

**Move Analysis of Awards Acceptance Speeches in The 22nd
Vodafone Ghana Music Awards Ceremony**

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It has become a tradition that any musician who wins an award delivers a speech to acknowledge those who contributed to the award's success. This has led to the emergence of Awards Acceptance Speeches (AASs). Despite the recent popularity of genre analysis on professional genres, AASs as a genre have not been researched, especially in the Ghanaian context. To this end, this paper sought to examine the generic structure of the AASs of Ghanaian musicians in the 22nd Vodafone Ghana Music Awards Ceremony. 20 AASs were sampled for the study. The study adopted Swales' (1990) approach to move analysis, focusing on the generic structure. The analysis revealed that Thanking move was the most frequent. A six-move structure was identified. The study concluded with implications for successful acculturation of musicians and other entertainment industry players in their discourse communities and recommendations for further studies.

INTRODUCTION

The Vodafone Ghana Music Awards (VGMAs), represented as “The People, The Culture, The Music”, is arguably the biggest, most anticipated, and most patronized entertainment event in Ghana. The event is coordinated through a collaborative alliance involving the Musicians Union of Ghana (MUSIGA), Vodafone Telecommunications Ghana, the Ministry of Tourism, Arts and Culture, and Charterhouse Ghana. The event is now in its 22nd year and has grown into a festival of music and entertainment that engages the entire country and beyond. Since 1999, the VGMAs have been organized annually to appreciate and honor musicians and other music industry players who released music that generated the most public excitement within the calendar year of the scheme. Awards are given to Ghanaian musicians and other industry players who excel in music genres such as gospel, hip-hop, reggae/dancehall, afrobeats, and traditional music, among others.

Before the awards ceremony, the organizers of the ceremony released lists of musicians who excelled in the different categories or genres of music celebrated in Ghana within that year. All the musicians shortlisted for awards within different categories become potential winners of the awards. Often, these musicians prepare beforehand for the speech they will deliver when they win an award. Others also go there without any scripted speech, hoping to deliver it extemporaneously when they win an award. According to Kalytuik & Reksha (2020: 50), hosts, the audience, and nominees know the ‘script’, that is, “the distribution of participants’ roles and the result—the presentation of the award followed by a standard acceptance speech.” Whether prepared or unprepared, it is a tradition that any musician who wins an award delivers a speech to acknowledge those who contributed to the award’s success. The speech that is, therefore, delivered after one wins an award is referred to as the Awards Acceptance Speech (AAS).

Over the years, many scholars, such as Markowitz (2018), Hosseinpur & Mosavy (2019), Savithiammal (2020), and Kalytiuk & Reksha (2020), have shown interest in Awards Acceptance Speeches (AASs) as a spoken genre. They consider

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AASs a meaningful area of research, even though their attention is more focused on the movie industry than the music industry. This research becomes vital as it informs the professional setting (the music industry) with the requisite linguistic resources that characterize the genre. Winning an award is the dream of every musician working in the music industry. When a person wins an award, Lincoln (2007) is of the view that the person is consecrated or seen uniquely. This person also gets his or her name engraved on the trophy and gives an acceptance speech. After being honored, the person's career automatically skyrockets into a world of fame.

AASs, as a spoken genre, have rhetorical patterns. To a large extent, the award winner is expected to extend his or her gratitude to those whose efforts helped in obtaining the award. Notwithstanding this, there may still be differences in their construction, particularly in the use of language. According to Halliday (1978), language has a function to perform, and these functions differ in terms of the situation or context of use. As Ghanaians and foreigners have come to appreciate the Vodafone Ghana Music Awards festival, there is always a need for the use of language by award-winning Ghanaian musicians to register their presence nationally and to the outside world. The study, therefore, explores the schematic structure of the selected award acceptance speeches of Ghanaian musicians.

Previous Studies on Acceptance Speeches and Acknowledgements

The genre studies on acceptance speeches and acknowledgements are rather few. Nonetheless, this study provides a survey of the available literature, focusing primarily on acceptance speeches and broadening the perspective to acknowledgement. For instance, Markowitz (2018) investigated how Academy Award speeches reflect social status, cinematic roles, and winning expectations. The study revealed that social status is indicated through pronouns. The study also discovered that high-status movie directors used fewer self-references in their remarks than performers with lower status. In contrast to actors, who told stories and communicated narratively, directors communicated analytically. Unexpected

prize winners communicated more positively than those who were expected to win, according to a post-hoc examination.

In his study, Savithiammal (2020) delves into the gratitude techniques employed by winners of the Filmfare Awards and the Academy Awards in their acceptance speeches. The researcher aimed to gain a comprehensive understanding of the thanking strategies employed by recipients in the six primary categories of both award ceremonies. The *thanking* tactics proposed by Aijmer were used to codify the acceptance speeches (1996). The study showed that Academy Award winners utilized more *thanking* strategies than Filmfare Award winners. He reported that commenting on one's involvement while downplaying one's importance is the most thankful method. The study offered suggestions for incorporating Aijmer's (1996) *thanking* strategies into readers' utterances when expressing thanks, which can be challenging even for native speakers.

In their research, Hosseinpur and Mosavy (2019) investigated the expression of gratitude on Instagram, a widely used social media platform. The study aimed to explore how English and Persian users employ gratitude strategies, specifically focusing on the utilization of politeness strategies, intensifiers, interjections, and potential gender differences. Unlike previous studies that highlighted discrepancies in language use between English and Persian speakers in offline settings, the findings of this study indicated no significant variations between English and Persian users when it came to politeness strategies, intensifiers, and interjections, as determined by chi-square tests. Within the context of Instagram, no significant difference was reported between female and male users in terms of the employment of both appreciation and politeness tactics for each language and for both nationalities.

Even though there are no known scholarships on genre analysis of AASs of Ghanaian musicians, it must be indicated that other researchers have conducted a study on acknowledgements, which are similar to expressing gratitude in acceptance speeches, and they will inform the answering of the research questions. For example, Yang's (2013) study examined the differences in dissertation

acknowledgements among Chinese, Taiwanese, and Hong Kong undergraduate students. The findings revealed that the authors from all three settings followed a similar three-tier structure when writing their acknowledgements. However, contextual factors such as academic environment, socio-cultural influences, and geographical distinctions influenced their construction of moves and choices of linguistic elements. Notably, the corpus of Taiwanese students displayed a relatively direct, emotional, and definitive rhetorical language. Additionally, a unique step called 'Making a Confession' was identified in the acknowledgements of Taiwanese students, which was not observed in the other two settings.

In line with the research conducted by Hyland (2003, 2004), Afful (2016) explored the dissertation acknowledgements (DAs) written by undergraduate students at a university in Ghana. The study collected a dataset comprising 200 DAs from two departments: English and Entomology and Wildlife. The analysis revealed two significant findings. Firstly, both sets of data displayed a consistent three-move pattern in their structure, indicating a commonality in the organization of acknowledgements. Secondly, a minor disparity in text length was observed between the exemplars. Second, both departments' DAs employed gratitude-related phrases and socio-culturally conditioned names, with the Department of English's DAs preferring hybridized forms (also known as code-mixing in sociolinguistic terminology).

Ahmad et al. (2018) conducted a study to explore the structural characteristics of acknowledgement texts authored by Pakistani writers, using Giannoni's (2002) two-tier genre model as a framework. Through corpus analysis, the researchers found that acknowledgements written by Pakistani authors in books deviate from the prescribed model and exhibit variations in structure construction and linguistic preferences. These variations can be attributed to cultural expectations, social norms, and socio-cultural conventions that influence the writing process. The study further highlights that Pakistani acknowledgements possess unique characteristics that set them apart from acknowledgements in other cultural contexts. Furthermore, hybridism has been found in Pakistani

acknowledgements, which are complex and dynamic. The study indicated that acknowledgement writing is a critical source of concern for Pakistani authors, as it demonstrates a deep sense of indebtedness and gratitude.

Agbaglo (2022) conducted a comprehensive investigation into the organization and linguistic characteristics of gratitude expressions, considering disciplinary, cross-cultural, and cross-linguistic variations. The study specifically examined how gratitude was expressed in 100 MPhil dissertation acknowledgements submitted to the Department of Economics at the University of Ghana. The data was analyzed using the Systemic Functional Linguistics framework. The findings revealed that gratitude was conceptualized in three ways: as an object, a process, and a quality. When expressed as an object, gratitude was realized through the use of nouns and grammatical metaphors. When expressed as a process, gratitude was conveyed through material clauses, which could be presented in either the operative or receptive case.

ESP Genre Theory

Genre analysis (GA) serves as an important tool for providing an insightful and detailed description of written and spoken genres, on the one hand, and academic and professional genres, on the other. Swales (1990: 58) defines genre as “a class of communicative events, the members of which share some set of communicative purposes”. He further states that “these purposes are recognized by the expert members of the parent discourse community, and therefore constitute the rationale for the genre” (1990: 58). Following Swales’ definition, Bhatia (1997: 181) also defines GA as “the study of situated linguistic behavior in institutionalized academic and professional settings.” Typically, the structure and communicative intent of a text in English are key factors in its identification. These aspects contribute to the categorization of texts into genres. Bonsu and Afful (2022) support this notion and further emphasize that genres serve as tools employed by discourse communities that possess common communicative and structural attributes.

Although six approaches or schools of genre analysis (that is, the New Rhetoric, Systemic Functional Linguistics, Geneva School, Brazilian School, Critical Genre Analysis and English for Specific Purposes) have been popularized (Bonsu et al., 2023; Lin et al., 2020), this study uses the English for Specific Purposes (ESP) approach. The ESP approach to genre analysis is arguably the most widely known school of genre analysis and is largely associated with the works of Swales (1990) on discourse structure and linguistic features of genres. The ESP approach has the aim of identifying models and describing academic and scientific texts. The ESP approach focuses on identifying the formal features and communicative purposes of genres in academic and professional contexts. The communicative purpose of a genre is distributed across its moves, and this is evident in the way they are linguistically expressed (Hu & Liu, 2018). Moves can vary in length and structure, ranging from a clause or phrase to larger portions of discourse (Bhatia, 2008; Swales, 1990). Moves can also be composed of smaller rhetorical units known as *steps* (Swales, 1990). The inclusion of moves and steps in a genre may be mandatory or discretionary, although there is no universally accepted framework for determining their optionality or obligatoriness (Bonsu, 2021; Hüttner, 2010).

One of the strengths of the ESP approach is its focus on analyzing genres within specific professional or disciplinary contexts. Award acceptance speeches can be seen as a genre within the professional context of the entertainment industry, and the ESP approach allows researchers to investigate the specific communication purposes, linguistic features, and discourse patterns that are relevant to this context. By adopting the ESP perspective, we can identify the moves and sub-moves that are characteristic of award acceptance speeches and examine how they contribute to achieving the communicative goals of the genre. While some genres in professional contexts may have relatively standardized move structures, award acceptance speeches can vary significantly depending on factors such as the personality of the recipient, the nature of the award, and the cultural background of the speaker. Nonetheless, the variability contributes to the insightful nature of exploring such a genre.

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METHOD

Research Design

The study utilized a qualitative research design, chosen for its descriptive nature. Qualitative research design, fundamentally, explores and comprehends the significance individuals or groups attribute to a social or human problem (Cresswell & Cresswell, 2018). It enables an in-depth analysis, description, and interpretation of verbal behavior (Afful & Tekpetey, 2011; Warren & Fraenkel, 2000). We adopted qualitative research design because the aim of this research involves studying and describing situated language use in AASs of Ghanaian musicians, relying on genre theory, and accounting for the schematic structure in AASs. Specifically, we focused on the text linguistic approach.

Source of Data and Sampling

The data for the study was collected from the 22nd Vodafone Ghana Music Awards ceremony, held from Friday, June 24th to Saturday, June 25th 2021. The award ceremony is available on the YouTube page of one of the joint partners of the awards scheme; Vodafone Ghana (<https://www.youtube.com/watch?v=IKFox3iurbM&t=7s>). The popularity of the 22nd Vodafone Ghana Music Awards, which was birthed by the rivalry between the two internationally recognized musicians, Kidi and Diana Hamilton (concerning who deserved the Artiste of the Year category), purposefully informed the choice of the data. Also, analyzing acceptance speeches from the 22nd edition sheds light on the current practices, themes, and discourses within the industry. There were no issues of ethical consideration to deal with as the data was in the public domain.

It must be acknowledged that the 22nd VGMA's Ceremony awarded 35 Ghanaian musicians in their respective music genres or categories. Out of the thirty-five AASs that were delivered, a sample size of twenty (20) AAS texts was collected and transcribed for the study. The twenty AASs included fifteen male musicians and five female musicians. It must be noted that male musicians dominated the awardee's list, which is why there is an uneven distribution of data

in terms of gender. Therefore, the purposive sampling technique informed the collection of thirty AASs of Ghanaian musicians from the larger corpus for the analysis. The criteria for the selection were based on the length of the speeches, their popularity and influence, and an attempt to ensure gender representation. Following these, we obtained 25 AASs and pilot-tested 5 of them to identify the moves, check reliability, and do away with any inconsistencies.

In transcribing the texts, we did not tamper with the data. Since the official language of Ghana is English, the winners who delivered their AASs used the English language. This made the transcription easy. However, the transcription was carried out objectively without correcting errors in the speeches of the winners of the awards. In doing so, the analysis and the discussion aided in identifying the moves and steps and the lexico-grammatical features of the AASs of the Ghanaian musicians in the VGMAAs.

Analytical Framework

The analysis of the data was carried out in three stages. The first stage, which had to do with the analysis of the generic structure, included move identification and description, frequency of occurrence, move sequencing, and textual space. The moves and steps were identified, based on the communicative function of the texts. The sequence of the moves was examined as well. Furthermore, the moves were put into categories (obligatory, conventional, and optional), adopting Kanoksilapatham's (2005) categorization of the frequency of a move. Kanoksilapatham's (2005) taxonomy speculates that moves with 100% frequency are obligatory; moves whose frequency falls between 60%-99% are conventional moves; and moves whose frequency is less than 60% are optional. This classification taxonomy was adopted because it is flexible and sufficiently accounts for the moves in the current study. Also, to account for textual space, the number of individual words was counted for each move.

Inter-Rater Reliability and Analysis Procedure

The identification of the communicative units involves, admittedly, subjective judgment. As a result, the validity of the classification system was critical for ensuring objectivity in data analysis. To ensure inter-rater reliability, samples of the data texts were given and independently examined by two post-graduate colleagues who had appreciable knowledge in the area of genre studies in the Department of English, University of Cape Coast. The objective of the study was explained to them with the motive of informing them as to how to answer the research questions about the common forms of language that characterize the AASs: schematic structure. The analysis and discussion of the schematic structure followed the models laid out by Swales (1990) and Bhatia (1997). The tests conducted by two post-graduate students yielded 80% and 85%, respectively.

In all, we identified six (6) moves. The other colleagues, however, identified eight moves, the reason being that some of the steps were classified as moves. For example, ‘Well-wishing’ and ‘Blessing’ were analyzed as different moves. Moreover, we realized differences in the classification of the lexical choices. All the differences were resolved, and conclusions were reached on the moves and steps to use in the AASs of the Vodafone Ghana Music Awards ceremony.

FINDINGS AND DISCUSSIONS

Schematic Structure of the Awards Acknowledgement Speeches Data

Frequency of the Moves

This section explores the frequency of moves of the analyzed AASs. The determination of the status of the moves is complemented by Kanoksilapatham’s (2005) model. With a total of twenty (20) AASs analyzed, the results of the occurrence of the moves are presented in Table 1 below. The determination of the status of the moves is complemented by Kanoksilapatham’s (2005) model.

Table 1: Frequency of the Moves

Moves	Frequency (Percentage)	Status
Greeting move (1)	8 (40%)	Optional
Thanking move (2)	20 (100%)	Obligatory
Blessing move (3)	3 (15%)	Optional
Reflecting move (4)	12 (60%)	Conventional
Dedicating move (5)	4 (20%)	Optional
Call to action move (6)	7 (35%)	Optional

Table 1 shows the frequency of the moves identified in the twenty AASs. The analysis confirms six move structures. From the table, it is evident that the *Thanking* move is the most frequent move with a 100% occurrence, and this shows how important the move is in the AASs. Surprisingly, the *Reflecting* move followed the *Thanking* move as the second most frequent move, superseding the *Greeting* move, which came third on the list. Move 6, which was identified as a *Call-to-action* move had a 35% occurrence in the data. The *Dedication* and *Blessing* moves were identified as optional moves with a percentage occurrence of 20% and 15%, respectively. From this discussion, each of the moves is explained further with textual instances from the transcribed data.

Greeting move

Move 1 was identified and labeled as *Greeting move* in the analyzed data. *Greeting move* was used to address the individuals present at the occasion. It was used to mark some level of politeness and indicate a sign of welcome to the people at the occasion. While the context of the occasion requires some level of formality and politeness, this move achieved optional status with a 40% occurrence in the data. In this regard, it is deductible that this move can be ignored when acknowledging receipt for an award at the VGMA. Extracts 1 and 2 illustrate the presence of this move in the data.

Extract 1

Hello! Hello! (VGMAAs-AAS2)

Extract 2

Good evening, everyone! (VGMAAs-AAS4)

In the first extract, the awardee uses ‘Hello’ repeatedly as a form of welcoming the people and addressing their attention. This form of greeting is usually used when there is a cordial, familial, or friendly relationship between the participants. This appears to be a form of salutation in the context used. In Extract 2, the awardee uses ‘Good evening’ which was addressed to the vocative ‘everyone’ within the context (extended to people watching TV or streaming on YouTube). The awardee formalizes the greeting by recognizing the presence of other dignitaries at the occasion. The next discussion is on the *Thanking move*.

Thanking move

Move 2 was identified and labeled as *Thanking move*. *Thanking move* was used to express gratitude to individuals who contributed towards the realization of the award. The awardees expressed their gratitude to their family, friends, management, promoters, and even the management of the award scheme. As the main motive for delivering the speech is to express gratitude towards those who contributed towards their success, it is not surprising that this move achieved obligatory status with a 100% occurrence in the data. In this regard, it is almost impossible to ignore this move when acknowledging receipt of an award at the VGMAAs. Extracts 3 and 4 illustrate the presence of this move in the data.

Extract 3

Thanks to everybody who voted for Kidi (VGMAAs-AAS6).

Extract 4

Thank you so much, everybody. Thank you to the team, to my management, to Mrs Adu-Boffour and the family, my family, my husband Dr Hamilton and the twins (VGMAAs-AAS9).

In the third extract, the awardee uses ‘Thanks’ to show gratitude towards the people who only voted for him to win the award. It must be indicated that the awardee was eager to win more awards, and so he only expressed his gratitude towards those who voted for him, hoping that he would earn another award to extend his gratitude. Also, in Extract 4, the awardee uses ‘Thank you so much’ to magnify the extent of her expression of her gratitude compared to the awardee in Extract 3. The awardee extends her gratitude to her family, team, management, and friends. This shows that the people around her support her a lot, and so she holds them dear to her heart.

Blessing move

Move 3 was identified and labeled as *Blessing move*. Sometimes, when one is offered a helping hand, knowing that he or she cannot repay the kind gesture, God’s blessings are invoked upon the life of the helper. The *Blessing move* was therefore used by the awardees to extend their best wishes and also ask for God’s favor for everybody who is supporting them. Some individuals’ names were mentioned and blessed. Others asked for God’s blessing for everyone. Even though some awardees saw the influence of some people as instrumental in the realization of their awards, this move can be disregarded when delivering AASs because it achieved an optional status with a 15% occurrence in the data.

Extract 5

God bless you everybody (VGMAs-AAS5).

Extract 6

Kaywa, God bless you, father! (VGMAs-AAS15).

In Extract 5, the awardee uses ‘God bless you everybody’ to invoke God’s blessings on all and sundry. The awardee probably did not want to mention names so that others whose names may not be on the list may take offense and deny him help, next time. On the other hand, the awardee in Extract 6 felt that, if one particular person has been instrumental in his success story, then having a larger audience listening to him will be a perfect opportunity to ask for God’s blessings

for him. He, therefore, mentions the name of this benefactor, 'Kaywa', and expresses his best wishes by calling on God to bless him.

Reflecting move

Move 4 was identified and labeled as *Reflecting move* in the analyzed AASs. The *Reflecting move* was used by the awardees to reminisce about some decisions or activities they engaged themselves in that paid off. Others also recounted how long it had taken for them to finally get the exposure they deserved. The *Reflecting move* followed the *Thanking move* by achieving a conventional status with a 60% occurrence in the data. This shows that, often, awardees take their time to reflect on their musical journey, which is not a smooth one. Extracts 7 and 8 illustrate the presence of this move in the data.

Extract 7

So, I put out this EP at the heart of the pandemic. I didn't know how well it's gonna do. But it went on to make numbers and blow worldwide (VGMAAs-AAS13).

Extract 8

This is a long way coming as it took so long to get here (VGMAAs-AAS11).

In Extract 7, the awardee recounts the situation during the COVID-19 pandemic and how he took advantage of the lockdown measures to sell his music. Initially, he was uncertain whether the music would reach a larger audience or not. But the music did reach a larger audience and '...went on to make numbers and blow worldwide'. Extract 8 also reflects the musical journey of one of the awardees. She recapitulates her ordeal in the music industry and how long it has taken her to realize her dream of winning one of the most recognizable awards on the list.

Dedicating move

Move 5 was identified and labeled as *Dedicating move* in the analyzed data. When human beings are undertaking a project or task, they mostly take inspiration from what motivates them to keep going. The *Dedicating move* was thus used by

the awardees, at one point, to dedicate their awards to people they hold dear to their hearts. Other times, the awardees would rather dedicate the awards to people they seek to inspire. Even though awardees are expected to dedicate their awards to influential people in their lives, this move achieved optional status with a 20% occurrence in the data. In this regard, this move can be ignored when acknowledging receipt of an award at the VGMA's. Extracts 9 and 10 illustrate the presence of this move in the data.

Extract 9

I dedicate this award to my little daughter, Kuku. (VGMA's-AAS10).

Extract 10

This is for all females out there (VGMA's-AAS11).

In the ninth extract, the awardee dedicates his award to his little daughter, 'Kuku'. This indicates the kind of bond that exists between the awardee and his little daughter. The little daughter here is arguably the awardee's only source of inspiration. Therefore, there is a need to acknowledge her by dedicating the award to her. Besides that, the awardee in extract 10 felt that, as a woman, she has a course to propagate the agenda of women's empowerment. She, therefore, dedicates the award to '...all females out there' to be self-motivated and always have to keep going, even though some ideologies or challenges may stand in the way of achieving success.

Call to Action move

The last move, which is identified as move six, was labeled as *Call-to-action Move*. This is a type of move that calls on the audience or the players in the music industry to take a particular action. The action may be to call on music industry players to partner or join together with other genres of music to penetrate the world music market, ask the audience to stream the music of the awardees, or advise them to strive to make an impact in life. Musicians are largely inspirers, so it is not uncommon to hear them offer a word of advice to the audience. However, this

move can be disregarded when delivering AASs because it achieved an optional status with a 35% occurrence in the data.

Extract 11

But today, I am taking this opportunity to invite the Shatta Wales, and all the Stonebwoys to come. Let's blend the Kolomashi and stuff together so that we can take Ghanaian music higher like Yu Sung Does and the others (VGMAAs-AAS18).

Extract 12

Please do not be afraid to dream. Keep dreaming (VGMAAs-AAS3).

In Extract 11, the awardee uses the platform given to him to call on all Ghanaian music industry players to merge diverse genres of Ghanaian music to sell to the outside world. The awardee is optimistic that once that is done, Ghana will be well represented on the world map in terms of the variety of music put together. Popular musicians such as 'Yu Sung Does' are mentioned to serve as a point of reference for musicians who have merged different genres of music and are doing well globally. In Extract 12, however, the awardee charges the audience to put away fear and continue to 'dream'. To the awardee, the only way to materialize your goals in life is when you, first of all, visualize them in dreams. Therefore, the base form of the verb, 'dream', together with its progressive form, 'dreaming' are used to inspire the audience never to allow fear to grip them in realizing their goals.

Sequencing of the Moves

Move sequencing is an important rhetorical strategy in genres as it reveals the pattern of how a purpose is communicated and achieved. It allows us to see the linearity, cyclicity, and embeddedness of the moves and steps (Hyland, 2004; Swales, 1990). From the analysis, the study presents the identified sequencing types available in the AASs of Ghanaian musicians. The move sequence is presented in descending order in tandem with their frequencies. Interestingly, the identified steps are also discussed under their respective moves.

Table 2: Sequencing of the moves

Sequencing of Moves	Frequency (Percentage)
9-move Sequence	1(5%)
1>2>4>5>4>2>5>6>2	1
7-move Sequence	1(5%)
1>4>1>2>3>2>3	1
6-move Sequence	1(5%)
1>2>1>2>6>2	1
5-move Sequence	3(15%)
2>4>5>6>2	1
4>2>1>4>3	1
4>2>1>2>1	1
4-move Sequence	6(30%)
2>3>5>3	1
1>3>1>2	1
4>1>6>1	1
4>2>5>3	1
1>2>1>4	1
4>2>1>3	1
3-move Sequence	7(35%)
1>2>1	2
4>2>1	1
1>5>2	1
4>2>6	1

2>4>6	1
2>4>2	1
1-move Sequence	1(5%)
2	1
Total	20 (100%)

As can be seen from Table 2, a 7-move sequencing pattern was identified. The dominant sequencing move is the 3-move sequence, which achieved a 35% occurrence. This was followed by the 4-move sequence, which attained 30% occurrence. The 5-move sequence also achieved a 15% occurrence rate. The remaining sequencing move patterns, which are 1-move sequence, 6-move sequence, 7-move sequence, and 9-move sequence ended up with 5% occurrence, respectively.

Extract 13

I want to say thank you to everybody. You know, we took a chance with this album. We decided to touch areas that are normally within... and we tried a reggae song and here we are! Congratulations to all the nominees and this is dedicated to every woman, every little girl, and every little boy out there. Please do not be afraid to dream. Keeping! This is for everybody. Thank you! (VGMA-AASs3)

Extract 14

Erm, first of all, I wanna give a big shoutout to Allah, erm my fans and family and all those who keep supporting me and err I appreciate this award and big shoutouts to VGMA and Charterhouse for putting this together. I know say squad dey worry me waaaa but small small we go get there! We are outside mehn! You know what it is! (VGMA-AASs17).

Extracts 13 and 14 illustrate the move patterns 2>4>5>6>2 and 1>2>1>4, respectively. In Extract 13, the sequencing of the moves is cyclical. This is because it starts with Move 2 and ends with Move 2. On the other hand, Extract 14 follows

a linear sequence because it starts with Move 1 and ends with Move 4. However, Extract 14 is not completely linear because not all the moves are present. Given that shoutouts are considered a form of greeting in the entertainment industry, Move 1 is embedded in the thanking move. The next session of the analysis presents the textual spacing of the moves.

Textual Space of the Moves

The textual space, which constitutes an important part of the schematic structure of analyzing a genre, provides the relevance of a move, given that much space is afforded to it. Given that this research is new and different from dominant studies on acknowledgements, the textual space was calculated by dividing the number of words in each move by the total number of words in the extracted data multiplied by 100%. A summary of the analysis is presented in Table 3.

Table 3: Textual Space of Moves

Moves	Textual Space
Greeting move	25 (1.9%)
Thanking move	616 (47.4%)
Blessing move	64 (4.9%)
Reflecting move	334 (25.7%)
Dedicating move	106 (8.2%)
Call to action move	156 (11.9%)
Total	1301 (100%)

From Table 3, the most frequent move, the *Thanking move*, was allotted the most textual space (47.4%) in the AASs, with a total word count of 616. That is, the awardees spent much time giving thanks and expressing their gratitude to the people present, the people who helped them, and even the organizers of the programme. This result is quite interesting because the purpose of the acknowledgement speech by the awardees is to express their gratitude and accept

the award offered to them. This implies that the *Thanking move* is the important move in the acknowledgement. Additionally, the *Reflecting move*, which was the second most frequent move, also achieved more space (25.7%) in the speech by the awardees. Surprisingly, the *Call-to-action move* which was least frequent, had higher textual space compared to the *Greeting* (1.9%), *Blessing* (4.9%), and *Dedicating* (8.2%) moves. The researcher accounts for this finding by stipulating that the awardees used the space to advocate for togetherness and motivate others in the music industry. Given these purposes, many words would be used compared to greeting others, blessing them, or dedicating the award to them. In sum, given the communicative purpose of the acknowledgement speech at the VGMA event, the *Thanking move* is the most important aspect of the speech. The next portion of this paper presents the analysis of the lexicogrammatical features in the AASs.

CONCLUSIONS AND SUGGESTIONS

This study set out to conduct a genre analysis of Award Acceptance Speeches (AASs) by awardees of the Vodafone Ghana Music Awards (VGMAs) in Ghana. The study was guided by one main objective, which further informed the theoretical focus and methodological processes. From the analysis, the study identified and labeled six moves in the data. Of the six moves, the *Thanking move* was the most frequent, achieving obligatory status (100%). Additionally, it was rather interesting that the *Thanking move* also had the maximum textual space in the analyzed data. While an eight-move sequence was identified in the analysis, the four-move pattern occurred the most, with a 35% occurrence. The *Thanking move* was dominant in such sequencing as well.

Following these findings, the study offers implications for practice and further research. First, while studies have dominated ESP research on acknowledgement in academic discourses, this study can be replicated in different geographical contexts to foreground the findings. Additionally, there is a need to explore and compare acceptance speeches from different cultural and linguistic backgrounds to identify similarities, differences, and the impact of socio-cultural factors on the genre conventions and linguistic choices employed. This cross-

cultural analysis can provide insights into the universality and cultural specificity of acceptance speeches, contributing to the field of genre studies and expanding our knowledge of communication patterns and discursive practices across diverse cultural contexts. Finally, in practice, although there are variations among musicians in their performances, the organizing body of such events could provide a flexible outline for such events. This could complement their style of accepting such awards.

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