the respondent-musicians did not accept that the in-charge leaders show themselves as role models in terms of ethical behaviors. Most of them don't get opportunity to interact or meet with the in-charge leaders. (61%, n=27) do not feel responsible and accountable about unethical behavior within music industry. The results of correlation between leadership styles and sense of accountability & responsibility was at 0.514 (moderately strong correlation) which means that leadership approach was at the level of 51.4% which proves a significant relationship between leadership styles and sense of accountability & responsibility. If the researcher considers 0.05 as the level of significance therefore there is a significant relationship between them because their p-value (0.000) is statistically significant at 5% (See table 4.28).

5.2 Conclusions

Taking reference on different testimonies and experiences of respondents, leadership has tried to shape Rwandan music industry ethically but the increase in digital revolution has always been a barrier without forgetting the leadership approach in place. The increase of unethical behavior within music industry does not only reflect the pros and cons of digital revolution but also the lack of modern management where all stakeholders especially beneficiaries have to be involved in decision making.

After analysis and interpretation of findings, researcher concludes that leadership does not yet providing many of needed requirements to create ethical music industry such us: Lack of rules and regulations to follow lack of interaction with musicians, Ineffectiveness of Itorero and its follow up. On the side of musicians, the research has shown that they do not have enough willingness in working together for common interest as consequence it becomes difficulty for in-charge leaders to undertake some activities for them (Participation in meetings and other activities of created union-IKEMBE is still low). According to the fact that the research has revealed that majority of respondents are educated and they all know taboos and values of the country but still there is an existence of unethical behavior, this shows that there is something behind those actions.

5.3. Recommendations

After conducting this study, researcher has come up with some recommendations that can help in having ethical management within music industry:

5.3.1. In-charge leaders of governmental institutions

1. In charge leaders have to create clear rules and regulations related to the creative industry where music belongs.
2. There is a need of specification about what is ethical or unethical within creative industry and related sanctions.
3. There is a need of censor board to follow and to monitor both behavior and interests of musicians. This board can even check songs before reaching the market.
4. In charge leaders have to use a leadership approach that involves musicians in decision making regarding their industry.
5. Music industry as a new sector has to be empowered in terms of infrastructure and capacity building...
6. In charge institutions have to help in putting in action law regarding collection of royalties.
7. Providing special funds to all songs that take into consideration Rwandan culture

5.3.2. Musicians

8. All musicians have to be involved and active through their union so that they can interact easily with in charge leaders from governmental institutions.
9. Musicians have to put more efforts in creativity and innovation so that they can gain both national and international market.

5.5 Suggestions for further research

There are many variables that can affect ethical management of music industry. This study has only assessed role of leadership.

The researcher suggests that it would be better for future researchers to conduct research on the following topics:

- Required traits and qualities of a leader to ensure sustainable ethical management in Rwandan music industry.
- The required leadership approach in building sense of accountability and responsibility among musicians (in the Rwandan context)

6. REFERENCES

AACAP (2012) *The Influence of Music and Music Videos, "Facts for Families*. Wahington DC.

Available at:

http://www.aacap.org/App_Themes/AACAP/docs/facts_for_families/40_the_influence_of_music_and_music_videos.pdf.

Abawi, K. (2013) *Data Collection Instruments (Questionnaire & Interview), Training Course in Sexual and Reproductive Health Research*. Geneva. Available at: <https://www.gfmer.ch/SRH-Course-2012/Geneva-Workshop/pdf/Data-collection-instruments-Abawi-2013.pdf>.

ABOAGYE, A. (2015) *THE EFFECT OF GLOBALIZATION ON AFRICAN CULTURE: THE CASE OF GHANA*. University of Ghana. Available at:

<https://pdfs.semanticscholar.org/567b/557e6d1b63f71142f80d79da7dda3ba8e830.pdf>.

Achitsa, B. (2017) *The recording industry in Rwanda*. Available at:

<https://www.musicinafrica.net/magazine/recording-industry-rwanda>.

Ahmad, S. (2012) *Questionnaire and Types*. Delhi: University of Delhi Delhi, DELHI, India Join institution. doi: 10.13140/RG.2.1.2235.0320.

Ahmed, S. (2009) 'Methods in Survey Sampling Stratified Sampling'. Available at:

<http://ocw.jhsph.edu/courses/StatMethodsForSampleSurveys/PDFs/Lecture4.pdf>.

Ahmed, Z., Nawaz, A. and Khan, I. (2016) *Leadership Theories and Styles: A Literature Review, Journal of Resources Development and Management*.

Alanazi, T. *et al.* (2013) *Overview of Path-Goal Leadership Theory, Jurnal Teknologi (Sciences and Engineering)*. doi: 10.11113/jt.v64.2235.

Ali, M. S. M. S. A. (2014) *Management Theory and Practice*. New Delhi: School for Continuing Education School Address V. L. Mehta Road, Vile Parle (W), Mumbai – 400 056, India.

Available at: %0AUniversity of Delhi%0ADelhi, DELHI, India%0AJoin institution%0A.

allafrica (2012) *Rwanda: Inanga, Country's Most Important Music Instrument*. Available at:

<https://allafrica.com/stories/201205310110.html>.

Armstrong, A. and Page, N. (2015) *Creativity and constraint: leadership and management in the UK creative industries, Creative Skillset*. ASHRIDGE: ASHRIDGE Business school. Available at:

https://www.screenskills.com/media/1560/creativity_and_constraint_leadership_and_management_in_uk_2015.pdf.

Asimwe, M. (2015) *music in africa, Popular music in Rwanda*. Available at:

<https://www.musicinafrica.net/magazine/popular-music-rwanda>.

Attah, E. Y. and Polytechnic, K. S. (2017) ‘Effective Leadership and Change Management for Sustainable DEVELOPMENT IN NIGERIA’, *International Journal of Public Administration and Management Research (IJPAMR)*, Vol. 4, No. 2, (December), p. 41. Available at:

<http://rcmss.com/2017/IJPCS/dec/Effective-Leadership-and-Change-Management-for-Sustainable-Development.pdf>.

Bank, W. (2001) *Mithraism: The Account of Felicissimus*, world bank. doi: 10.2307/4349478.

Bass, B. M. (1981) ‘From Transactional to Transformational Leadership: Learning to Share the Vision’. Available at:

https://www.academia.edu/5981755/Transformational_From_Transactional_to_Transformational_Leadership_Learning_to_Share_the_Vision.

BATHLA, H. V. L. (2012) ‘Overview of various sampling schemes’, pp. 1–12. Available at:

https://www.researchgate.net/publication/242081288_OVERVIEW_OF_VARIOUS_SAMPLING_SCHEMES.

Bhat, A. (2019) *Stratified Random Sampling: Definition, Method and Examples*. Available at:

<https://www.questionpro.com/blog/stratified-random-sampling/>.

Boulouta, K. (2015) ‘The management by objectives in modern organisations and enterprises Anastasios St. Ntanos and Konstantina Boulouta *’, (May). doi: 10.1504/IJSCM.2012.045831.

Brown, A., O’Connor, J. and Cohen, S. (2000) ‘Local Music Policies within a Global Music Industry: Cultural Quarters in Manchester and Sheffield’, *Geoforum*, 31, pp. 437–451. doi: 10.1016/S0016-7185(00)00007-5.

Brown, M. E. (2004) 'The role of leaders in influencing unethical behavior in the workplace. In *Managing Organizational Deviance*', in. SAGE Publications Inc., pp. 69–96. Available at: <https://pennstate.pure.elsevier.com/en/publications/the-role-of-leaders-in-influencing-unethical-behavior-in-the-work>.

Buchan, J. (2016) 'Effective Leadership and its Impact on an Organisation ' s Success', *JournAlof corporAte responsibilityAnd leAdership*, 3(3). Available at: <http://jcr.l.umk.pl/files/5514/8839/5601/3agas.pdf>.

Burns, J. M. (1978) *Leadership*. 1st edn. New York □ :Harper & Row,. Available at: <https://www.worldcat.org/title/leadership/oclc/3632001>.

Cernica, N. (2011) 'THE ETHICAL PROBLEMS OF GLOBALIZATION', *EUROMENTOR JOURNAL*, VOLUME II,(N0.1), pp. 85–90. Available at: [http://euromentor.ucdc.ro/vol2nr1martie2011/eur-en/the ethical problems of globalization-niadi-cernica.pdf](http://euromentor.ucdc.ro/vol2nr1martie2011/eur-en/the%20ethical%20problems%20of%20globalization-niadi-cernica.pdf).

Collins, J. (2009) 'Ghana and the World Music Boom', *Popular Music History*, 3(3), pp. 57–75. doi: 10.1558/pomh.v3i3.275.

Cross, I. and Morley, I. (2010) 'The evolution of music: Theories, definitions and the nature of the evidence', in *Communicative Musicality*. First Edit. Oxford University Press, pp. 61–82. Available at: https://www.researchgate.net/publication/257233064_The_evolution_of_music_Theories_definitions_and_the_nature_of_the_evidence.

David, kundabose jean (2013) *imytwarire y'abahanzi ishobora koreka abafana*. Available at: <http://inyarwanda.com/inkuru/50214/imytwarire-y-50214.html>.

Dieu, N. J. de (2012) *Amateka y'Umwami Gihanga I Ngomijana*. Available at: <http://igihe.com/umuco/amateka/amateka-y-umwami-gihanga-i-ngomijana>.

Dooly, M., Moore, E. and Vallejo, C. (2017) *ethics*. Research-publishing.net. Available at: <https://eric.ed.gov/?id=ED573618>.

Drucker, P. F. (1954) *The practice of management*. 1st edn. New York □ : Harper & Row.

Available at: <https://www.worldcat.org/title/practice-of-management/oclc/230717>.

Durbach, D. J. (2015) 'A STUDY OF THE LINKAGES BETWEEN POPULAR MUSIC AND POLITICS IN SOUTH AFRICA UNDER APARTHEID IN THE 1980s by', (March). Available at: <https://www.semanticscholar.org/paper/A-study-of-the-linkages-between-popular-music-and-Durbach/1d718475a7b2ef090af92de27a6977f54f715c>.

E.I, O. and Amadi, E. (2018) 'Test for Significance of Pearson's Correlation Coefficient ()'.

Available at:

https://www.researchgate.net/publication/323522779_Test_for_Significance_of_Pearson's_Correlation_Coefficient.

Easley, R. (2005) 'Ethical Issues in the Music Industry Response to Innovation and Piracy', *Journal of Business Ethics*, 62, pp. 163–168. doi: 10.1007/s10551-005-0187-3.

Eckert, R. and Rweyongoza, S. (2010) 'Leadership Development in Africa: A Focus on Strengths', *Centre for Creative Leadership*. Available at: <https://www.ccl.org/wp-content/uploads/2015/04/leadershipDevelopmentAfrica.pdf>.

Edelenbos, J. (2005) 'Managing Stakeholder Involvement in Decision Making □ : A Comparative Analysis of Six Interactive Processes in the Netherlands'. doi: 10.1093/jopart/mui049.

Ellen, S. (2018) *Slovin's Formula Sampling Techniques*. Available at:

<https://sciencing.com/slovins-formula-sampling-techniques-5475547.html>.

Elmusharaf, D. K. (2012) 3) *Qualitative Data Collection Techniques, Training Course in Sexual and Reproductive Health Research*. Geneva: University of medical sciences and technology.

Available at: <https://www.gfmer.ch/SRH-Course-2012/research-methodology/pdf/Qualitative-data-collection-Elmusharaf-2012.pdf>.

Farhan, B. Y. (2018) 'Application Of Path-Goal Leadership Theory And Learning Theory In A Learning Organization', (January). doi: 10.19030/jabr.v34i1.10088.

Floyd, K. S. (2010) 'Leadership Styles , Ethics Institutionalization , Ethical Work , Climate , and Employee Attitudes toward Information Technology Misuse in Higher Education □ : A

Correlational Study', *Electronic Theses & Dissertations*. Available at:

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.1025.1348&rep=rep1&type=pdf>.

Folakemi, O., Anthonia, A. A. and Dayo, A. I. (2016) 'Transactional Leadership Style and Employee Job Satisfaction among Universities' Guest Houses in', pp. 368–371. Available at: <http://eprints.covenantuniversity.edu.ng/6721/1/icadi16pp368-371.pdf>.

Forchu, I. I. (2009) 'Nigerian Popular Music □ : Its Problems and Prospects in Development', *Journal of Arts and Humanitie*, 10(2). Available at: https://pdfs.semanticscholar.org/baaa/946d4270bbee07c701007ec4de4c3f2319bd.pdf?_ga=2.14968370.52695619.1569349394-1447271539.1563338945.

Fox, E. (2015) *Ethical Leadership □ : Fostering an Ethical Environment and Culture* National Center for Ethics in Health Care. Available at: https://www.researchgate.net/publication/283273211_Ethical_Leadership_Fostering_an_Ethical_Environment_and_Culture.

Freedman, S., Weinstein, H. and Longman, T. (2006) 'The teaching of history of Rwanda: A participatory approach'. Available at: https://www.law.berkeley.edu/files/HRC/Rwanda_resource_book_for_teachers_version_10._rwandan_history_book.pdf.

Freeman, R. E. (2001) 'A Stakeholder Approach to Strategic Management Darden Graduate School of Business Administration University of Virginia Working Paper No . 01-02 A Stakeholder Approach to Strategic Management', (March 2018). doi: 10.2139/ssrn.263511.

Friedman, A. and Miles, S. (2006) *Stakeholders: Theory and Practice*. Oxford university press. Available at: <http://www.regscience.hu:88/record/426/files/DEMO-BOOK-2018-002.pdf>.

Frisby, C. M. and Aubrey, J. S. (2012) 'Race and Genre in the Use of Sexual Objectification in Female Artists' Music Videos', *Howard Journal of Communications*, 23(1), pp. 66–87. doi: 10.1080/10646175.2012.641880.

G.Evans, M. (1970) 'The effects of supervisory behavior on the path-goal relationship', *Organizational Behavior and Human Performance*, 5(3), p. Pages 277-298. Available at: <https://www.sciencedirect.com/science/article/pii/0030507370900218>.

Gazemba, S. (2015) *Popula Music in Rwanda, Music in Africa*. Available at:
<https://www.musicinafrica.net/magazine/popular-music-rwanda>.

Gopal, R. *et al.* (2004) 'A Behavioral Model of Digital Music Piracy', *Journal of Organizational Computing and Electronic Commerce*, 14. doi: 10.1207/s15327744joce1402_01.

Haines, W. (2013) 'Internet encyclopedia of philosophy'. Available at:
<https://books.google.rw/books?id=HQxzDwAAQBAJ&pg=PA75&lpg=PA75&dq=Internet+encyclopedia+of+philosophy+haines+2013&source=bl&ots=yWcJ2tUYoD&sig=ACfU3U0r1rTUskOuU426L97B8B6GxXts3g&hl=en&sa=X&ved=2ahUKEwjomPrYj-rkAhUTQ0EAHWubBSMQ6AEwFHoECAgQAQ#v=onepage&q=Internet+encyclopedia+of+philosophy+haines+2013&f=false>.

Hall, J. L. (2008) 'The Sound of Leadership: Transformational Leadership in music', *Leadership Education*, Volume 7(Issue 2). Available at: https://journalofleadershiped.org/wp-content/uploads/2019/02/7_2_Hall.pdf.

Harold, Richard; Field, G. (2014) 'The Evolution of Leadership Theory', *Journal of Organizational Change Management*. Available at:
https://www.academia.edu/5831877/The_Evolution_of_Leadership_Theory.

Healey, T. J. *et al.* (2014) *The Role of Government in Corporate Governance*. Available at:
<https://books.google.rw/books?id=FJ2MDAEACAAJ&dq=The+Role+of+Government+in+Corporate+Governance+by++Keating,+Elizabeth+K+Michael,+Michael+L+Healey,+Thomas+J+Keating,+Elizabeth+K+Michael,+Michael+L&hl=en&sa=X&ved=0ahUKEwjmjsq9lOrkAhVaQkEAHdTIC1AQ6AEIKDAA>.

Hogan, M. *et al.* (1996) 'Impact of music lyrics and music videos on children and youth (RE9144)', *Pediatrics*, 98, pp. 1219–1221. Available at:
https://www.researchgate.net/publication/286955377_Impact_of_music_lyrics_and_music_videos_on_children_and_youth_RE9144.

House, R. J., & Dessler, G. (1974) 'The path-goal theory of leadership'. Available at:
<http://www.sci epub.com/reference/205262>.

House, R. (2010) 'Path - Goal Leadership', (1971), pp. 2008–2011. Available at:

https://www.academia.edu/35360612/PATH-GOAL_THEORY_OF_LEADERSHIP.

House, R. J. and Mitchell, T. R. (1975) 'Prepared for □ : KTui TYPE OF REPORT ft PERIOD COVERED Robert J . House and', (April). Available at:

<https://apps.dtic.mil/dtic/tr/fulltext/u2/a009513.pdf>.

Iacovino, L. (2013) 'Ethical Principles and Information Professionals: Theory, Practice and Education', 8623. doi: 10.1080/00048623.2002.10755183.

Idang, G. E. (2015) 'African culture and values', 16(2), pp. 97–111. Available at:

<http://www.scielo.org.za/pdf/phronimon/v16n2/06.pdf>.

INDUSTRY, M. O. T. A. (2009) 'Rwanda Intellectual Property Policy'. Kigali, Rwanda.

Available at: <https://www.wipo.int/edocs/lexdocs/laws/en/rw/rw003en.pdf>.

Ingólfsson, K. (2015) *The Music Industry in the Web 2.0 Era*. Available at:

<http://studenttheses.cbs.dk/handle/10417/5399>.

Islami, X., Mulolli, E. and Mustafa, N. (2018) 'Using Management by Objectives as a performance appraisal tool for employee satisfaction Using Management by Objectives as a performance appraisal tool for employee satisfaction', *Future Business Journal*. Elsevier B.V., 4(1), pp. 94–108. doi: 10.1016/j.fbj.2018.01.001.

James, A. (2013) 'Transformational vs. Transactional Leadership Theories: Evidence in Literature', *International Review of Management and Business Research*, Vol. 2(Issue.2), pp. 355–361. Available at: <http://irmbrjournal.com/papers/1371451049.pdf>.

Jeremie, H. (2018) *State of entrepreneurial skills among women and their achievements in Rwanda ,a case study of Rugero village (2012-2017)*. A Dissertation Submitted to the University of Rwanda.

Kamm, F. M. (2011) *Intricate Ethics: Rights, Responsibilities, and Permissible Harm*. New York: Oxford University Press, Inc. Available at:

https://www.academia.edu/18249716/Intricate_Ethics_Rights_Responsibilities_and_Permissible_Harm_Oxford_Ethics_Series.

Kaptein, M. and Wempe, J. (2002) *Three General Theories of Ethics and the Integrative Role of*

Integrity Theory, SSRN Electronic Journal. doi: 10.2139/ssrn.1940393.

Kapur, R. (2018) 'Ethical Leadership'. Available at:

https://www.researchgate.net/publication/323829602_Ethical_Leadership/citation/download.

Kayumba, C. (2018) *Singer Oda Paccy's Troubles With Authority Shows The Folly Of Policing Morality*. Available at: <https://taarifa.rw/2018/11/05/singer-oda-paccys-troubles-with-authority-shows-the-folly-of-policing-morality/>.

Kigabo, T. R. (2008) 'CHAPTER 3 Leadership , Policy Making , Quality of Economic Policies , and Their Inclusiveness □ : The Case of Rwanda', pp. 81–98. Available at:

[http://siteresources.worldbank.org/EXTPREMNET/Resources/489960-](http://siteresources.worldbank.org/EXTPREMNET/Resources/489960-1338997241035/Growth_Commission_Workshops_Country_Case_Studies_Kigabo_Paper.pdf)

[1338997241035/Growth_Commission_Workshops_Country_Case_Studies_Kigabo_Paper.pdf](http://siteresources.worldbank.org/EXTPREMNET/Resources/489960-1338997241035/Growth_Commission_Workshops_Country_Case_Studies_Kigabo_Paper.pdf).

KOTHARI, C. . (1990) *Research Methodology Methods & Techniques*. New delhi: NEW AGE INTERNATIONAL (P) LIMITED, PUBLISHERS. Available at:

<http://www.modares.ac.ir/uploads/Agr.Oth.Lib.17.pdf>.

Krishnan, V. R. (2005) 'Leader-Member Exchange , Transformational Leadership , and Value System', *Electronic Journal of Business Ethics and Organization Studies*, 10(1). Available at:

http://ejbo.jyu.fi/pdf/ejbo_vol10_no1_pages_14-21.pdf.

KWIBUKA, E. (2015) *Working together leads to remarkable achievements - Kagame*. Available at: <https://www.newtimes.co.rw/section/read/191531>.

Laing, D. (2009) 'World Music and the global music industry', *Popular Music History*, 3(3), pp. 213–231. doi: 10.1558/pomh.v3i3.213.

Linski III, C. M. (2014) 'Transitioning to Participative Management', Vol. 32(Issue 3), pp. p17-26. 10p. Available at:

<https://web.b.ebscohost.com/abstract?direct=true&profile=ehost&scope=site&authtype=crawler&jrnl=08896402&AN=99338785&h=eICjIOmuEZU%2F4etVchRSqc84fjrVRjcSZMTtDj7r%2BNclK1D4VdjRIIvjzcmI8DxV8%2B4vweyxn5Cz61b51O4N%2FA%3D%3D&crl=c&resultNs=AdminWebAuth&resultLocal=ErrCrlNotAuth&crlhashurl=login.aspx%3Fdirect%3Dtrue%26profile%3Dehost%26scope%3Dsite%26authtype%3Dcrawler%26jrnl%3D08896402%26AN%3D99338785>.

Lunenburg, F. C. (2010) 'Leader-Member Exchange Theory : Another Perspective on the Leadership Process', *INTERNATIONAL JOURNAL OF MANAGEMENT, BUSINESS, AND ADMINISTRATION*, 13(1), pp. 1–5. Available at: <http://www.nationalforum.com/Electronic Journal Volumes/Lunenburg, Fred C. Leader-Member Exchange Theory IJMBA V13 2010.pdf>.

Mahoro, V. (2018) *PRO-FEMMES/TWESE HAMWE nayo yahagurukiye ibihangano by'urukozasoni nyuma y'ifoto Oda Paccy aherutse gushyira hanze*. Available at: <https://teradignews.rw/pro-femmes-twese-hamwe-nayo-yahagurukiye-ibihangano-byurukozasoni-nyuma-yifoto-oda-paccy-aherutse-gushyira-hanze/>.

Mekenye, M. (2012) *King James joins the ONE8 family as Airtel Rwanda's brand ambassador*. Available at: <http://hope-mag.com/index.php?com=news&option=read&ca=1&a=887>.

Melander, G. B. & J. (2018) *Exploring leadership styles in the music industry*. JÖNKÖPING UNIVERSITY. Available at: <https://pdfs.semanticscholar.org/06a7/a0f79149c5d376ac8d16c071579bd6de7f0b.pdf>.

MERRIAM-WEBSTER (2019) *Learn a new word every day. Delivered to your inbox!, OTHER MERRIAM-WEBSTER DICTIONARIES*. Available at: <https://www.merriam-webster.com/dictionary/music>.

Mhiripiri, J. T. and Mhiripiri, N. (2006) 'Zimbabwe's popular music industry and copyright legislation', *Muziki*, 3(1), pp. 79–96. doi: 10.1080/18125980608538784.

Mikail, I. K., Iskandar, A. and Abdullah, L. (2017) 'The Impact of Globalization on African Culture and Politics', *ournal of International Studies Vol. 13, 1-14 (2017)*, 13, pp. 1–14. Available at: <http://jis.uum.edu.my/images/pdf2/1jis2017.pdf>.

MILLER, M. (2015) *MUSIC INDUSTRY LEADERSHIP*. MIDAMERICA NAZARENE UNIVERSITY. Available at: <https://www.whdl.org/sites/default/files/Music Industry Leadership Research Capstone - Melissa Miller - MNU student.pdf>.

MINISPOC (2015) 'National culture heritage policy'. Rwanda. Available at: http://minispoc.gov.rw/fileadmin/templates/Documents/PDFS/National_Cultural_Heritage_Policy.pdf.

Mucharraz, Y. and Direcci, A. (2016) 'Leadership in the 21st Century Running Head : LEADERSHIP IN THE 21 ST CENTURY Leadership in the 21 st Century Yvette Mucharraz Royal Roads University Author Note This paper was prepared for Leadership 516 , MA 2016-1 , advised by Wendy Taylor', (July).

Mwijuke, G. (2015) *The new sound of Rwandan music*. Available at: <https://www.theeastafrican.co.ke/rwanda/Lifestyle/The-new-sound-of-Rwandan-music-/1433242-2703426-eeenwb9/index.html>.

Ndayishimiye, M. G. (2018) *MINISPOC iramaganira kure indirimbo na filime bigaragaza amashusho y'urukozasoni n'ibice by'imyanya y'ibanga*. Available at: <http://inyarwanda.com/inkuru/81812/minispoc-81812.html>.

NDHLOVU, O. (2009) 'INTRODUCTION TO DATA PROCESSING / MANGEMENT OF INFORMATION TECHNOLOGY'. Available at: <https://docplayer.net/52927712-Bs-introduction-to-data-processing-mangement-of-information-technology.html>.

NICI (2015) 'National ICT Strategy and Plan NICI - 2015'. Rwanda. Available at: [https://www.itu.int/en/ITU-D/Cybersecurity/Documents/National_Strategies_Repository/Rwanda NCSS NICI_III.pdf](https://www.itu.int/en/ITU-D/Cybersecurity/Documents/National_Strategies_Repository/Rwanda_NCSS_NICI_III.pdf).

Noble, H. and Mitchell, G. (2016) *What is grounded theory?, Evidence Based Nursing*. doi: 10.1136/eb-2016-102306.

Nsabimana, E. (2018) *Celebrity scandals that rocked 2018*. Available at: <https://www.newtimes.co.rw/society/celebrity-scandals-rocked-2018>.

Nwadiugwu, M. (2015) *Consequentialist Theory*. UNIVERSITY OF NEBRASKA AT OMAHA. doi: 10.13140/RG.2.1.1891.2727.

Nye Jr., J. S. (2005) *Soft Power: The Means To Success In World Politics*. PublicAffairs; New Ed edition. Available at: <https://www.amazon.com/Soft-Power-Means-Success-Politics/dp/1586483064>.

Nzahabwanayo, S. (2016) *Citizenship and Values Education in Post-Genocide Rwanda: An Analysis of the Itorero Training Scheme for High School Leavers*. University of the

Witwatersrand, Johannesburg. Available at: <http://wiredspace.wits.ac.za/handle/10539/22613>.

Ouma, M. N. (2010) *Enforcement of copyright in the music industry* : A critical analysis of the legal and institutional framework on enforcement in Sub Saharan Africa. QUEEN MARY UNIVERSITY OF LONDON . Available at:

<https://www.semanticscholar.org/paper/Enforcement-of-copyright-in-the-music-industry-%3A-A-Ouma/87c53ccf3b034ac7f914e9bad92ad118673dda84#citing-papers>.

Personal, M., Archive, R. and Alvi, M. (2016) ‘A Manual for Selecting Sampling Techniques in Research’, *Munich personal RePEc Archive*, (70218). Available at:

https://www.google.com/search?ei=ryEsXczBEI2OlwTnr7CQCg&q=personalm+archive+and+a+lavi+2016+a+manual+for+selecting+sampling+techniques&oq=personalm+archive+and+alavi+2016+a+manual+for+selecting+sampling+techniques&gs_l=psy-ab.3...41811.54337..54472...0.0..0.1166.12927.2-1j14j6j3j3j1.....0....1..gws-wiz.....33i160j33i21.dNDd2_hU2EA.

Pillai N, V. (2015) *Data Analysis and Interpretation*. Institute of Management in Government in collaboration with DoPT, Government of India. Available at:

https://www.researchgate.net/publication/282286137_Data_Analysis_and_Interpretation.

Polston-murdoch, L. (2013) ‘An Investigation of Path-Goal Theory , Relationship of Leadership Style , Supervisor-Related Commitment , and Gender’, *Emerging Leadership Journeys*, Vol. 6(Iss. 1), pp. 13-44.

Randall, D. M. (2012) ‘LEADERSHIP AND THE USE OF POWER : SHAPING AN ETHICAL’, *THE JOURNAL OF APPLIED CHRISTIAN LEADERSHIP*, 6(1987). Available at:

https://www.andrews.edu/services/jacl/article_archive/6_1_spring_2012/04-featurearticles/jacl_6-1_randall.pdf.

RDB (2015) *Intellectual Property Rights*. Available at: https://org.rdb.rw/?page_id=980.

Reporter (2008) *Rwanda’s traditional music, a precious heritage*. Available at:

<https://www.newtimes.co.rw/section/read/2874>.

Reporter, T. (2015a) *Artistes given deadline to start to paying taxes*. Available at:

<https://www.newtimes.co.rw/section/read/195590>.

Reporter, T. (2015b) *Influence of western world on teens should be checked*. Available at: <https://www.newtimes.co.rw/section/read/194905>.

Russo., M. S. (2012) 'Ethics: What Is Right?' Available at: http://www.sophia-project.org/uploads/1/3/9/5/13955288/russo_ethics.pdf.

Rwabigwi, G. (2018) *Saving Our Music Industry*. Available at: <https://www.kigalian.com/viewpoint/2018/08/saving-our-music-industry/>.

SALARIA, N. (2012) 'MEANING OF THE TERM- DESCRIPTIVE SURVEY', *International Journal of Transformations in Business Management*, (IJTBM) 20(Issue No. 6, Apr-Jun). Available at: https://pdfs.semanticscholar.org/b5da/a392a693f64d7b9df01b9d429bd839d95059.pdf?_ga=2.5925943.52695619.1569349394-1447271539.1563338945.

Samuels, P. and Gilchrist, M. (2014) *Pearson Correlation*. Available at: https://www.researchgate.net/publication/274635640_Pearson_Correlation.

Saqib, S. (2012) 'The Role of Leadership in Strategy Formulation and Implementation', *International Journal of Management & Organizational studies*, Volume 1, p. 32.

Schultz, M. and Gelder, A. Van (2008) 'Creative Development : Helping Poor Countries by Building Creative Industries', *Creative Development*, 97(1). Available at: https://en.unesco.org/creativity/sites/creativity/files/digital-library/Creative_Development_Building_Creative_Industries.pdf.

Shapero, D. (2015) 'The Impact of Technology on Music Star ' s Cultural Influence', *The Elon Journal of Undergraduate Research in Communications*, 6(1), pp. 20–27. Available at: <https://www.elon.edu/u/academics/communications/journal/wp-content/uploads/sites/153/2017/06/03ShaperoEJSpring15.pdf>.

Sibani, D. C. M. (2018) 'IMPACT OF WESTERN CULTURE ON TRADITIONAL AFRICAN SOCIETY: PROBLEMS AND PROSPECTS', *International Journal of Religion and Human Relations*. Vol.10, No.1. September, 2018, 10.

Simiyu, A. (2015) 'ROLE OF LEADERSHIP IN ORGANIZATIONAL DEVELOPMENT',

Journal of Management Studies. Available at:

https://www.researchgate.net/publication/273766248_ROLE_OF_LEADERSHIP_IN_ORGANIZATIONAL_DEVELOPMENT.

SIMONS, M. (1994) *France's Rwanda Connection*. Available at:

<https://www.nytimes.com/1994/07/03/world/france-s-rwanda-connection.html>.

Slowther A, Johnston C, Goodall J, H. T. (2004) 'Introduction to Moral Theories and Principles that inform ethical decision making in healthcare'. Available at:

http://www.ukcen.net/uploads/docs/education_resources/pack1/pack1_moral.pdf.

Start, S. H. (2006) *Introduction to Data Analysis Handbook*. Academy for Educational Development. Available at: <https://files.eric.ed.gov/fulltext/ED536788.pdf>.

Stephan, W. (2009) *Transformational Leadership Theory - The 4 Key Components in Leading Change*. Available at: <https://ezinearticles.com/?Transformational-Leadership-Theory---The-4-Key-Components-in-Leading-Change-and-Managing-Change&id=2755277> (Accessed: 17 July 2019).

Stoker, G. (2014) 'The components of an ethical environment □ : Final research report to the Standards Board for England', (August). Available at:

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.492.4398&rep=rep1&type=pdf>.

Strasburger, V. (2009) 'Impact of Music, Music Lyrics, and Music Videos', *Pediatrics*, 124(5), pp. 1488–1494. doi: 10.1542/peds.2009-2145.

Sulimanya, C. U.- (2017) 'The role of leadership in strategic management *1',

INTERNATIONAL JOURNAL OF RESEARCH-GRANTHAALAYAH, 5, pp. 99–106. Available at: <https://pdfs.semanticscholar.org/cae3/a42c3bbd2eacd3ad7d7c2e918899771f3544.pdf>.

Tabaro, J. de la C. (2017) *Kagame Highlights Drug Abuse Among Youths*. Available at:

<https://ktpress.rw/2017/12/kagame-highlights-drug-abuse-problem-among-youths/>.

Thomson, K. and Cook, J. (2011) 'Artist Revenue Streams: A Multi-Method Research Project Examining Changes in Musicians' Sources of Income', *RETHINKING MUSIC A Briefing Book*,

pp. 87–100. Available at:

https://cyber.harvard.edu/sites/cyber.law.harvard.edu/files/Rethinking_Music_Artist_Revenue_Stream.pdf.

Tropeano, E. (2006) 'Does Rap or Rock Music Provoke Violent Behavior?', *Psychological Research*, 1, pp. 31–34. Available at: Tropeano, Eliana. 'Does Rap or Rock Music Provoke Violent Behavior?' *Journal of Undergraduate Psychological Research* 1 (2006): 31-33. Web. 10 Apr. 2012. <http://library.wcsu.edu/dspace/bitstream/0/35/1/tropeano.pdf>

umubavu (2016) *RWASA ku mwanya wa gatatu mu banyarwanda bakurikiranwa cyane kuri instagram* :reba urutonde rwaabo (Top 30). Available at: <https://umubavu.com/politike/article/RWASA-ku-mwanya-wa-gatatu-mu-banyarwanda-bakurikiranwa-cyane-kuri-instagram-reba-urutonde-rwaabo-Top-30>.

Umucunguzi, R. (2018) *Umuraperi Fireman yajyanwe i Iwawa*. Available at: <http://igihe.com/imyidagaduro/muzika/abahanzi/article/umuraperi-fireman-yajyanwe-i-iwawa>.

Vázquez, R. R. Á. (2017) *The music industry in the dawn of the 21st century: Networking for a thriving music industry*. Available at: https://www.academia.edu/32666530/The_music_industry_in_the_dawn_of_the_21st_century_Networking_for_a_thriving_music_industry.

visit Rwanda guide (2015) *Rwanda Music, Songs, Bands, Radio, Audio*. Available at: <https://www.visitwandaguide.com/music/rwanda-music-songs/>.

Walach, T. (2016) *Music Industry Evolution in the Era of Digitalization*. State University of New York Empire State College.

WANJERI, N. A. (2017) *THE ROLE OF MUSIC IN PEACEBUILDING AND RECONCILIATION: CASE OF KENYA'S 2007/2008 POST ELECTION VIOLENCE*. THE UNITED STATES INTERNATIONAL UNIVERSITY – AFRICA. Available at: http://erepo.usiu.ac.ke/bitstream/handle/11732/3339/NJURU_AFRIKANA_WANJERI_MA_IR_2017.pdf?sequence=1&isAllowed=y.

Weber, M. (1947) *he Theory of Social and Economic Organization*. Edited by T. Parsons. NY: NY: The Free Press. Available at: <https://archive.org/details/in.ernet.dli.2015.276724/page/n2>.

Williams, F. (2019) *The Effects of Government Policies on Businesses*. Available at:
<https://smallbusiness.chron.com/effects-government-policies-businesses-65214.html>.

Wirba, A. and Al-Zoubi, D. J. R. (2015) 'Ethical leadership of managers in organization in Saudi Arabia: case study of managers of organization in Eastern Province of Saudi Arabia', *Research Journal of Business Management*, (January 2019).

Yankuzo, K. I. (2014) 'Impact of Globalization on the Traditional African Cultures', 15, pp. 1–8.
doi: 10.18052/www.scipress.com/ILSHS.15.1.

Yukl, G. (2013) *Leadership in Organizations, 8th edition*. New York: University of Albany State University of New York. Available at:
https://www.academia.edu/35120132/Yukl_Gary._Leadership_in_Organizations.

Part1

Appendix 1: RESEARCH QUESTIONNAIRE

Dear Respondent,

I'm a postgraduate student at University of Rwanda undertaking an academic research on the topic "ROLE OF LEADERSHIP IN ETHICAL MANAGEMENT OF MUSIC INDUSTRY.A CASE STUDY OF RWANDA MODERN MUSIC". You have been selected for this study and you therefore kindly requested to fill the research questionnaire being as truthful as possible. All information provided shall remain confidential and shall be only used within the scope of this research.

Your cooperation will be highly appreciated.

Yours faithfully,

MUJYANAMA Claude

1. QUESTIONNAIRE TO MUSICIANS

TOPIC: Role of leadership in ethical management of music industry:

A Case study: Rwanda modern music

Part one/Igice cya mbere

Questionnaire for Rwanda modern musicians

Urutonde rw'ibibazo bigenewe abanyamuziki bari mukiragano gishya cy'umuziki

Section 1: Personal Identification/Igika cya mbere: Umwirondoro

Tick the appropriate/hitamo igikwiriye

1) Gender/Igitsina

- a. Female/Gore
- b. Male/Gabo

2) Age category/Imyaka

- a. 0- 20
- b. 21 – 30
- c. 31 – 40
- d. Over 40/hejuru ya 40

3) Number of years within music industry/imyaka umaze mumuziki

- a. 1-5
- b. 6-10
- c. 11 and above/11 kuzamura

4) Marital status/urwego rwo gushaka

a. Single/Ingaragu

b. Married/urubatse

5) Highest qualification obtained /Urwego rw'amashuri

a. Diploma (A2)/ayisumbuye

b. Bachelor's degree/icyiciro cyambere cya kaminuza

c. Master's degree /icyiciro cya kabiri cya kaminuza

d. Doctorate degree /dogitora

Others (specify)/ andi waba warize(sobanura):.....

6) Category or style of music/ubwoko bw'injyana ukora

a) RNB

b) HIP HOP

C) AFROBEAT

d) Other style/indi njyana

Section 2: Questions/Igika cya kabiri: Ibibazo

Questions related to objectives

Use the following scale to express your opinion/hitamo igitekerezo cyawe:

If Yes Use a five point scale where/niba ari Yego koresha ibi bipimo aho:

1 = Very great extent/Kurwego rwo hejuru cyane

2 = Great extent/Kurwego rwo hejuru

3 = Moderate extent/Kurwego ruzanzwe

4 = Less extent/Kurwego rwo hasi

5 = No extent/Kurwego rwo hasi cyane

If No give explanation/niba ari Oya sobanura

Objective one: Analyze the government policy, guidelines and standards applicable to Rwandan music industry with an emphasis on ethical practices.

Question1: Is there rules and regulations to follow in Rwandan music industry/hari amategeko n'amabwiriza agenga umuziki nyarwanda?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If No/Oya

Question2: Have you ever been taught about ethics of Rwandan music industry/wigeze wigishwa kubijyanye n'imyitwarire myiza mumuziki nyarwanda?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If No/Oya

Question3: do you have any knowledge or idea about standards to follow in your songs/hari ubumenyi cyangwa igitekerezo waba ufite kubijyanye n’ubuziranenge ugomba gukurikiza mubihangano byawe?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

IfNo/Oya

Question4: Is there any kind of sanctions reserved for unethical musicians and are they applicable/hari ubwoko runaka bw’ibihano biteganyirijwe abahanzi bitwara nabi ese birakurikizwa?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If Yes/yego – describe those sanctions/Vuga ibyo bihano

:

If No/Oya

Objective two: Determine the level of awareness of musicians about Rwandan values and taboos that help them in behaving ethically.

Question 1: have you attended itorero or ingando/wigeze ujya mu itorero cyangwa ingando?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If Yes: What are the lessons learnt/ni ayahe masomo wize?

-
-
-

If No/Oya

Question 2: do you know Rwandan values and taboos and to what extent do you know them/
waba uzi indangaciro na kirazira,ni kuruhe rugero uziziho?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If Yes/Yego what are those values/vuga indangagaciro uzi?

-
-
-

If No/Oya

Question3: Do you take into consideration Rwandan values and taboos during audios and videos production/ iyo ukora indirimbo mu mamajwi ndetse n'amashusho ujya utekereza kundanga gaciro na kirazira za kinyarwanda ?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If Yes/Yego: Give examples of the best production/tanga urugero rw'ibyo witaho

-
-
-

If No/Oya
 Explain.....

Question4: Have you ever heard feedback from society (fan or other person) about unethical practices in your songs/wigeze ubwirwa(n’umufana cyangwa undi muntu)ko hari ibintu bitajyanye n’indangagaciro byumvikanye cyangwa byagaragaye mu ndirimbo zawe?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If Yes/Yego: Give examples of the best production/ tanga ingero z’ibyangombye kuranga igihangano cyiza

-
-
-

If No/Oya

If Yes/yego: Did you improve/warabikosoye?

Objective three: Understand the role of in-charge leaders in keeping INDATABIGWI on track.

Question1: do you have communication channel with in-charge leaders about ethical issue in music industry and how is it/hari uburyo bwo guhana amakuru n’abayobozi babishinzwe kukibazo cy’imyitwarire mibi mumuziki, buhagaze bute?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If Yes/Yego

What are those communication channels/ni ubuhe buryo mukoresha muguhana amakuru?

-
-
-
-
-

If No/Oya

Question 2: have you get feedback from any in-charge leaders about unethical behavior/ hari umuyobozi uwo ariwe wese wigeze agukebura kubijyanye n’imyitwarire mibi?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If Yes/Yego : Please give some examples/tanga ingero

-
-
-

How did you correct those unethical behaviours/ni gute wakosoye imyitwarire cyangwa ibikorwa bidahwitse?

If No/Oya

Objective four: Examine the relationship between leadership styles of in-charge leaders of music organizations and the ethical upkeep in their practices.

Question1: What is the style of your in-charge leader?

- a. Democratic/ demokarasi
- b. Autocratic / igitugu
- c. Free- rein (Laissez-faire) /kwimenya
- d. Professional/ ishingiyе kukazi
- e. Other (specify)/ indi

Question2: The vision and goals set by leaders of music organizations consider ethical issues sincerely/icyerekezo n’ntego by’abayobozi muri muzika byaba binareba kumyitwarire myiza?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If No/Oya

Question3: At what level have you been consulted in decision making about ethical issues/nikuruhe rwego wagize uruhare mugutanga ibitekerezo kugirango hafatwe ibyemezo kukibazo cy’imyitwarire mibi mumuziki?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If No/Oya

Question4: Are in-charge leaders’ role models in terms of ethical behavior/abayobozi mumuziki nyarwanda ni intanga rugero mummyitwarire myiza?

If Yes/Yego

Very great extent	Great extent	Moderate extent	Less extent	No extent

If No/Oya

Questions related to: Relationship between leadership role and ethical management of music industry

Question1: What causes unethical behavior in music industry? Explain/Ni iki gitera imyitwarire mibi mumuziki nyarwanda?sobanura.....

Question2: How does rules and regulations from government policy on ethical practices, contribute in ethical management of Rwanda modern music/Nigute amategeko n’amabwiriza yashyizweho na leta afasha mukubaka umuziki ugendera kumategeko n’amahame ya societe nyarwanda? Explain/sobanura.....

Question3: Is there any contribution of itorerero in ethical management of musicians/Hari uruhare Itorero rigira mukubaka uruganda rw’umuziki rugendera ku mategeko n’amahame ya societe nyarwanda? Explain/sobanura....

Question4: How do you practice values and taboos learnt from itorerero to your music/Nigute ushyira mumuziki wawe indangagaciro na kirazira wavanye mu itorerero? Explain/sobanura.....

Question5: How is collaboration between in charges leaders and musicians in fighting unethical behavior/Ubufatanye hagati y’abayobozi babishinzwe ndetse n’abahanzi buhagaze bute mukurwanya imyitwarire mibi mumuziki? Explain/Sobanura.....

Question 6: What is required in creating ethical and profitable music industry/Hakenewe iki ngo hubakwe umuziki ugendera kumategeko n'amahame ariko nanone unatunge abawukora? Explain/Sobanura.....

Question7: Do you feel responsible and accountable to unethical behavior of music industry/What would be your contribution to avoid or reducing it? /Wumva imyitwarire mibi mumuziki ikureba?Uruhare rwawe rwagombye kuba uruhe mukubwirinda cyangwa kubigabanya?Explain/Sobanura.....

Question8: Does music leaders help in behavior change among music industry players/Abayobozi bafite aho bahuriye na muzika hari icyo bafasha muguhindura imyitwarire y'abari muruganda rwa muzika? Explain/Sobanura.....

Part2

Role of leadership in ethical management of music industry: Case study: Rwanda modern music industry

Appendix 2: **INTERVIEW GUIDE TO LEADERS OF GOVERNMENT INSTITUTIONS AND LEADERS OF MUSIC ORGANIZATIONS**

Name of the Government Institution or the Music Company:

Position:

Question1: How ethical issues in music industry are handled?

Question2: What are main causes of unethical behavior within music industry?

Question3: What are its effects to the society?

Question4: What is the follow up done in keeping INDATABIGWI on Track?

Question5: What are the actions undertaken to empower music industry as a new sector?

Question6: At what extent musicians have been involved in decision making in empowering the music industry at national level?

Question7: What are available measures and approaches to be used in keeping Rwandan music industry ethical?

Question8: What are the implications of those ethical measures and approaches to the profitability of the industry?

Question9: How do you manage the situation of being ethical and making music operations profitable?

Question10: Do you agree that the digital revolution in music industry lays positive impact and contributes to be more ethical?

Question11: What are the challenges brought by digital revolution to carry musical operations ethically?

Question12: As a leader what are your measures to address the challenges of digital revolution.



MINISITERI YA SIPORO N'UMUCO

ITANGAZO RYO KWAMAGANA IBIHANGANO BY'URUKOZASONI

Minisiteri ya Siporo n'Umuco iramenyesha Abaturarwanda bose ko amashusho y'urukozasoni n'andi yerekana ibice by'ibanga by'umubiri anyuzwa muri filime, indirimbo, imbuga nkoranyambaga, itangazamakuru cyangwa ubundi buryo bwose anyuranyije n'umuco nyarwanda kandi abujijwe.

Minisiteri iramagana ibikorwa ibyoye aribyo byose bikwirakwiza ayo

Minisiteri iramagana ibikorwa ibyo aribyo byose bikwirakwiza ayo mashusho, inasaba Abanyarwanda bose n'abafite ibitangazamakuru by'umwihariko gufasha mu gukumira no kurwanya abagenda babikora.

Kumurika, gucuruza cyangwa gukwirakwiza amashusho y'urukozasoni ni icyaha gihanwa n'amategeko y'u Rwanda.

Abanyarwanda bose barakangurirwa gusigasira no kurangwa n'indangagaciro z'umuco nyarwanda.

