EXPLORING THE RECOGNITION OF MUSIC AS A TOOL FOR
DEVELOPMENT: THE CASE OF NAIROBI COUNTY

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SUMMER 2018
DECLARATION

I hereby declare that this thesis is my original work and that it has neither in full nor in part been submitted to any institution other than United States International University-Africa. All referenced sourced are dully acknowledged.

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Deputy Vice Chancellor, Academic Affairs
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ABSTRACT

Development as a discourse for a long time missed to be an inclusive concept based on the focus on economic development as the measures of progress and success (Fukuyama, 2010). However, in the 21st century, the arts and culture have become a key component in the development puzzle because of their contribution to the creative economy (UNCTAD & UNDP, 2008). The creative economy has become a very key transformative force in how the world runs today and its potential for development is vast (UNESCO, 2013). This is because the creative economy has the potential to generate income generating activities while promoting social inclusion, cultural diversity and human development (UNESCO, 2008).

The influence of music therefore has grown over the years and it has become a big booming industry with billions of dollars of revenue which contribute to economies across the world (Dankoff, 2011). In Africa however, the low records of music as a driver of economic growth are so because music is still highly viewed as a social utility rather than a commodity that can be traded in the market to make contributions to economies (Kabanda, 2014). Nairobi County which has a high rate of unemployment could tap into music to improve livelihoods of the people as a source of income, especially the young unemployed.
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<td>AAAA</td>
<td>Addis Ababa Action Agenda</td>
</tr>
<tr>
<td>AfDB</td>
<td>African Development Bank</td>
</tr>
<tr>
<td>DJ</td>
<td>Disk Jokey</td>
</tr>
<tr>
<td>FFD</td>
<td>Financing For Development</td>
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<tr>
<td>GDP</td>
<td>Gross Domestic Product</td>
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<td>GNP</td>
<td>Gross National Product</td>
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<td>GNI</td>
<td>Gross National Input</td>
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<td>HD</td>
<td>Human Development</td>
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<td>HDI</td>
<td>Human Development Index</td>
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<td>HDR</td>
<td>Human Development Report</td>
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<tr>
<td>ICT</td>
<td>Information and Communications Technology</td>
</tr>
<tr>
<td>IGCSE</td>
<td>International General Certificate of Secondary Education</td>
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<td>IOs</td>
<td>International Organizations</td>
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<td>LICs</td>
<td>Low Income Countries</td>
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<td>MDGs</td>
<td>Millennium Development Goals</td>
</tr>
<tr>
<td>ODI</td>
<td>Official Development Initiative</td>
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<tr>
<td>OECD</td>
<td>Organization for Economic Cooperation and Development</td>
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**OXFAM**  Oxford Committee for Famine Relief

**SDGs**  Sustainable Development Goals

**UNCTAD**  United Nations Conference on Trade and Development

**UK**  United Kingdom

**UN**  United Nations

**UNESCO**  United Nations Educational, Scientific and Cultural Organization

**UNICEF**  United Nations Children’s Fund

**WB**  World Bank

**WBG**  World Bank Group

**WHO**  World Health Organization
CHAPTER ONE

1.0 INTRODUCTION

Development can be defined in a number of ways because it is an elusive concept. One narrow way of defining development is the systematic use of scientific and technical knowledge to meet certain requirements (Business Dictionary, 2018). During the era of the *homo sapiens* where humans were believed to be hunters and gatherers, human beings were seen to advance from the Old Stone Age where they made tools and with time they started experimenting with agriculture (Stearns, Schwartz, Adas, & Gilbert, 2017). This was development because they possessed tools which made it possible for them to meet their requirements which included clothing and better shelter which they did not have before. They were also able to enhance their economic activities to agriculture which enabled them to provide food for themselves for survival (Harari, 2014).

Development can therefore be seen all through human existence but before the concept gained prominence in the twentieth century, this process of advancement was known as social evolution or modernization. Modernization is the transition from agrarian societies to industrial societies (Huntington, 1971). The world’s oldest civilizations; the Ancient Egyptian civilization, the Mesopotamian civilization, the Persian civilization, the Chinese civilization as well as the Ancient Greek civilization depict this modernization (Leakey, 2003).

Nyerere (1990) defined development as a process which enables human beings realise their potential, build their self-confidence, and enables them lead lives of dignity and fulfilment (Rist, 2001, p. 8). Development can also be said to be the collective process of expanding the freedoms that people enjoy in life (Sen, 1999, p.3). Carr-Saunders(1954, p. 2) notes that civilization was a term used in contrast to barbarism to show a distinction in the mode of living. With improved modes of living eventually cities and kingdoms came
up (Jarus, 2017). Cities then emerged, some as centres of trade (Yu, 2000, p. 30). Every civilization had certain characteristics that led to the formation of the cities and kingdoms (Breuilly, 2017, p.15). First, there was a rise of population centres which was characterised by new architecture and artistic styles (Margery, 1993). Then there was a territory where labour was divided (Wei, 2011).

Social evolution or better yet modernization then became a concern for states over time. Social evolution is defined as the capacity of a society to meet the basic human needs of each individual within the community (Social Progress Imperative, 2018). Over the years economic agendas have shaped the terms of measure for development (Eposito, Atulkhov, & Shulgin, 2017). This progress has been measured by economic terms based on the real Gross Domestic Product (GDP) per capita as the primary measure of well-being (Eposito, Atulkhov, & Shulgin, 2017). However Porter (2018) notes that the GDP alone should not be the sole determinant of social progress according to the recent Social Progress Index of 2015.

In the late 1980s, 1990s when development as a concept gained footing, other key aspects such as the role of the individual in the development cycle became an argument for further discussion and scrutiny. The term Human Development (HD) was then coined and the United Nations Development Program (UNDP) in 1990 released their first Human Development Report (HDR). Human Development then became an important concept in International Relations with a focus on the individual.

After Human Development gained prominence, issues such as the Arts and culture also began to gain attention and their connection to the economy began to gain scope. The arts and culture have become a distinct feature in setting the development agenda in the 21st century. However, even in civilisation, creativity and culture were still very important concepts in the daily lives of the people (UNDP & UNCTAD, 2008). Arts and culture are
clustered into what is known as the creative economy (UNCTAD & UNDP, 2008). This creative economy is currently among the most dynamic sectors in world trade because whether a society is rich or poor, there is always an amount of creativity (UNCTAD & UNDP, 2008). It refers to the interconnection between culture, economics and technology.

The creative economy is an important part of global trade in the global village. The global market for traded creative goods and services in 2012 came to about $547 billion (UNCTAD, 2013). Between 2003 and 2012, annually the growth rate was at 8.6 per cent showing the resilience of the sector even after the world economy was experiencing major challenges and was unstable (UNCTAD, 2013). The creative economy utilizes creativity and technology encompassing culture and innovation in order to accelerate sustainable growth of economies (UNCTAD, 2013). Sectors within the creative economy include the arts and crafts, books, films, paintings, festivals, songs, designs, digital animation and video games (UNCTAD, 2008, p.14).

This chapter aims to give a detailed background of the study. The researcher will then state the problem being researched on and a justification as to why the research should be carried out. The objectives and research questions will be stated and the significance and scope of the study identified.

Development in this thesis refers to what Nyerere (1990) defined as a process which enables human beings realise their potential, build their self-confidence, and enables them lead lives of dignity and fulfilment (Rist, 2001, p. 8). The title refers to recognition of music as a tool for development by the state as well as well as the public, foreign entities such as embassies as well as other private entities that have long engaged in promoting music initiatives.
1.1 Background of the study

Development as a discourse for a long time missed to be an inclusive concept based on the focus on economic development as the measures of progress and achievements (Alkire, 2002). Prioritizing the economic nature of development assumes that economic factors are equally important everywhere which Dankoff (2011) argues is not the case. He argues that it overshadows a wide range of priorities and lived experiences of diverse individuals (Dankoff, 2011). Aristotle’s ethics, for example, is devoted to identifying the conditions needed to achieve eudemonia, commonly understood as the best life as noted by Bostock (2000).

Development ideally is an improvement for the better as well as continuity, better yet known as sustainability (Slim, 1995). As a discourse therefore, development has broadened in scope over time and this means that in order for countries to develop, different micro and macro strategies are needed that cut across individuals, communities and states (National Arts Policy Roundtable, 2009). Arts and culture have become a key component in the development puzzle because of their contribution to the creative economy (UNDP & UNCTAD, 2008). At the heart of the individual and the state lies the creative economy (UNCTAD, 2013). The term creative economy was popularised by a British writer and media manager in 2001 John Howkins as noted by (Kabanda, 2014).

The creative economy, used interchangeably with creative industries is the input of creativity intellectually for creation, production and distribution of goods and services (UNESCO, 2008). The creative economy entails a shift from the normal conventional models towards a more encompassed model that connects the economy, technology and culture and focuses on delivery of services as well as creative content (UNESCO, 2008).

The creative economy has become a very key transformative force in how the world runs today and its potential for development is vast (UNESCO, 2013). Resources are now
being channelled to the creative resources in culture-based industries which are growing immensely (UNESCO, 2013). This is because the creative economy has the potential to generate income generating activities which impact individual and the economy while promoting social inclusion and cultural diversity at the same time (UNESCO, 2008). The creative industries account for 3.4 % of total world trade, with exports reaching $424.4 billion in 2005 and an average annual growth rate of 8.7 % during 2000-2005 (UNESCO, 2008). The creative economy encompasses the arts and culture (UNDP & UNCTAD, 2008). Under the arts we have performing arts and visual arts (Kabanda, 2014). Performing arts are then further subdivided into theatre, music and dance (Kabanda, 2014).

This thesis focuses on music as an art. The influence of music has grown over the years and it has become a big booming industry with billions of dollars of revenue which contribute to economies (IFPI, 2015).

The global recorded music market grew by 5.9%, in 2016 breaking records of the fastest rate of growth since 1997 (IFPI, 2017). Therefore, exploring music in every way from its contribution to its protection in the digital market place is of essence in the 21st century. Creative industries have turned out to be the most dynamic sectors in world trade (UNDP & UNCTAD, 2008).

Music is important to the individual because it is a source of income for many people who have the talent and gifting in music (Ambert, 2003). This includes the musician, the music producers, music managers, disc jockeys (Djs’) as well as corporates and other individuals who tap into this talent to make profits. Furthermore, music is a resource belonging to individuals or groups who wish to be, act, or express themselves in a certain way (Lindgren, Bergman, & Saether, 2016). It encourages social cohesion among people
while offering a wide range of opportunities for individuals to experience a sense of agency and participate in social activities together (DeNora, 2000).

Moreover, in the 21st century, a country’s brand is directly linked to the political, economic and cultural aspects as noted by Kabanda (2014). Therefore, when it comes to national branding, music then plays a very important role. Music and tourism are categorised under the Mode II (consumption abroad) in the GATS (WTO, 2016). The Mode II consumption refers to the services supplied in the territory of one WTO Member to the service consumer of any other Member (WTO, 2016). These services are offered through tourists, students, or patients who travel to other Member states to consume the respective services (WTO, 2016). Therefore, music for instance can make individuals travel from their country to enjoy a concert in another member state. Music is also recognized as very key for cognitive development hence why it is embedded in school curriculums in various schools across the world (Abril, 2006). These are among a vast array of reasons are why music is so important.

1.2 Problem statement

Countries for a long time have created policies and programs to create employment opportunities at the small, medium and micro levels in various sectors. However, this support has been directed to the major sectors of the economy such as technology, science as well as agriculture whereas the economic potential of artistic talents has not been tapped into (Ambert, 2003). The arts and cultural sector is rarely treated as an economic pillar on its own and this leads to a limited role to the overall economy (Ambert, 2003).

This is especially so in Africa. The continent has not had significant growth in the industry because music is still highly viewed as a social utility rather than a commodity that can be traded in the market to make contributions to economies (Kabanda, 2014). As a social utility, music has gained attention in areas ranging from education, mental health,
cognitive development, cultural diplomacy, national identity and social inclusion. However, as a tool for development, it has not been fully explored. Kabanda (2014) points out that there is minimal data and literature on performing arts in general because they are viewed as immaterial services in the African continent.

Africa as a continent therefore still has the highest number of unemployed youths and this number is growing annually especially with the current global economic recession (World Bank, 2011). The young people in Africa make up 37% of the working-age population in Africa, but 60% of that portion are unemployed (World Bank, 2011). Therefore, the continent needs to explore options in order to curb this problem.

Kenya is not any different. The Ministry of sports, arts and culture in Kenya received 8.6 billion Kenyan shillings for the year 2016/2017 whereas other Ministries such as the State department of infrastructure and Information and Communications Technology (ICT) received 202 billion Kenyan shillings (Treasury, 2016). The recognition of music as a development tool is not yet as popular as it should be for an industry that exhibits potential contribution to the economy (IFPI, 2015). For a country with a capital which exhibits a huge percentage of youth unemployment, the music sector could be a source of employment for many youths (World Bank Group, 2016).

The opportunities therefore are not outpacing the increasing population and the music industry has the potential to bridge this gap as an alternative source of employment for the youth. The problem however is that not much attention is paid to the music industry in Kenya. As it is, potential employers in Nairobi complain that education institutions are not according students the skills they need to enhance their success in employment (World Bank, 2011). This could only mean that most youths remain unemployed because they do not seem to fit the threshold of the employers. These skills however, are not just learnt from the current education system but also from music meaning if it is embedded in
the school curriculum as a compulsory subject, it would make a difference. The employment industry is growing every day and therefore requires all factors to be considered and not just a few.

1.3 Justification

Australia and Asia saw a 45.6% rise in streaming income from music in 2016 (IFPI, 2017). New technology options have been identified to pass on music as a commodity to consumers because the region has realised the importance of music as a primary good (ibid). The Japanese market is the largest in the region and the second largest market globally (IFPI, 2015). It grew by 1.1%, with digital growth of 12.6% (IFPI, 2017). These regions have addressed unemployment with many young people being employed into the industry (IFPI, 2017).

When it comes to Europe, the music industry grew by 4.0% in 2016, a slightly higher rate than the 3.7% growth in 2015 (IFPI, 2017). It remains a highly diverse region, with markets adopting streaming formats at varying rates (IFPI, 2017). When you look at the economic growth trend of these regions, there is an increase in GDP growth meaning the various contributors to the GDP including music count. This growth is remarkable but for it to become sustainable, more must be done to safeguard the value of music and to reward creativity (IFPI, 2017). Exploring the importance of music in all angles will create awareness of the importance of the industry.

A musician is selling music as a commodity for profit for their own survival because they want to improve their lives and that of their loved ones to be able to develop all of their potential (Lebowitz, 2009). They aim to acquire enough income for a decent standard of living which will enable them to keep making their music (Gilbert, 2012). Music being work like any other as portrayed by the 2015 HDR has huge profits for the artist, the producers and the economy (UNDP, 2015a). This is because music itself is a business
industry (IFPI, 2017). Music however, is just not a tool for national branding, community growth, peace awareness campaigns, mental growth or education (Maskus, 2000). It can also be viewed as a tool for enriching individual lives and economies just like any other service industries (Kabanda, 2014).

This lack of focus on the arts could be traced to the driving force of capitalism. Capitalism has been the driver for more innovations, more technology and more scientific discoveries (Bostock, 2000). For example, most countries have focused too much on science and technological innovations in an attempt to achieve sustainable development while neglecting other potential areas that could tap into the contribution of individuals and economy such as the arts and culture (Bass, 2007). Arts and culture have not been fully explored as a development tool (Schlesinger, 2017).

For instance, an invention of a fertilizer that could help eradicate a certain disease from maize crops would largely be commercialized and industrialized to gain maximum profit in a free market. Music on the other hand has been centered on socially constructed views of other professions in the fields of medicine, law, engineering, and accounting as being more profitable (Henry, 2013). Music is not a free commodity as much as it can be accessed and shared easily among individuals in various countries, but the lack of safeguarding measures makes it a challenge for artists and record labels to maximize their profits (UNDP & UNCTAD, 2008). There is lack of an awareness on the huge contribution music has to economies.

This in turn has led to the focus on primary commodities in Africa markets as drivers of growth for the continent’s economy. A huge percentage of these countries export earnings come from primary commodities (Ambert, 2003). The challenge with this is that dependence on primary commodity can cause a country to be much more prone to economic shocks in times of crisis (Collier, 2001). If primary commodities loom very
large in an economy, then, rebel organizations batten onto that as a source of income, and the government has not any alternative to offer, and so you have a very high risk of civil conflict (Collier, 2001).

Music is a commodity that can be traded for business and not just a social utility (Kabanda, 2016). There is an increasingly global marketplace, with access to vast catalogues through varied subscription options cutting through barriers that prevented the business model of ownership becoming established (Global Music Report, 2017).

In Africa the contributions of the music industry to Africa's development extends far beyond the direct contribution that the development of music makes to the living standards and the quality of life of the people (Sen, 2001). African music is growing and African artists are increasingly becoming popular globally (Global Music Report, 2001). This is a window for Africa to tap into the industry and grow its economy in vast ways than ever before. This will not only be a significant revenue earner but it will also provide support to musicians in regards to security and the resourcefulness of their creativity (Sen, 2001).

Furthermore, Africa has to be seen to be succeeding in activities that include its young people (Collier, 2001). This is because bright young Africans are currently leaving the continent for other parts of the world (Collier, 2001). Majority of the artists are young people and a vision that will retain bright youth in productive activities within Africa is essential (Collier, 2001). Collier, (2011) further notes that until now, Africa has really not participated in global economic institutions. In order to show how the new international economic architecture is relevant to Africa and that Africa can benefit from being part of it (Kabanda, 2016). The music industry has a potential for that. It has the potential to be a very visual practical image in turning a poor society around (Kabanda, 2014). Several African artists have experienced sales of up to USD 1 million and more
still in the USD 100,000 to USD 200,000 range (Gerald, 2001). However, there is little hard information on the size of the market for African music, either inside or outside Africa because of its undermined relevance as a tool for development.

Indeed music may not matter if we only look at it as a universal phenomenon that is found everywhere and is enjoyed by all (Botestein, 2004). But as a source of livelihood for individuals, music has expanded their capabilities (Sen & Kornai, 1981). Furthermore, ‘The contributions of music to development in Africa goes beyond the direct contribution music makes to the living standards and quality of life of the people’ (Sen, 2001, p. 1).

**1.4 Objectives of the study**

1) To find out the perceptions and attitudes towards music as a development tool in Nairobi County.

2) To find out whether music initiatives are being explored to enhance development in Nairobi County.

3) To find out whether these music initiatives are actually making a difference in regards to development.

**1.5 Research questions**

1) What are the perceptions and attitudes towards music as a development tool in Nairobi County?

2) Are music initiatives being explored to enhance development in Nairobi County?

3) Are these music initiatives actually making a difference in regards to development?
1.6 Significance of the study

The study on exploring the recognition of music as a development tool will contribute to the literature by various scholars on the importance of arts and culture in development. Music as a discipline has often been studied as a social utility but this research intends to point out the growing change and attitudes towards music initiatives and their connection with the local economy.

The research will also provide data to the Ministry of Sports, Arts and Culture and give more reasons why the government needs to look into music as a tool for development. Furthermore, the research will serve to encourage organizations in the corporate and non-governmental sector as well as development agencies and inter-governmental organizations to further continue supporting music initiatives because of their contributions to development.

1.7 Scope of the study

Music has been chosen as the subject of study because of the largely growing contribution of the music industry in the 21st century. Music is increasingly becoming interwoven with our day to day activities and is slowly being recognized as a driver of meaningful development in the global village of the 21st century (Kabanda, 2014). Music is one of the most potent forces shaping culture, entertainment and technology in the world today (Digital Music Report, 2014).

There is a growing live music scene across the African region, particularly in the major cities, supported by a growing audience, and this is offering more opportunities for musicians to play and for economies to grow. As a source of revenue, globally it has increased by 5.9 % (Digital Music Report, 2017). Across the region there is a great pool of musical talent that could be tapped into as a driver of meaningful economic growth.
Kenya has been selected as the country of study because it is an economic and creative economy hub of East Africa. It is also a hub of continent wide significance, offering strong competition and collaboration potential with various countries (British Council, 2013). The country has attracted various brands including IBM, Google and Microsoft because it has the universities, infrastructure and dynamism that make it a natural leader in the region. Moreover, Kenya alongside Nigeria and South Africa has grown in leaps and bounds over the last two decades as artists have risen from relative international obscurity to global recognition (Sow, 2016).

Furthermore, Nairobi as a county has sprung as a hub and network over time. It houses the only Arts Go-down in Africa and houses the Pawa 254 which is a creativity center for young people based in Nairobi (British Council, 2013).

Most importantly, the researcher has selected Nairobi due to the high unemployment rate as per the Kenya National Bureau of Statistics 2016. According to their report after conducting a survey, it was noted that seven million Kenyans are unemployed (KNBS, 2016). Out of these, 1.4 million have been looking for work without success. The rest have given up on job hunting, with some opting to go back for further studies in graduate programs.

Furthermore, the researcher picked Nairobi because Nairobi County has the largest number of the middle class population who are most likely to appreciate the arts or take their children to schools which teach art such as the IGCSE British curriculum. One of our most consistent findings through this kind of research is that while people at all income levels place an equally high value on the arts, those in lower income brackets are significantly less able to participate because they have much more to deal with (Opdycke, 2005).
The researcher will identify the contribution made to the economy by interviewing various music labels and producers within Kenya to investigate whether music actually makes a meaningful contribution towards the economy. This paper will particularly focus on music as a major source of income to the individual who later contributes economically to the county.

The researcher is focusing on music as a source of income because income is a very important aspect in development. Countries that have high income gaps most often than not have challenges in regards to developing the economy because the normal citizen could be struggling with some earning even less than a dollar per day.

1.8 Summary

Over the years countries have created policies and programs to help create employment opportunities at the small, medium and micro levels in various sectors. However, this support has been directed to the major sectors of the economy whereas the economic potential of artistic talents remains untapped (Ambert, 2003).

The contributions made by music all over the world in terms of raising the GDPs of countries that actually value music could be a point of learning for Africa. A musician is selling music as a commodity for profit for their own survival because they want to improve their lives and that of their loved ones to be able to develop all of their potential (Lebowitz, 2009).

In Africa the contributions of the music industry to Africa's development extends far beyond the direct contribution that the development of music makes to the living standards and the quality of life of the people (Sen, 2001). Due to this and much more, Africa has to be seen to be succeeding in activities that include its young people (Collier, 2001). This is because bright young Africans are currently leaving the continent for other
parts of the world to look for employment (Collier, 2001). Majority of the artists are young people and a vision that will retain bright youth in productive activities within Africa is essential (Collier, 2001).
CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

In this chapter, the researcher offers to give various arguments by various scholars the topic of research. The research explores the connection between music and development and whether music has any contributions to development. Development in this thesis refers to what Nyerere (1990) defined as a process which enables human beings realise their potential, build their self-confidence, and enables them lead lives of dignity and fulfilment (Rist, 2001, p. 8). Focus will be on music as a source of income for individuals in the music industry.

This chapter therefore gives literature review on the Arts and culture generally, the importance of music, the issue of unemployment in Nairobi County and the country at large, as well as the objectives of the study. The researcher will first give a theoretical framework which will better elaborate the study.

The study employs three theories to complement each other. Social constructivism as an approach will explain why some attitudes and preferences towards music are so and have continued to be so over the years. The capability approach as well as the distributive theory on the other hand put an emphasis to all stakeholders, readers of this thesis and parties involved as to why is it important to look at music in an economic context and make the connection between music, the individual and the economy. The three theories and approaches therefore complement each other. The three theories are important in reinforcing each other because they mention the importance to the individual as well as to the state.
2.2 Theoretical framework

2.2.1 Social constructivism

Constructivism as an approach extends from the works written right from the twentieth-century at the Frankfurt School. Later there were contributions from the works of Peter Berger and Thomas Luckmann in 1967 who refined the idea (Kegley & Raymond, 2010). Giddens (2007) then added his contributions in relation to the connection between social structure and agency.

Social constructivism is not a theory but an approach towards explaining certain reactions, attitudes and preferences in international relations. Social constructivism is a focus on human awareness and its place in how the world runs its affairs (Jackson & Sorensen, 2010). Constructivists argue that important aspects of international relations are not in material forms but more of social aspects (Jackson & Sorensen, 2010).

Constructivism is built on a set of ideas and thoughts that have been constructed over periods of time to become what we know now. Once the thoughts become acknowledged in the international system change, then the international system also tends to change because the system itself consists of these very thoughts and ideas that shape it. Wendt clearly illustrates this in his constructivist phrase that denotes that anarchy is what states make of it (Wendt, 1992, as cited by Kegley & Raymond, 2010).

Immanuel Kant is also one of the forerunners of social constructivism as noted by Hacking (1999, p. 41). Kant argues that we can obtain knowledge of the world but it will never be objective because the knowledge we will get in one way or another gets filtered through human conscience (Kant 2000, as cited by Hacking, 1999). Marx Weber in his works also emphasizes that in the social world where humans interact, human beings rely
on the understanding of each other’s actions and assigning meanings to them (Weber, n.d., as cited by Morrison, 1995).

The social world is generally made of human thoughts and belief systems, ideas and concepts as well as various expression languages (Jackson & Sorensen, 2010). For ideas to matter, they must be shared among a group of people who understand them and what they mean to them (Tannewald & Wohlforth, 2005). Norms according to Kegley & Raymond (2010) may define what counts as a certain activity or may constrain a certain actor from behaving in a particular way which is not acknowledged as right. The important thing in international relations, however, is the game of power around actors’ abilities to persuade others to their ideas according to constructivism and its proponents (Kegley & Raymond, 2010)

Social constructivism therefore emphasizes that musicians exist in a sociocultural environment that dictates the music industry and how it runs. As individuals, music may mean something to them but as active members of the society, they may have to deal with the misconceptions and attitudes that have been set by the society. This is because what we make sense of music for instance depends on where and when, such as what social context music is made.

Music has often viewed as a lesser career option as compared to science options such as medicine and engineering. This in turn explains why over the years, globally, regionally and even locally in Kenya, as a teenager wanting to pursue music as a career is often faced with so much skepticism because parents tend to want their child to pursue careers that they think will be more marketable. This however is not to mean that music is less important but it is just the way attitudes have been formed around it socially.

The low value of music is due to social construction especially in the capitalistic systems of perceptions, beliefs and practices in which culture is not appreciated in material terms.
Capitalism has been the driver for more innovations, more technology and more scientific discoveries across countries. Science and technological investments among countries have increased making it a profit opportunity most sorted after. This is because it is viewed that the field has commodities to offer which can be traded in a free market.

Supporters of this school of thought such as Walton, (2010) note that capitalism is the only economic system that has delivered sustainable growth at least. However, it can be questioned whether the system has sustained sustainable growth over time for various countries across the globe. This reinforces the place of capitalism in development but poses a challenge to culture and the arts.

One of the limitations of constructivism however is the over-emphasis on the role of social structures at the expense of agents whose practices help create these very structures (Kegley & Raymond, 2010). Music is an important tool for development as much as there is a constructed attitude that music is a social utility that cannot be accounted for on its own.

2.2.2 Capability approach

The capability approach is the anchor of human development and it is an approach used to represent various different functions (Conradie & Robeyns, 2013). In 1978, Amartya Sen first made mention of the approach in an article titled “Ethical Issues in Income Distribution: National and International” (Sen & Kornai, 1981). He further proposed the idea during a lecture that he gave titled “Equality of What?” (Sen, 1979) after which he refined the arguments around it and made it a theoretical framework in explaining human development.

His argument, which was later refined by contributions from Nussubam (2003) was that primary goods are only means to achieving well-being and not necessarily the end
individuals are seeking, and that different human beings will obtain different levels of well-being when they are given the same level of primary goods. Martins (2012) added that inequalities result from the diversity between human beings in the equality of primary goods. Therefore, every source of income including music should be supported in order to enable artists acquire primary goods which will enable them reach the end they are seeking.

Sen argues that human well-being should be assessed in terms of human actions, where a human functioning is what a given human being is or does (Martins, 2012). The ideas surrounding human change have been adopted from Aristotle, by Nussbaum (1992), and acknowledged by Sen (1999). Furthermore, the capability approach provides a multifaceted perspective on human well-being (Anand, Hunter, Carter, Dowding, Guala, & Hees, 2009).

Sen (1999) argues that equality should be assessed taking into account the potential to achieve change. Thus, capabilities refer to what a human being can be or do. Music has helped individuals earn a living hence eradicating poverty by raising the standard of living (Sen, 2001). When the standard of living has been raised, the individual will be able to have access to food, clothing, health facilities as well as education which is what the SDGs advocate for in addressing development.

This theory criticizes what Rawls terms as the theory of justice, which asserts that ‘primary goods are very key in determining a rational plan of life following full deliberative rationality, that is, with careful consideration of the relevant facts and after a careful consideration of the consequences’ (Rawls, 1999, pp. 359, 380).

Therefore, music can be argued to create potential change as a tool for development by contributing income for individuals. This is because music enables individuals to explore different financial outcomes which then enable them to acquire primary goods which are
means to the well-being that individuals seek. Music also enriches the lives of individuals and therefore it is a human action that enriches general well-being.

Indeed music may not matter if we only look at it as a universal phenomenon that is found everywhere and is enjoyed by all (Botstein, 2004). But as a source of livelihood for individuals, music has expanded their capabilities. Music is as important any other work as emphasized by the 2015 Human development report (UNDP, 2015).

Music is a commodity that the world consumes knowingly or unknowingly. Music in itself is one of the things that connect the world just like football. A group of friends from various countries watching a football match seem to be in sync and for a moment they forget their language barriers, racial differences as well as their cultural differences. The same applies to music.

We enjoy music from different geographical zones and even when we do not know what the lyrics mean we still find ourselves humming to the tune and dancing to the beat. It is almost an instant reaction such that we follow through even sub-consciously. Annan (2004) in fact, importantly notes how many of us take music for granted just as we do the soundtrack of a film which we often hear without listening to it and we enjoy the film without realising how the music conditions our reactions. This is indeed true and the power of music on any individual cannot be downplayed.

The capability approach therefore asserts that equality should be assessed taking into account the potential to achieve change such as the ability to provide incomes. If music is all around us then the makers of this music should be able to benefit from the production of music just like any other commodity.
2.2.3 Distributive justice theory

Distributive theory was proposed by John Rawls in 1971 and later built upon by the works of Jeremy Betham, Henry Sidgwick, J. S. Mill, Richard B. Brandt. R. M. Hare, John Harasanyi and J. J. Smart. Rawls is referred to as the most important philosopher of the 20th century. The theory asserts that equal work should provide individuals with equal outcome in terms of the goods they acquire or the ability to acquire those goods (Anerson, 1989).

In this particular instance, music is work like any other according to the definition of work from the 2015 Human Development Report, hence just like any other work it should provide musicians with basics to achieve an outcome just like any other work. These basics according to Finnis (2011) include health, and safety, knowledge, religion and spirituality, food, as well as shelter. Distributive justice then becomes absent when equal work does not produce equal outcomes for individuals (Rawls, 2005).

Some of its proponents are equality, fairness and proportionality. Equality does not mean that the members will acquire the same number of goods every other time but it argues that equal work will produce equal amount of goods. For instance, if a farmer earns an income that enables them access health care and raise their standards of living, then a musician should also be able to earn an income that can also enable him or her access health care and improve their standard of living. It establishes a common floor and not necessarily a common ceiling.

Secondly, it emphasizes the attainment of happiness in a society as a whole. When the individual is happy eventually the society becomes happy. Opportunities for everyone are just as equally important as the distribution of economic materials.
John Rawls talks about equality of opportunity. His argument further goes ahead to note that even with formal equality of opportunity, there will remain many factors over which people have no control over yet they affect their economic prospects such as whether one can afford education or healthcare (Rawls, 1999). However, if people are not started off on the same race-line with the same conditions and privileges then the race cannot be fair at all.

Scholars such as Dworkin (1981) (2000) have added more to this responding that choices create our ambitions of individuals to work hard to better themselves (2009), Dworkin (2000) expresses that people should begin with equal resources as much as they might end up with unequal economic benefits as a result of their choices.

Music therefore can be viewed as an individual contribution to human development without necessarily being enshrined in other aspects of development such as tourism. This is because it is work like any other and it should hence provide musicians with basics to achieve an outcome just like any other work. A musician is selling music as a commodity for profit for their own survival because they want to improve their lives and that of their loved ones (Lebowitz, 2009).

The aim is generally to generate reasonable income in order to afford a decent standard of living which will enable them to keep making their music (Gilbert, 2012). Botstein (2004) further notes that there is no evidence that music has encouraged people to become more civil but there is evidence that music has helped individuals earn a living and that living has accorded them dignity and economic security which has enabled them access education, attaining healthcare services as well as raise their standards of living. These are the very measures of the Human Development Index meaning music helps individuals sell their commodities to attain primary goods which enhance their capabilities to achieve human development.
2.3 Empirical review

2.3.1 Arts and culture

Arts and culture are clustered into what is known as the creative economy (UNDP & UNCTAD, 2008). This creative economy, used herein interchangeably with creative industries is among the most dynamic emerging sectors in world trade because creativity is found in all societies whether rich or poor (UNCTAD & UNDP, 2008). It refers to the interconnection between culture, economics and technology (UNCTAD & UNDP, 2008).

Figure 1: Interplay within the creative economy

![Diagram of the creative economy]

Source: KEA European Affairs (2006)

Over the years, there has been a major increase in the exports of creative goods globally as seen in figure 2. Creative goods are goods produced, marketed and distributed as a result of human creativity across various borders (UNCTAD & Government of Zambia, 2010). These include music, radio, photography, commercial art, advertising, cable broadcasting, theatre, computers software and computer games, motion pictures and recording industries, books, newspaper and journal publishing as well as photography (UNCTAD & Government of Zambia, 2010).
In Africa however, the narrative is different. Africa has not fully invested in creative goods as compared to the rest of the world (UNCTAD & Government of Zambia, 2010). As seen in figure 3 and 4, the exports and imports from and into Africa have been very low in comparison to the other continents. Even the cultural sector has recorded low imports and exports suggesting Africa is not tapping into its creative economy at the pace of the rest of the world.

Although the presence of cultural activities are common in almost every society across the world, the development of the culture sector is rarely treated as a serious economic venture and very few practitioners are actually able to make a living from this trade (Carvalho, Nepal, & Jamasb, 2016). There are a few countries where government policies have given systematic and strategic business support to the cultural sectors. The culture sector in most developing and under-developed countries plays a limited role than in industrialized countries where it contributes significantly to the gross national product.
(GNP), indicating the need to promote what might be called “cultural entrepreneurship” among developing country artists (Ambert, 2003).

**Figure 3: Exports of services by continent**

<table>
<thead>
<tr>
<th>Sector</th>
<th>Africa</th>
<th>America</th>
<th>Asia</th>
<th>Australia</th>
<th>Europe</th>
<th>World</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Industries</td>
<td>407</td>
<td>5,526</td>
<td>2,039</td>
<td>356</td>
<td>11,356</td>
<td>19,809</td>
</tr>
<tr>
<td>Cultural Sector</td>
<td>150</td>
<td>1,648</td>
<td>396</td>
<td>111</td>
<td>3,059</td>
<td>5,401</td>
</tr>
</tbody>
</table>

*Source: DCMS Sectors Economic Estimates, August 2016*

**Figure 4: Imports of services by continent; 2014**

<table>
<thead>
<tr>
<th>Sector</th>
<th>Africa</th>
<th>America</th>
<th>Asia</th>
<th>Australia</th>
<th>Europe</th>
<th>World</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Industries</td>
<td>97</td>
<td>2,408</td>
<td>1,032</td>
<td>333</td>
<td>4,821</td>
<td>8,707</td>
</tr>
<tr>
<td>Cultural Sector</td>
<td>37</td>
<td>944</td>
<td>144</td>
<td>218</td>
<td>1,173</td>
<td>2,486</td>
</tr>
</tbody>
</table>

*Source: DCMS Sectors Economic Estimates, August 2016*

In Kenya, the arts and culture have always been embedded in the heritage docket. When this happens, individual aspects such as music, dance, and poetry are all overshadowed. The Ministry of Sports, Arts and Culture has various institutions such as the Kenya Cultural Centre, Kenya Film Classification Board, Kenya Museums, Kenya National Library Services and approximately sports institutions among others (Government of Kenya, 2015).
Culture is important because it aids in viewing the world and the tool by which humans beings shape it (Howson & Dubber, 2014). Private and public agencies are now seeking innovative ways to incorporate the arts and culture to improve and strengthen communities (Guetzkow, 2002). This therefore emphasizes that the arts cannot be neglected in regards to their contribution to any economy (Guetzkow, 2002).

Arts and culture can transform people’s lives in quite achievable ways than most projects by politicians do. Furthermore, the arts attract different audiences to venues and cultural events in various parts of the world hence bringing economic benefits for other businesses in those countries and communities.

The arts are an important advantage to the development of a community (UK Music, 2015). They enhance enriching of local amenities in those areas, and also attract young professionals to an area (UK Music, 2015). Richard Florida, a leading expert on economic competitiveness, and innovation talks about the “Creative Class,” which refers to young and talented individuals who are mobile and can go anywhere that they perceive is vibrant (Florida, 2017). This becomes then very important because attracting and retaining talented young people and companies is now becoming important to states.

The challenge with the arts is that sometimes constraints among the underprivileged in the society is that it gives fewer opportunities for such people to engage with a number of cultural activities (Opdycke, 2015). For instance, parents from the middle class are more likely to take their children to schools with arts and crafts such as the IGCSE British system whereas those from the rural communities may not afford it. Opdycke (2015) notes that art is a luxury which most developing and under-developed countries may not really afford because they have more pressing needs to focus on.

Moreover, Eposito, Atulkhov, & Shulgin (2017) note that from a policy point of view, the issue might be whether the money spent on arts is actually beneficial or would rather
be channelled to other more benefiting programs. They go ahead to point out that the challenge with the arts is the lack of substantial studies that compare the output of the arts in comparison to other industries and programs.

2.3.1.1 Arts for individual development

The arts encourage creativity and actually help individuals make meaning of life as well as deepen their understanding cross-culturally (Sidford, Collaborative, & Rabkin, 2010). Furthermore, it enables the individual have their voices heard and personal agency (Sidford, Collaborative, & Rabkin, 2010). When learning how to make any form of art, an individual develops in all aspects of life from cognitive to social dimensions (Sidford, Collaborative, & Rabkin, 2010). Therefore, the benefits are cumulative. For a majority of people, participating in the arts has changed their lives and made them better in term of their capabilities and the ability to acquire decent living standards (Sidford, Collaborative, & Rabkin, 2010).

Arts and culture also aid the development of social capital which is very important in fostering connections among people (Sidford, Collaborative, & Rabkin, 2010). Not only can that but arts and culture improve the business climate of any region (Sidford, Collaborative & Rabkin, 2010). For individuals, the arts also improve individual health either (Angus 1999; Baklien 2000; Ball and Keating 2002; Bygren, Konlaan and Johansson 1996; Thoits and Hewitt 2001). This could be due in part to its stress relieving capabilities.

Studies show that children who participate in art classes do better in other subjects (Albert 1995; Fiske 1999; Jackson 1979; Remer 1990; Weitz 1996; Winner and Hetland 2000). The basic reason for this may be that children find learning fun and interesting through creativity.
2.3.1.2 Arts for economic development

Economic impacts are hard to downplay because they are perhaps the most widely appreciated benefits of the arts (Costanza, Hart, Posner, & Talberth, 2009). The literature on economic impact studies of the arts have had various contributions over time in the works of Kling, Revier and Sable (2001); Rolph (2001); Sable and Kling (2001); Throsby (2001); Stern and Seifert (2000) among other scholars. It is however very important to note that arts and culture contribute to both the local and regional economies (Sidford, Collaborative, & Rabkin, 2010). They generate jobs for thousands of people and also attract tourists by making certain places more attractive to carry out business ventures (Sidford, Collaborative, & Rabkin, 2010).

The arts attract tourists to a region because tourists visit a community primarily in order to attend an arts event for example or to prolong a trip in order to attend an arts event (Eposito, Atulkhov, & Shulgin, 2017). Most often than not, tourists will spend directly or indirectly towards the event. The amount of money brought into these regions brought in to the community for an arts event will have indirect multiplier effects on the local economy (Anand, Hunter, Carter, Dowding, Guala, & Hees, 2009).

The arts bring focus to businesses in an area (Tridico, 2007). This is especially true for attracting highly skilled workers. The arts also attract investments by improving a community’s image about its people and culture (Tridico, 2007). The challenge with studying the economic value of the arts is the ability to distinguish revenue from locals vs. revenue from tourists (Costanza, Hart, Posner, & Talberth, 2009).

2.3.2 The importance of music

Globally, music has been one of the most important industries in the cultural and creative industries as depicted in figure 5. The sector has contributed billions of dollars and created thousands of jobs. By 2015, the music industry had contributed the highest
number of jobs after the visual arts sector. However, the music industry in comparison to other sectors is still lagging behind in terms of its contribution by revenues which could be from the lack of attention given to the industry.

**Figure 5: Global Cultural and Creative industries by sector**

![Global CCI Contribution by Sector](image)

*Source: Ernst & Young (2015)*

When it comes to the global recorded music industry, the industry has been declining as shown in figure 6. However, the digital platform has been increasing its share in the industry due to the digital age.

**Source: Ernst & Young (2015)**
In Kenya, predictions analyzed by Price Waterhouse Coopers entertainment and Media outlook how that in the near future, Kenya will enjoy strong growth in the music sector. Kenya’s total music industry revenue is projected to rise from $19 million today to $29 million in 2020 in fig 7.

In Kenya, music, along with many other forms of art, is considered as a non-essential expenditure, which means the majority of Kenyans who have little disposable income are unlikely to purchase albums produced by the musicians locally. But this has not stopped many young people from aspiring to make music.

Source: Global Entertainment and Media Outlook 2016–2020, PwC, Ovum
Music is embedded in every culture all around the world. In 2000, the U.S senate increased the awareness of some of the benefits of music and recognized the important role it has both to individuals as well as the economy (Harris, 2001). This is the case in most countries of the West. Music is a compulsory subject primary and secondary levels in these parts of the world.

Just like football, music is a global language that has the capacity to bring people together in any situation for a common goal. Music in the 21st century has become very important in international relations. Decades ago music was equally important but it has taken a different phase all together. Common artists such as Bob Marley are known to have started revolutions while others like Michael Jackson have brought attention to the scenes on charity matters with his all-time hit ‘We are the World’.

Music in itself is one of the things that connect the world just like football. A group of friends from various countries watching a football match seem to be in sync and for a moment they forget their language barriers, racial differences as well as their cultural differences. The same applies to music. We enjoy music from different geographical zones and even when we do not know what the lyrics mean we still find ourselves humming to the tune and dancing to the beat. It is almost an instant reaction such that we follow through even sub-consciously Annan (2004) in fact, clearly illustrates it, “…so much so that I think many of us take it for granted - just as we do the soundtrack of a film which we often hear without listening to it, we enjoy the film without realising how the music conditions our reaction’.

This is indeed true and the power of music on any individual cannot be downplayed. ‘Music gives soul to the universe, wings to the mind and flight to the imagination’ Plato and that is why Annan (2004) says that ‘Music both shapes and reflects societies. Dancers follow its beat; protesters use it to find their voice. It can promote ideals like peace while
at the same time armies for a battle. ‘Music is a powerful medium through which human beings give meaning to life, and for the development of the human mind and heart’ (Dankoff, 2011), and therefore, it is an important aspect of human lives.

The music industry has a potential for the new economic architecture that is relevant to African countries in so many ways considering the continent is becoming a vibrant scene from music. Several African artists have experienced huge sales of close to USD 1 million and more still in the USD 100,000 to USD 200,000 range (Gerald, 2001). However, there is little concrete information on the size the markets for African music.

In Kenya for instance, during the post-election period in 2007, artists came together to produce songs that actually helped in maintaining peace in the country. It is therefore not a question of whether music is important but rather what can be done to tap into the importance of music.

Indeed music may not matter if we only look at it as a universal phenomenon that is found everywhere and is enjoyed by all (Botestein, 2004). As a source of livelihood music has expanded the capabilities of individuals (Botestein, 2004). Furthermore, ‘The contributions of music to development in Africa goes beyond the direct contribution music makes to the living standards and quality of life of the people’ (Sen, 2001, p. 1).

2.3.2.1 Music as work

The challenge with music started way back in history when other professions in fields such as medicine, engineering and law were justified as more suitable career paths by the society (Kuchinke, 2010). The argument has always been that in order to be granted a particular status in terms of professions especially in this globalized era, one has to show commitment to serving the public good (Abbot, 1988; Freidson, 1988).
However, according to the definition of work in the 2015 UNDP report, music is work just like any other and work enhances development. A musician is able to earn money from their music. Work enables people to earn a living in order to better themselves and acquire economic security (UNDP, 2015a). It is critical for equitable economic growth and reduction of poverty (UNDP, 2015b). The report further goes ahead to note that the problem in society is that we fail to recognize work which encompasses many kinds of work that have important human development implications such as creative works like writing or painting (UNDP, 2015a).

Music is work, and work enhances human development and development on a broader scope as it is a source of income and livelihoods which reduces poverty and ensures equitable growth (UNDP, 2015a). These in turn enable access to education, health facilities and raise the standards of living. An individual is then able to broaden their choices and opportunities in life. This kind of work benefits the musician, the producer among others such as art lawyers.

The informal sector has the ability to grow and in turn create employment for quite a number of workers. This perspective was popularized by the International Labor Organization (ILO). In the ILO’s view, the informal sector was considered to offer employment opportunities with little or no requirement for outside capital investments. Music is considered to be part of the informal sector. The report stated:

The informal sector provides income earning opportunities for a large number of people. Though it is often regarded as unproductive and stagnant, we see it as providing a wide range of low-cost, labor-intensive, competitive goods and services. We therefore advocate a positive attitude on the part of government towards the promotion of the informal sector (ILO, 2016).
2.3.2.2 Music for social inclusion

The importance of music in regards to social cohesiveness has been emphasized by various scholars. Social inclusion herein used interchangeably with social cohesiveness is defined as process by which barriers in society are removed by bringing certain groups from the margins of society to fully participate in that society (NESF, 2007). These marginalised are surrounded by poverty (NESF, 2007). Music as an art therefore contributes to social inclusion hence a greater contribution to social capital and social inclusion.

Music offers a wide range of opportunities for individuals to participate in social activities that will bring them together (DeNora, 2000). Therefore it is important for social inclusion in societies. For example, in South Africa, music was a major player in fuelling the movement against apartheid, while in Brazil where the Afro-Reggae is helping young people to emerge from a culture of drugs and violence among other examples (Social Progress Imperative, 2018).

Jeannotte (2003) argues that social inclusion is what makes a social systems stand the test of time because it is a very important source of social capital. Social capital can be defined in a number of ways but the most popular definition is that by Putnam (2001:19): ‘social networks and the norms of reciprocity and trustworthiness that arise from them’.

Music is a source of social capital because it:

- Creates an avenue for people to come together to be engaged constructively in social activity (Eric Clarke, N.Y).
- Enhances trust among individuals (Kabanda, 2014)
- Provides a learning experience for the organizations involved (Guetzkow, 2002).
- Provides an opportunity for civic engagement which encourages action collectively
• Provides an experience for participants to learn technical and interpersonal skills (Guetzkow, 2002)

• Music festivals and other art related events are a source of pride for the residents who may directly participate or indirectly thereby increasing their sense of connection to that community or region.

Music therefore is meaningful socially as Stokes (1997) suggests, largely because it provides means by which people recognize places and identities. However, his argument on people being aware of the boundaries which separate them through music is quite debatable because as Annan (2004) notes, ‘In a world of diversity where often values clash, music leaps across language barriers and unites people of quite different cultural backgrounds’.

2.3.2.3 Music for national branding and tourism

Nation branding is a concept that was introduced by Simon Anholt in 1996 as noted by Silva, (2015). In the 21st Century, a country’s brand is inter-linked to the political, economic and cultural aspects of the country and its people in more ways than it may appear (Kabanda, 2014). Kabanda (2014) goes further to note that how a country brands itself is very important locally as it is internationally because it drives growth.

According to the WB report of 2011, 1995 to 2013, Africa performed strongly recording at least an average annual GDP growth rate of 4.5%. However, as much as there is progress, inequality still remains a huge challenge (Costanza, Hart, Posner, & Talberth, 2009). When it comes to National branding, many of the African countries suffer the effects of a bad image that ties to poverty, diseases, death, malnutrition, wars among others. No matter what the country does wrong impressions are easier formed and harder to get rid off in the minds of people at any given time.
Music has the power to draw tourists and translate the earnings value to the economy (UK Music, 2015). In countries such as the U.K for instance, the number of music tourists increased from 7.1 million in 2011 to 9.5 million in 2014 (UK Music, 2015). The amount that was spent on concerts and festivals as well as transport and accommodation, food and beverages alone increased from GBP1.5bn in 2011 to GBP 1.9bn in 2014 (UK Music, 2015). For such a country, it shows how music and tourism can be tapped into to earn the economy billions which are injected into the community. Many times African leaders blame the West for eroding African culture but it is unlikely that these African leaders meet to project an African image.

2.3.2.4 Music for cognitive development

Norton, Winner, Cronin, Lee, and Schlaug (2005) investigated how musical training influences brain development in small children between the ages of 5-7. One group of children was comprised of children who were provided with music lessons whereas the other group of children, which was the control group, did not receive any musical training. Norton et al. (2005) looked for differences in brain structure, as revealed by MRI scans, of children in both groups. In addition to investigating overall group differences, Norton et al. (2005) explored specific individual differences. By looking at the brains of the children who had their music training over time they found out there was a huge positive difference in the children (Riforgiate, 2010).

Milovanov, Tervaniemi, and Gustafsson (2004) also conducted a study and found out that there is a connection between music and language skills acquired through music. This then led Milovanov, Tervaniemi, Takio, & Hämäläinen (2007) to believe that musical expertise might possibly affect the dominance of one side of the brain in controlling the musical and linguistic processing in the brain.
While it may be argued that musicians have an advantage over non-musicians in academic achievement, studies have gone ahead to illustrate that indeed they do have an advantage when it comes to long-term verbal memory as explained by Franklin, Moore, Yip, Jonides, Rattray, and Moher (2008).

2.3.2.5 Music for development and social change

The 2014 Millennium Development Goals report for Africa suggests that the continent requires a multidimensional strategy that will enhance the wellbeing of the population (Eposito, Atulkhov, & Shulgin, 2017). Several interventions have to be considered to achieve this for instance through songs (Kaszynska, Crossick, & Patrycja, 2016). Organizations continue to support the production and dissemination of songs to promote social and health issues (Omics International, 2017). Individual musicians over time have also produced songs that target behavioural and social changes (DeNora, 2000).

There is a considerable debate on the influence of music on social change (UNCTAD & UNDP, 2008). Examining why music matters in social life, Turino (2008) posits that music is at the heart of social interaction in many societies. His argument is that creating shared identity out of diversity is key (Turino, 2008).

Botstein (2004) adds that we discover emerging issues such as the effect of HIV within communities. Furthermore, political and social contexts show that music has been used for decades as a way of advancing social causes (Botstein, 2004). This falls within what Perris calls ‘music as propaganda’ (Perris, 1987). Protests songs, religious music and any other songs that promote nationalistic ethos are within the scope of propaganda music (Perris, 1987).

There have been negative and positive aspects of music especially in regards creating negative ethnic sensibilities (Perris, 1987). For example, songs have been composed for and against to enhance political movements for instance during the apartheid, music to
fight social injustices as well as to promote cultural awareness. Music also is one of the most employed strategies by media move people through their emotions (Kabanda, 2016).

2.3.2.6 Music as therapy

The focus on the benefits of music for health purposes is growing (Koen et al 2008; MacDonald et al 2012; MacDonald 2013). It covers the therapeutic aspects of music and how it can be used medically to encourage healing (Clarke, 2014). It has been noted to help manage pain for patients (Edwards 2005; Hanser 2009).

Music has been described as part of health-promoting space in a broader context (DeNora, 2013). Theoretical studies of pain have shifted towards a more dynamical perception of pain that could be aided by music (Hanser, 2014). In part, musical stimuli is believed to create calmness to patients but more interestingly, music has been noted to be a stimulant of oxytocin (Grape, 2002; Hurlemann, et al 2010).

Interdisciplinary studies show that music alongside other contextual factors may lead a person in pain into alternative situations that are happier and pain relieving (Hanser, 2014). ‘Music cannot necessarily address the cause of the pain but it can redirect the sensation of pain by capturing consciousness in ways that recalibrate it’ (DeNora, 2013).

2.3.2.7 Music for peace and reconciliation

Music is now being used to raise funds for victims of terrorists’ attacks such as the Manchester Arena attack that happened not too long ago. Artists have come together to show solidarity for their fellow human beings and this has lessened the after-effects of the devastation. After hurricane Sandy in 2012, artists came together to raise funds to help those who had been affected. The trend continues and continues to be popular.

Indeed Laurence (2007: 33), even while writing of the potential for music in conflict resolution, argues that inculcating peaceful values is one of music’s rarest uses, and that
“of music’s purposes, many and probably most, serve the on-going ends of power relationships one way or another.”

2.3.4 The Unemployment crisis

More graduates are leaving to look for jobs in what seems like a never-ending quest (World Bank, 2011). That has been the case even in the most developed countries of the world as seen in figure 8. The unemployment rate globally keeps growing steadily as pointed out by figure 9.

**Figure 8: Countries with most unemployed graduates**

Source: The statista portal

**Figure 9: Global youth unemployment rate from 2009-2014**

Source: World Bank (2011)
Africa has not been any lucky with dealing with unemployment. With a youth population that is expected to double, to over 830 million, by 2050 in the African continent, the incidence of unemployment among youth in Northern Africa remains elevated at 29.3 per cent in 2016, representing the second highest rate across all regions (UNESCO, 2018).

The unemployment outlook for youth in major countries of the region remains quite mixed. In South Africa, more than half of all active youth are expected to remain unemployed in 2016, representing the highest youth unemployment rate in the region (UNDP, 2016b). Moreover, while the youth labor force participation rate is the highest in Sub-Saharan Africa at 54.2 per cent, the region’s enrolment rates in secondary and tertiary education is the lowest among all regions (ILO, 2016).

Despite being Africa’s most educated generation is emerging over the years, a youth in Africa is twice as likely to be unemployed when he/she becomes an adult (ILO, 2016). Africa has the largest “youth bulge” in the world, and the numbers are expected to grow by close to 42.5 million between 2010 and 2020 (ILO, 2016).

According to a survey by the 2016 Kenya National Bureau of Statistics (KNBS), seven million Kenyans are unemployed. Out of these, 1.4 million have been desperately looking for work. The remaining percentage have given up on job hunting, with some opting to go back for further studies (UNDP, 2016c). With its youth population of nearly 10 million, more than 20 per cent of its overall population, Kenya is currently experiencing the ‘youth bulge’ (defined as a situation when at least 20 per cent of a country’s population is between the age of 15 to 24 (British Council, 2017).

The youth bulge has been proven to be a major asset for national economies, especially when these young people manage to gain economic but it is not the case in Kenya (World Bank, 2011). The large number of young Kenyans should offer potential as a force for a
positive economic future of the country instead of factors such as overpopulation which leads to crime rates increasing (British Council, 2017).

Kenya’s dual economy of both the formal and informal sector provides 83 per cent of all current employment opportunities (Kaane, 2014) The ICT sector is one of the six economic sectors of growth in the government’s Kenya Vision 2030 (along with Energy, Finance, Tourism, Manufacturing, and Micro, Small and Medium Enterprises) but alone it cannot and will not be able to solve the country’s current ‘youth employment challenge’ by itself (Kaane, 2014). Instead, job creation and interventions for such need to be more diverse.

As is the case for many other developing countries in Africa, Kenya’s overall population grew in the second half of the 20th century, and gave Kenya one of the world’s fastest population growth rates between 1970s and 1980s’ (Thuku et al, 2013). By 2030, Kenya will need to solve the issue of a working-age population at approximately 60 per cent (Kaane, 2014).

**Figure 10: Kenya’s unemployment rate from 2007-2017**

![Figure 10: Kenya’s unemployment rate from 2007-2017](source: World Bank 2017)
Two notable interventions were the Sessional Paper No. 2 of 1992 on Small Enterprise and *Jua Kali* Development in Kenya, and Sessional Paper No. 2 of 2005 on Development of Micro and Small Enterprises for Wealth and Employment Creation for Poverty Reduction, which puts emphasis on the micro and small enterprise (MSE) sector (Gitonga, 2008).

### 2.3.5 The connection between development and music

The challenge with music has always been traced in history and especially in regards to the importance given to professions in fields of medicine, law and engineering by society (Kuchinke, 2010). The argument is always that, to be granted a professional status in this globalized era, one has to demonstrate expertise and a commitment to serving the public good (Abbot, 1988; Freidson, 1988).

However, music in itself is one of the things that connect the world just like football. A group of friends from various countries watching a football match seem to be in sync and for a moment they forget their language barriers, racial differences as well as their cultural differences. The same applies to music. We enjoy music from different geographical zones and even when we do not know what the lyrics mean we still find ourselves humming to the tune and dancing to the beat.

Annan (2004) notes that, in a diverse world where often values clash, music cuts across language barriers and unites people of quite different cultural backgrounds. It is almost an instant reaction as Annan (2004) notes, such that we follow through even sub-consciously. Annan (2004) in fact, importantly notes how many of us take music for granted just as we do the soundtrack of a film which we often hear without listening to it and we enjoy the film without realizing how the music conditions our reactions.
Music, according to the definition of work in the 2015 UNDP report, is work just like any other and work enhances Human development. Work enables people to earn a living to better themselves and acquire economic security. It is critical for equitable economic growth and reduction of poverty (UNDP, 2015). The report further goes ahead to note that the problem in society is that we fail to recognize work which encompasses many kinds of work that have important human development implications such as care work, voluntary work and such creative work as writing or painting and we instead, we look at jobs which only provide an income and provide economic security in a capitalistic system (UNDP, 2015).

Music is work, and work enhances human development as it is a source of income and livelihoods which reduces poverty and ensures equitable growth. These in turn enable access to education, health facilities and raise the standards of living. An individual is then able to broaden their choices and opportunities in life. The literature on human development with its emphasis on the multiple dimensions of development, acknowledging that income is an important determinant to achieving human development (Neumayer, 2012).

Human Development is about enhancing freedoms and creating capabilities (Sen, 2006). These capabilities improve living standards; enable individuals to afford medical care, education, food, shelter and clothing all which are important in the life of an individual. If capabilities are to be achieved then all freedoms and not selective freedoms need to be granted. If sciences and innovation, engineering, architecture among others are given much attention as a means to achieving these capabilities the arts and creative industries should receive equal attention and equal investment.

Moreover, the literature on human development is very clear that people must have freedom and choices to fulfill their needs, desires and wants or not. For example,
voluntary fasting is alright, but involuntary hunger due to a lack of access to food should not be okay (Neumayer, 2012).

Creativity is a driving force in the twenty-first century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations. Dankoff (2011) argues that exclusion of music from development literature seems to be done on purpose which should not be the case. Furthermore, if development is to be truly re-conceptualized then lived experiences, including music, should be appreciated for their transformational potential (Dankoff, 2011).

A musician is selling music as a commodity for profit for their own survival because they want to improve their lives and that of their loved ones to be able to develop all of their potential (Lebowitz, 2009). The aim is generally to generate enough income for a decent standard of living which will enable them to keep making their music as Gilbert (2012) notes. Botestein (2004) further notes that there is no evidence that music has encouraged people to become more civil but there is evidence that music has helped individuals earn a living and that living has accorded them dignity and economic security which has enable them access education, attaining healthcare services as well as raise their standards of living. These are the very measures of the Human Development Index meaning music helps individuals sell their commodities to attain primary goods which enhance their capabilities to achieve human development.

Watkin (2005) notes that poverty is a reality to more than 2.5 billion people around the world who live on less that USD 2 a day. 32 of the world’s 38 heavily indebted poor countries are in Africa with half the population of Africa lives on less than USD 1 a day whereas slums on the other hand are home to 72% of urban Africa’s citizens (Watkin, 2005). According to OECD, the average income of the richest 10% of the population is
about nine times that of the poorest 10% across OECD which is up about seven times 25 years ago (OECD, 2018). About two-fifths of the world’s population live on USD 1.90 per day and are in absolute poverty (Torado & Smith, 2015; WB, 2017). Children in India living on less than USD 1.90 still have a 60% chance on being malnourished (World Bank Group, 2017). This is very worrying and has become the global attention both in developed and Low Income Countries (LICS).

Indeed then music may not matter if we only look at it as a universal phenomenon that is found everywhere and is enjoyed by all (Botstein, 2004). But as a source of livelihood for individuals, music has expanded their capabilities. Music is as important as any other work as emphasized by the 2015 Human Development report. Music is a commodity that the world consumes knowingly or unknowingly.

Annan (2004) in fact, importantly notes how many of us take music for granted just as we do the soundtrack of a film which we often hear without listening to it and we enjoy the film without realising how the music conditions our reactions. In the book *The End of Poverty* (2005), Jeffrey Sachs outlines a plan grander than the Millennium Development Goals set by the United Nations. This is because poverty has halted development in so many countries among so many people. Actually, what the people in these countries need is a developmental strategy to lift themselves from the scourge of poverty and in a sustainable manner for it to be effective.

Human development is about enhancing freedoms and creating capabilities as Sen (2006) emphasizes; capabilities to improve living standards, to afford medical care, to afford an education, to afford food, shelter and clothing all which are important in the life of an individual. If capabilities are to be achieved then all freedoms and not selective freedoms need to be granted. If sciences and innovation are given much attention as a means to
achieving these capabilities the arts and creative industries should receive equal attention and equal investment because of their overall contribution to the economy.

The informal economy in Africa contributes 60–80% of employment and 90% of new jobs (UNESCO, 2018). Therefore, it would be correct to state that informal jobs are very key if Africa is to accelerate growth rates in the living standards of its people. Music is therefore an important commodity which when managed and safeguarded well can contribute to Human Development and the greater development of the economy. Therefore, the input towards human development cannot be underestimated.

2.3.4 Music initiatives that support development

There has been a growing interest by national governments as well as intergovernmental and non-governmental organizations in the potential economic value of the music industry as a source of employment (Laing, 2014). Inter-governmental organizations, corporates as well as non-governmental organizations have also recognized the importance of music towards achieving development in communities (Kabanda, 2016). This has therefore created a need for data, that shows the statistical proof of the music industry’s importance and success (UNCTAD, 2013).

The music industry in fact has become part of value addition to other industries such as the tourism sector and the media houses as well as the gaming industries (British Council, 2017). In Africa, culture and the creative economy are seen as separate entities because of lack of infrastructure to support their growth and contribution into the economy (Booth, 2013). East Africa has arguably more to gain from the creative industries and culture if the relevant infrastructure is put in place (British Council, 2017).

Some key global development themes for the creative economy need to connect agendas in arts, creativity and education even in the discussions in conferences and development
strategies by local governments (Fukuyama, 2010). In Kenya for instance, lack of funding for the National Theatre from the government over the years led to its decline as a production powerhouse. This however has begun to change with more support channeled to the theatre. Film making in Kenya was epitomized by the ‘break through’ success of the film *Nairobi Half-life* (British Council, 2017).

The GoDown is space that is used by artists offers a great opportunity to the artisans and musicians (The GoDown Arts centre, 2018). The centre itself has contributed significantly to the growth of various artists who have represented the country beyond its borders.

The Bern Convention protects two moral rights when it comes to creative content; the author’s right of paternity or attribution, and the right to maintaining the integrity of the work (World Intellectual Property Organization, 1979). The Rome Convention also has a provision for economic rights of exploitation to producers of sound recordings to ensure that they also have rights to authorize the production and public performance right (WIPO, 1979). However, the challenge is that it does not make any provision for moral rights for either producers or performers. Moreover under the Rome Convention, performers do not have exploitation rights; they only have rights to prevent certain actions (WIPO, 1979).

The TRIPS agreement of 1994 symbolized the first step in strengthening these rights. The TRIPS agreement was intended to preserve the distinction between copyright and neighboring rights.

**World Bank**

The WB demonstrated its interest in supporting music initiatives in 2011 as a means to achieve its twin goals several years ago (World Bank, 2011). The organization spent
some USD$321,700 to help develop the music industry in Africa (World Bank, 2011). The project was launched in Ghana, Senegal, Mali, Kenya and South Africa (World Bank, 2011). The proceedings from this project were later on documented in the Bank’s Development Economics Research Group on International Trade Report, and in the book, *Poor People’s Knowledge* for future references. The workshops included practical exercises in which musicians engaged to learn the basics of intellectual property rights (World Bank, 2011). This was the first time the World Bank engaged in such project throughout its history.

The problems in Africa most often than not overshadow the reality and progress of Africa diminishing its creative wealth (Anan, 2004). When HIV/AIDS was eminent in Uganda, a Ugandan singer, Philly Lutaaya, took it upon himself to sing messages raising awareness of the disease across the country.

As we try to attack the tyranny of gender bias or reform the judiciary and governance, we should seek ways to use culture to promote social progress (Social Progress Imperative, 2018). As we invite ministers of finance to the World Bank, we should also invite ministers of culture to discuss the promotion of cultural output and innovation in the so-called new economy. By overlooking the cultural wealth of developing countries, we miss the bigger picture. There are no easy answers, but we need to ask how the arts can be a part of sound economic strategies to help diminish the wretchedness that I have seen in places such as my home country. The arts cannot do it alone, but they can be part of the solution. Creativity in places like Africa could play a notable role in reducing extreme poverty and sharing prosperity — only, if we care to actively consider such wealth in our thinking (Wei, 2011).
UNICEF

On the 30 November 2016, the United Nations Children's Fund in Kenya partnered with a Kenyan artist known as ‘King Kaka’ in an effort to target adolescents who are vulnerable and are at risk of HIV infection (UNICEF, 2016). The initiative which was branded as *Tunakula Life Na Adabu* (Live Life, Responsibly and employed music as one of the tools used to reach out to adolescents and young people to create awareness (UNICEF, 2016).

Safaricom Foundation

The Safaricom foundation has partnered with organizations and community groups for years to promote Kenya’s natural heritage in arts, music and culture. The Foundation has donated close to over Kshs.23 million to fund such projects (Safaricom Limited, 2014).

The Foundation also partnered with the National Museums of Kenya and the Kenya Museum Society (Safaricom Limited, 2014). The Auditorium has now grown to become a state-of-the-art multipurpose auditorium that is contributing towards revenue generation (Safaricom Limited, 2014).

The foundation also spear-heads the Safaricom jazz festivals and all the proceeds from the concerts are channelled towards supporting the Ghetto Classics program. The Safaricom International Jazz Festival has raised over KES 37 million from proceeds of the event, funds that are being used to transform the lives of over 1400 young boy and girls through music, education and much more (Safaricom Limited, 2014).

Total Kenya

The Total Kenya is an oil company part of the Total Group which is the fifth largest publicly traded integrated international oil and gas company globally (Total, 2014). The oil company has mainly focused on distribution and marketing of oil products and lubricants through-out history. The company also offers services to commercial, industry,
transport and domestic users locally in Kenya and across the world (Total, 2014). Therefore, it is quite interesting when an oil company decides to invest into the arts and culture.

Total Kenya has provided a platform for Kenyan music for several years. In partnership with the Alliance Française and the French Cultural Centre in Kenya, the company has taken up projects that have helped to identify and support grass-root talent especially in music (Total, 2014). Several artists are beneficiaries of this project and have found themselves on the international scene (Total, 2014). The projects have also promoted peace and cohesion among many communities’ in the country (Total, 2014).

**British Council**

The British Council in Kenya has an arts team that works with the best of British creative talent to create collaborations with artists and cultural institutions around the world (British Council, 2017). In Kenya the focus is on supporting the creative industries through skills development for entrepreneurs and artists (British Council, 2017). East Africa Arts promote new art, sharing of skills as well as creates strong partnerships with the United Kingdom and the whole Eastern Africa region (British Council, 2017).

**War Child**

The organization has been operating in conflict and post-conflict zones offering humanitarian efforts to the victims of the war (War child, 2018). War Child’s mandate is to also have programs that focus on music and its healing power in communities (War Child, 2018). They come up with concerts to raise funds for education initiatives and programming that is critical for all families in these war prone areas.
War Child has been on the forefront of defending every child’s right to learn in conflict prone areas such as Afghanistan, Burundi, Colombia, Democratic Republic of Congo, and Palestine (War child, 2018).

**Musicians without Borders**

Musicians without borders are a global network operating in areas that have been disrupted by war and conflict. The main work of the program is to bring musicians together with civil society organizations to develop projects that can be used in such regions to bring the healing power of music and reconciliation (Musicians without borders, 2018). Music has been used as a tool to mobilize communities for centuries.

**Brass for Africa**

Uganda is one of the poorest countries in Africa with over 1/3 of its population is living below the international poverty line (UNDP, 2016b). As a result of this poverty, more than half of Uganda’s children are either orphans, or are living in households headed by another child.

The Brass for Africa is an organization that was created to incorporate music to empower and transform the lives of more than 1000 extremely disadvantaged children. The organization works with local organizations to provides music education and life skills training to young people from orphanages, slums, and rehabilitation centers (Brass for Africa, 2018)

This has had a huge impact on the community as it has ensured provision for vulnerable children, who have the fewest opportunities in life and stand to benefit most. Many of these children are orphans (many from HIV) and/or street children, and quiet a number are physically disabled (Brass for Africa, 2018). Music education provides them with the chance to learn, build their confidence and excel, but sometimes further emotional
support and practical skills are needed to ensure that participants can fulfill their potential in the long term. A majority of former students have been employed by the organization (Brass for Africa, 2018).

2.4 Gaps to be filled by the study

There is little data that proves the connection between music and development and therefore, this research is an attempt at providing data that shows the link between music and development. This is because development is multi-faceted and development is important.

2.5 Summary

Music is important in advancing development because it makes human lives richer and finer. Music is increasingly becoming recognized as a driver of meaningful development as it has helped individuals earn a living hence eradicating poverty by raising the standard of living (Sen, 2001). When the standard of living has been raised, the individual will be able to have access to food, clothing, health facilities as well as education which is what the SDGs advocate for in addressing development. The informal economy in Africa contributes 60–80% of employment and 90% of new jobs (UNICEF, n.d). Therefore, it would be correct to state that informal jobs are very key if Africa is to accelerate growth rates in the living standards of its people, therefore music is equally important as part of the informal economy.
CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

This chapter will give insight of what approaches the researcher used to conduct the research, the methods used to collect data and why they were the most suitable methods for this particular research. In addressing the research questions mentioned in the first chapter, the researcher employed a mixed method approach of both qualitative and quantitative research.

3.2 Research design

The research took a mixed method approach. Qualitative research focused on non-numerical data in the form of words and descriptions to answer the questions why, how, and in what way through interviews. It was suitable in this research because of the nature of the research questions. The researcher was therefore able to get insight on certain attitudes and thoughts.

The researcher noted that confounding issues arose while using quantitative research design. For instance, the researcher made an assumption that earnings from music are what might have contributed to musicians being able to rise out of poverty. However, other factors such as having part time jobs have also had a role to play in the ability of these musicians to acquire decent standards of living, health and education for themselves or their family members. Therefore, the qualitative method will support the findings to minimize the errors.

Quantitative data on the other hand helped shed more light on how many have certain attitudes and perceptions about certain pointers in regards to music as a tool for development. This will be important in identifying whether such attitudes and thoughts
are responsible for the progress or stagnation in exploring music as a tool for development.

However, to counter these shortcomings, the researcher will then combine both quantitative and qualitative so that one method can address the shortcomings of the other.

### 3.3 Population and sampling design

The researcher collected information from students randomly in order to assess the attitudes and perceptions of the younger generation which will be compared to that of the older generation who are not students and are focusing on careers. The researcher used purposive sampling whereby the participants all have to be engaged in the music industry in one way or another in order to be interviewed. Furthermore, the researcher used snowball sampling to get in touch with music artists, music producers, choir members as well as Disk jockeys (DJs).

### 3.4 Data collection

The researcher created an online survey via a platform known as survey monkey. The link was sent through various social media platforms such as LinkedIn, Facebook, Twitter as well as personal emails. The researcher kept the link active for one month after which the responses collected by then were merged with those of the questionnaires. The survey targeted the general public as well as experts in various fields but not limited to. The sample population was considered because most of the respondents are in various careers which may be useful in understanding how music is understood as a career path.

The sample population is more mature and on certain career paths. The researcher targeted a minimum of 40 people because 40 people were a good number to be able to get a general conclusion of a few attitudes among the people towards music. 42 people responded within the set time frame. This method of data collection was efficient in
collecting a large amount of data from people at a relatively low cost. Moreover, it was easy to collect data all on one platform with no subjectivity.

The researcher further used questionnaires to collect data on the perceptions and attitudes towards music as a development tool. The questionnaires had a combination of both open ended questions and closed ended questions to enable the researcher get more insight and attitudes of the society as well to gauge the number of people who subscribe to a particular school of thought. This enabled the researcher get valuable and unanticipated insights. The questionnaires were administered to 20 students from USIU. This sample population was selected to get an insight on the thoughts, attitudes and perceptions of the younger population in regards to music as a tool for development in comparison to the older generation. The mode of distribution was through physical delivery.

The researcher chose to use questionnaires because they are a relatively simple method of obtaining data, less time is consumed and the researcher will be able to gather data from a widely scattered sample. The questionnaires were short, simple and straight to the point to avoid misinterpretation. Before administering the questionnaires, the researcher conducted a pilot study to ensure the language was easily understandable and that they measure what they are intended to.

The researcher also used interviews to collect data. The researcher conducted face-to-face interviews because interviews are a very good way of accessing people’s perceptions, meanings, and definitions of situations and constructions of reality. Furthermore, this choice of data collection was based on the fact that the researcher intended to collect highly personalized data as well as seek clarifications. The interviews were semi-structured interviews. However, to all the respondents, the semi-structured questions were the same in order to ensure the data was standard for easier analysis.
The researcher used an interview guide. It was detailed and included pre-set questions asked in the same order to different respondents. The interviews were standardized offering respondents a chance to provide their opinions in a similar manner.

### 3.5. Data analysis

The researcher analysed the data qualitatively in order to make sense of vast amounts of information. This included examining the meaningful and symbolic content of the data though deduction in order to pick out the required responses and leave out the rest. The researcher paid attention to the spoken word and consistency and contradictions of views, frequency and intensity of comments.

The researcher also made use of software known as SPSS in order to give meaning to the questionnaires and survey feedbacks.

### 3.6. Ethical issues

Before the research was conducted, the researcher ensured that a certificate of permit was acquired from the National Commission of Science, Technology and Innovation. The research clearance ensured that the research was conducted within the correct specified framework and was granted legitimacy even for publication. Furthermore, the researcher avoided bias by ensuring that the respondents were not necessarily friends or family who are well known to the researcher.

During the data collection period the researcher ensured that she has gained consent from the respondents. The respondents knowingly and voluntarily participated in the research process. The researcher gave information on the benefits of the research to the respondents as well as the purpose of the research. The researcher also maintained anonymity and confidentiality. The subject's identities were not linked with personal responses.
The researcher did not invade the privacy of any groups without their knowledge and without identifying herself. The research addresses a very private topic on issues to do with poverty and income and therefore, the researcher acknowledges that certain people might be vulnerable. Therefore the researcher was clear of the intentions of the research during the research.

Moreover, the researcher ensured that the subjects were protected and that there was no possible harm to both to participants and other people. Human rights, including the right to privacy and autonomy were respected. In the case of children below eighteen years old consent was sought from their teachers.

After the collection of the data the researcher maintained honesty and integrity in the findings. The researcher did not make up any data. Furthermore, researcher took care in carrying out the research to avoid careless mistakes as well as review the work carefully and critically to ensure that the results are credible. Besides that, the researcher intends to share the acquired data and results, along with any new tools that have been developed while publishing the findings. This will help to further knowledge. Finally, the researcher acknowledges all the sources used during the study to avoid passing peoples work as her own.

3.8 Chapter summary

The research used mixed methods but focused more on qualitative approaches due to the nature of the research questions. The exploratory research gave insight into the problem and helped develop ideas. The qualitative data was collected into some form of explanation, understanding or interpretation of the people and situations being investigated.
CHAPTER 4

4.0 DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.1 Introduction

This chapter will relay the findings of the research and present the findings from the data collection process. Findings for each objective of the research will be recorded and analyzed. The purpose of the research was to find out the attitudes and perceptions towards music as a tool for development. Furthermore, the researcher was to identify whether music initiatives are being explored to enhance development. Finally, the researcher was to identify whether these music initiatives are actually making a difference in regards to development; development in this case being a source of income for individuals to be able to access basic primary goods.

During the data collection process, the researcher was lucky because there was an ongoing music summit titled the Ongea East-African music summit in Nairobi which brought together some of the major people who were to be interviewed by the researcher. The researcher therefore, was able to conduct interviews with 1 official from the Permanent Presidential Music Commission (PPMC), 1 from the Safaricom Foundation, 1 Art lawyer, 5 music producers as well as 5 performing artists. The researcher later on interviewed 1 official from the Art of Music foundation, 5 other performing artists. The researcher was not able to interview an official from the ministry of Sports and Culture because she was referred to the PPMC.

The researcher used software known as SPSS to analyze the information that was collected on the field during the research process. With the software, the researcher was able to code the quantitative data collected by the questionnaires and online survey.
4.2 Analysis of the response rate

The researcher administered 23 questionnaires to students studying different courses in USIU and out of the 23 questionnaires, 3 were not collected back. They got lost in the dissemination process. However, the 20 questionnaires came back fully filled. From the online surveys, the researcher picked 42 responses which had been collected within the set period of 1 month. In total, the researcher had 62 respondents.

4.3 Analysis of the background information

Gender of the respondents

The respondents of the questionnaires and online survey were represented by 29 males and 33 female of the sample population.

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
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<th>Valid Percent</th>
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<td>Total</td>
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</tr>
</tbody>
</table>

Age of the respondents

The youngest respondent was 17 years old and the eldest respondent was 61 years old. Majority of the respondents were between the age of 26 years and 35 years of age as seen in figure 12. This was 40.3 % of the total ages represented in the survey and questionnaires combined. The age group that represented the least number of ages was 56-65 years of age.
# Figure 12: Ages of the respondents

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Frequency</th>
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<th>Valid Percent</th>
<th>Cumulative Percent</th>
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</thead>
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<tr>
<td>26-35</td>
<td>25</td>
<td>40.3</td>
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<td>36-45</td>
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<td>11.3</td>
<td>11.3</td>
<td>87.1</td>
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<td>46-55</td>
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<td>8.1</td>
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<td>56-65</td>
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<td>62</td>
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</tbody>
</table>

# Figure 13: Occupation of the respondents

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
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</tr>
<tr>
<td>Administrator</td>
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<td>Architect</td>
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<td>1.6</td>
<td>1.6</td>
<td>9.7</td>
</tr>
<tr>
<td>Artist</td>
<td>3</td>
<td>4.8</td>
<td>4.8</td>
<td>14.5</td>
</tr>
<tr>
<td>Banker</td>
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<td>3.2</td>
<td>3.2</td>
<td>17.7</td>
</tr>
<tr>
<td>Business lady</td>
<td>2</td>
<td>3.2</td>
<td>3.2</td>
<td>21.0</td>
</tr>
<tr>
<td>Business man</td>
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<td>4.8</td>
<td>4.8</td>
<td>25.8</td>
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<tr>
<td>Chef</td>
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<td>3.2</td>
<td>3.2</td>
<td>29.0</td>
</tr>
<tr>
<td>Dietician</td>
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<td>1.6</td>
<td>1.6</td>
<td>30.6</td>
</tr>
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<td>Diplomat</td>
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<td>1.6</td>
<td>1.6</td>
<td>32.3</td>
</tr>
<tr>
<td>Doctor</td>
<td>5</td>
<td>8.1</td>
<td>8.1</td>
<td>40.3</td>
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<tr>
<td>Engineer</td>
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<td>3.2</td>
<td>3.2</td>
<td>43.5</td>
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<tr>
<td>Hotelier</td>
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<tr>
<td>IT technician</td>
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<td>1.6</td>
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<td>46.8</td>
</tr>
<tr>
<td>Land Surveyor</td>
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<td>3.2</td>
<td>3.2</td>
<td>50.0</td>
</tr>
<tr>
<td>Lawyer</td>
<td>4</td>
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<td>56.5</td>
</tr>
<tr>
<td>Nurse</td>
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<td>1.6</td>
<td>1.6</td>
<td>58.1</td>
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<tr>
<td>Realtor</td>
<td>2</td>
<td>3.2</td>
<td>3.2</td>
<td>61.3</td>
</tr>
</tbody>
</table>
4.4 Quantitative analysis

The researcher asked a few questions that targeted personal preferences in music to be able to know how many people are actually interested in music in the first place from the sample population. The researcher also asked questions targeting experiences in music in order to note how many have actually engaged with music, for instance through playing instruments at any given point in time even while still a young child. This will enabled the researcher analyze whether a majority of the sample population have actually interacted with music on such a level.

4.4.1 Interest in music

Frequency of listening to music

When asked about how many hours they spent listening to music in a day, majority of the respondents fell in the category of 1-6 hours a day followed by 7-16 hours a day as shown in figure 14.

Those who fell in the 17-24 hours a day are majorly students as seen in figure 14. This could be because they have more time in their hands making them a bit more flexible to listen to music any time they wish. On the other hand, those that fell in the category of 1-6 hours as well as 7-16 hours were spread out across the other professions.
Figure 14: Number of hours listened to music in a day

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
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<tr>
<td>1-6 hrs</td>
<td>27</td>
<td>43.5</td>
<td>43.5</td>
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<tr>
<td>7-16 hrs</td>
<td>20</td>
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<td>75.8</td>
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<tr>
<td>17-24 hrs</td>
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</tr>
<tr>
<td>Total</td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Figure 15: Occupations versus percentage of hours listened to music

It was also interesting to note, according to figure 15, doctors listened to music most across all the professions. Some of the reasons given by the doctors were that they listened to music for relaxation and entertainment. Furthermore, the researcher noted that the younger generation between 17-25 and 26-35 years of age listened to music more than those in their older years as shown in figure 16.
Music Genres

The researcher also identified the kind of music the respondents listened to as seen in figure 17. Majority of the respondents listen to all genres of music; that being RNB, Blues, Hip Hop, Jazz, classic, rock and reggae, country music while others listened to all genres as long as it was gospel music.

Figure 17: Music genres
Reasons for listening to music

The researcher was keen on finding out why the respondents listen to music and majority of them said they listen to music for entertainment. This response was very important in understanding some of the attitude surrounding music. Quite a number also mentioned that they listen to music to relax as well as to increase their concentration span as depicted in figure 18.

Figure 18: Reasons for listening to music

Experience with musical instruments

The researcher asked the respondents whether they had ever played any musical instrument. It was interesting to note that a majority of them, 56.5% had never played a musical instrument as seen if figure 19. This question was important because most schools that offer music as a subject and has continued to do so over the years have taught students to play at least one musical instrument.
19: Exposure to musical instruments

Have you ever played a music instrument?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
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<tr>
<td>Valid</td>
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<td>27</td>
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<td>43.5</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Interest in pursuing music as a career

When the respondents were asked whether they have ever had any interest in taking music as a career, 69.4 % stated that they were not interested as shown in figure 20. While investigating why they were not interested, the researcher noted that it was because even if they wanted to their parents would not have allowed them. This is because their parents viewed music as a waste of time and something that was engaged in just to pass time and not a career. As they grew up they therefore lost interest in ever pursuing such course because focus was on the science oriented courses.

Figure 20: Interest in pursuing music as a career

Ever thought of taking a career in music?

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
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<td>30.6</td>
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<td></td>
<td>No</td>
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<td>69.4</td>
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<tr>
<td>Total</td>
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<td>62</td>
<td>100.0</td>
<td>100.0</td>
</tr>
</tbody>
</table>

4.4.2 Attitudes surrounding music as an income earner

The researcher was keen to find out the perceptions towards music as a source of income. As seen in figure 21, majority of the respondents agreed music was only a source of
entertainment and not necessarily a source of income. This echoes figure 18 which explains why majority of the people listen to music.

**Figure 21: Music as a source of income**

![Bar chart showing music as a source of income]

**Figure 22: Music as a career compared to other science professions**

A musician should be making much money just like other science oriented professions

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
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<tr>
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<td></td>
<td></td>
<td></td>
</tr>
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<td>16.1</td>
<td>16.1</td>
</tr>
<tr>
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<td>51.6</td>
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<tr>
<td>Total</td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

When asked whether musicians should be making money just like other science oriented professions, majority of the respondents did not seem to agree as seen in figures 22. More than half either disagreed or strongly disagreed.
This then explains why about 40% think that music cannot enable a musician raise their standard of living. However, it is also worth to note that quite a number also think that music can raise the standard of living of artists and hence showing the slow transition in attitudes as seen in the figure below. Therefore, attitudes towards music as an income earner are more towards the negative. In figure 23, the respondents from the younger ages think more positively of music as an income earner. Those between the age it 17-25 as well as 26-35 are the majority with a positive attitudes towards music.

This shows that attitudes towards music as an income earner are changing when you compare the attitudes of the younger generation with the older generation. This shows that there is a place for music in the daily lives of the young up-coming.

**Figure 23: Comparison between attitudes of music as an income earner across age**

A musician should be paid just like any other career

<table>
<thead>
<tr>
<th>Age</th>
<th>17-25</th>
<th>26-35</th>
<th>36-45</th>
<th>46-55</th>
<th>56-65</th>
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<tbody>
<tr>
<td>Strongly Agree</td>
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<td>9</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>22</td>
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<tr>
<td>Agree</td>
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<td>8</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>22</td>
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<tr>
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<td>4</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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<td><strong>25</strong></td>
<td><strong>7</strong></td>
<td><strong>5</strong></td>
<td><strong>3</strong></td>
<td><strong>62</strong></td>
</tr>
</tbody>
</table>
As much as there is a slight change towards the attitudes surrounding music, quite a number are of the opinion that music cannot enable a musician raise their standards of living as seen in figure 24 above. This is due to the perceptions that musicians do not make reasonable income because music in Kenya is not well paying. This is to mean that low income among musicians is partly responsible for the attitudes and perceptions surrounding music. Perhaps if musicians earned enough money to sustain them without a side hustle, more people would appreciate music as a career contrary to the response in figure 24 and 25.

When the researcher did a cross tabulation of the occupations against the support given to musician, it was noted that the younger generation of students was more positive toward music being a career like any other as seen in figure 26. A majority disagreed giving prominence to other professions in comparison to music.
**Figure 25: Support for musicians**

**Music is a career like any other**

<table>
<thead>
<tr>
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<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
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<td></td>
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<td>30.6</td>
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<tr>
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<td>30.6</td>
<td>30.6</td>
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<td>Total</td>
<td>62</td>
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</tbody>
</table>

**Figure 26:**

**I support musicians because they have jobs like any other (Cross-tabulation)**

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
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<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
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<td>1</td>
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<tr>
<td>Business lady</td>
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<td>0</td>
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<td>1</td>
<td>0</td>
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<tr>
<td>Hotellier</td>
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<td>0</td>
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<td>0</td>
<td>1</td>
</tr>
<tr>
<td>IT technician</td>
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<td>0</td>
<td>0</td>
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</tr>
<tr>
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<td>2</td>
</tr>
<tr>
<td>Lawyer</td>
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<td>1</td>
<td>3</td>
<td>0</td>
<td>4</td>
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<tr>
<td>Nurse</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>
The research also pointed out that not quite a number of respondents would attend events to support musicians. Mostly it is because they want their own entertainment but not for the support of the industry. The 50% who agree is majorly comprised of the younger generation of students who seem to appreciate music more than the other age-groups.

**Figure 27: Music events**

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Valid</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly Agree</td>
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<td>11.3</td>
<td>11.3</td>
</tr>
<tr>
<td>Agree</td>
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<td>50.0</td>
<td>50.0</td>
<td>61.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>20</td>
<td>32.3</td>
<td>32.3</td>
<td>93.5</td>
</tr>
<tr>
<td>Strongly Disagree</td>
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<tr>
<td><strong>Total</strong></td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

The researcher also wanted to find out attitudes towards music being embedded in the school curriculum and whether it would be appreciated. The researcher noted that when it came to music being embedded in the school curriculum, over 50% as seen in figure 26a and 26b felt the need to have music in the school curriculum for the children. 55.4% supported the idea of having music in school. This is because music is not necessarily to be pursued as a career but in the lives of young ones it can make a difference as it emerged from the research.
The argument was that the Kenyan 844 school system needs a few fun activities that the children will enjoy so that it is not too technical.

**Figure 28: Embedding music in the school curriculum**

I would not want my child to pursue music because it will not provide a decent income in the current job market

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>8</td>
<td>12.9</td>
<td>12.9</td>
<td>12.9</td>
</tr>
<tr>
<td>Agree</td>
<td>19</td>
<td>30.6</td>
<td>30.6</td>
<td>43.5</td>
</tr>
<tr>
<td>Disagree</td>
<td>25</td>
<td>40.3</td>
<td>40.3</td>
<td>83.9</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>10</td>
<td>16.1</td>
<td>16.1</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 29: Embedding music in the school curriculum**

Music should be scrapped off from schools because it is not that important in future
Looking at the attitudes towards music now, most people had a positive response towards taking music as a career. When the respondents were asked whether they had ever thought of pursuing a career in music as seen in figure 21 a majority responded and said they had never because their parents would not have let them. However, looking at the responses in figure 27, there is a change in attitude. More people feel that if they had the passion they would pursue music as a career. This demonstrated positive change in attitudes

**Figure 30: Music as a career**

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>12</td>
<td>19.4</td>
<td>19.4</td>
<td>19.4</td>
</tr>
<tr>
<td>Agree</td>
<td>21</td>
<td>33.9</td>
<td>33.9</td>
<td>53.2</td>
</tr>
<tr>
<td>Disagree</td>
<td>19</td>
<td>30.6</td>
<td>30.6</td>
<td>83.9</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>10</td>
<td>16.1</td>
<td>16.1</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 31: Music as a career**
4.4.3 Music as a contributor to the economy

The researcher wanted to know what the perceptions were regarding financial security of music as a career in order to analyse whether music can therefore be an important contributor to the economy of the country as a reliable source of GDP.

According to figure 28, it was surprising to note that 66.1% of the respondents actually think music as a career can offer financial security for the artist. This was interesting because from previous figures most respondents felt that music is a lesser career than other careers. However, a majority see potential in music if it is followed up on and the proper instrument put in place.

When asked why they think music can offer financial security, majority said because it can provide money for daily upkeep if the artists remains credible and up to date. This then adds that irregardless of the input by the key player, the musicians themselves also have a huge role to play.

Figure 32: Does music offer financial security?

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>Yes</td>
<td>41</td>
<td>66.1</td>
</tr>
<tr>
<td>No</td>
<td></td>
<td>21</td>
<td>33.9</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>62</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Figure 33: Music can enable musicians raise their standards of living across Age

<table>
<thead>
<tr>
<th>Music can enable musicians raise their standards of living across Age</th>
<th>Age</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>17-25</td>
<td>26-35</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>5</td>
<td>7</td>
</tr>
</tbody>
</table>
When asked about why there are still starving artists (artists who cannot sustain themselves comfortably through music as a source of income), the respondents pointed out that mostly it was because of Lack of support followed by bad music as seen in figure 34.

Bad music is always a reflection of lack of focus or being in a rush to succeed to make more and more music in order to become reach overnight from music. However, careers in music need patience especially because the music industry has not stemmed out from the arts and culture as should be if meaningful contribution is to be noted.

**Figure 34: The concept of ‘starving artists’**

![Pie chart](chart.png)

From the research, it is evident that one does not have to have studied music in order to make in music. However, there was a general feeling that at least one needs to have a certain background in music because a musician needs to master their art. It doesn’t mean
a degree necessarily but every musician should at least know how to play an instrument or an art that appertains to music,

**Figure 35: Success in music**

<table>
<thead>
<tr>
<th>Does a musician have to have studied music in order to make it in music?</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid Yes</td>
<td>26</td>
<td>41.9</td>
<td>41.9</td>
<td>41.9</td>
</tr>
<tr>
<td>No</td>
<td>36</td>
<td>58.1</td>
<td>58.1</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

The researcher followed up on financial security of music with a question on the possibility of music to alleviate poverty and the respondents stated that indeed music can help alleviate poverty as seen in figure 31 but only if the proper institutions give the industry the support it deserves. Some respondent however were not sure whether income from music could make a difference.

**Figure 36: Can income from music help alleviate poverty?**

<table>
<thead>
<tr>
<th>Do you think income from music can help alleviate poverty?</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid Yes</td>
<td>45</td>
<td>72.6</td>
<td>72.6</td>
<td>72.6</td>
</tr>
<tr>
<td>No</td>
<td>14</td>
<td>22.6</td>
<td>22.6</td>
<td>95.2</td>
</tr>
<tr>
<td>Not sure</td>
<td>3</td>
<td>4.8</td>
<td>4.8</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>62</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>
Musicians also pay tax to the economy like any other Kenyan. The researcher wanted to assess the perceptions of the population on whether they think musicians also contribute to the economy of the country. The response was that there is contribution to the economy but very minimal.

4.4.4 Future of music as a tool for development

From the data collection process, it appeared evident that majority of the people share the idea that government is the key player in changing the current situations within the music industry as noted in figure 32. If the government could step in and take up their role in supporting music, then the public generally might change their attitudes towards music. It might not be possible to say that the attitudes will be changed from the younger generation alone. If music is emphasised by the government, even the older generation will jump on board to appreciate music as a tool for development.

Figure 37: Key players in the music industry
4.5 Qualitative analysis

4.5.1 Music initiatives being explored to enhance development

Interviews were conducted in several organizations as well as with several individual musicians and music producers. The organizations are the Art of Music Foundation, Permanent Presidential Music Commission, Safaricom Youth orchestra. The National Youth Orchestra is a program under the Art of Music Foundation. Representatives from the British High Commission were also contacted for interviews.

Furthermore, the recording artists were also interviewed but out of the 10 allocated slots, the researcher only managed to get 7. From the choir, the intended 10 people were interviewed. The researcher also managed to interview 5 music producers as well as two art lawyers in Nairobi County.

4.5.1.1 Art of Music Foundation

The researcher interviewed a few representatives from the Art of Music foundation in Nairobi County. The art of music foundation spearheads the Ghetto classics program in Kenya which focuses on young children in the slums who come from disadvantaged backgrounds (Art of Music Foundation, N.Y). The main mission of the organization is to encourage and promote the performance and appreciation of art music in Kenya (Art of Music Foundation, N.Y). With this they target to change and transform lives of those in the underprivileged areas of the country through music.

From the interview, one of the most notable impacts of music on the beneficiaries of the program was skill acquisition. Beneficiaries of the ghetto classics program have acquired skills over the years and these skills have enabled them to find employment. Majority of them have gone ahead to become music tutors as a full time job and it has created a
source of income for them. Some of them have also become performing artists and the income they get is channeled back to their education.

Furthermore, music has helped instill certain values to the younger children such as discipline and determination which have been very important in the daily lives of these children. They have learnt to accept themselves and be proud of themselves besides their backgrounds because music has given them a sense of purpose. Change in attitude has been one of the most notable changes with majority of the children now becoming more positive in life and with an enthusiasm to succeed.

The researcher was able to attend music practice lessons in Korogocho slums in one of the primary schools and was able to engage with the students in the music club. Majority of them mentioned that their fellow students had dropped out because the parents of those children though it was a waste of time.

It is important to note that the social impact of music cannot be understated as it emerged from the interview. Music is a framework for the beneficiaries to gain opportunities. For instance in the slums, most of the children have learnt virtues such as hard work because they have to balance both school and music. Some have acquired patience, persistent which has given them an upper hand in employment. Music therefore can also be viewed as a vehicle to the general well-being of individuals.

Music as a source of income is a long-term goal in Kenya because it has not been appreciated as an income earner into the Kenyan economy. Financial stability takes time to notice as noted by the interviewee.

Some of the children have gone ahead to study music in universities and have become performers as well as music producers. Music therefore has helped them develop because
they are able to put food on the table and afford basic needs for themselves and their loved ones. The pay might not be good but it is self-sustaining.

There was a general feeling that the government is not doing much about music because most often than not the arts are clustered into heritage ad culture giving them less attention. Music festivals are probably the most notable function the government has had in relation to music but it is not enough because music itself is dynamic than just music festivals.

Other initiatives under the Art of Music foundation include the National Youth Orchestra which is more leadership based. The best of the music students between the ages of 14-23 years of age are picked and given a new space to expand their career.

The organization steps in to help some of these children to get to their full potential by ensuring they do not drop out of schools by chipping in to help pay school fees. The income acquired from the performances of the performing artists within the program is invested back to their education. For the breadwinners they offer employment that’s full-time or part-time. They earn as teachers which is more common or a performer.

The most common challenge which was noted through the interview was the lack of attention to music in Kenya. Music as a career has not been viewed as an important contributor to the job market and hence majority of schools in the 844 curriculum do not have music. It is not a priority. Parents are a bit hesitant to enroll their children in music classes with private tutors even when it is evident that the child has an interest and talent in music. The IGCSE curriculum however places so much importance on music as a subject within the school curriculum.
4.5.1.2 Permanent Presidential Music Commission (PPMC)

The permanent presidential music commission was established in the year 1988. Its main objective over time has been to preserve, encourage development as well as promote music and dance in the country. The office which is a state department was given the mandate spearhead the growth and development of the music industry.

Over the years, the office has been committed to promoting talent through music festivals and other music initiatives in order to help individuals grow themselves to become the people they want to become. PPMC also conducts various dance Camps, trainings for choirs as well as music workshops. Furthermore, PPMC documents great works from various artists in Kenyan for preservation of history of the country through music. Music as a department is under the Ministry of sports and arts.

From the interview, the most notable achievement of the organization has been to see the skills acquired by the participants. These skills have shaped individuals to the people they are now and enhanced the capabilities to achieve a better life.. The interviewee noted that as much as it may look like the children in the music festivals are just having fun, it goes beyond fun. Some of them actually pursue music from thereon and some of them get employed in the music industry.

The values they acquire even from what they sing and dramatize about are what they carry on in life. Music itself has been an educator and has also instilled courage and confidence among majority of these school going children. For the much older people, the trainers and choirs, it has instilled determination, hard work among others. Music therefore has been important in creating social long-lasting impacts that are long term.

Moreover, music has been a source of employment to quite a number of individuals. The numbers are more than could be imagined. The judges and adjudicators in the music
festivals, choir trainers, choir members all benefit from incomes from music. The interviewee went ahead to note that music has provided jobs for quite a number of people. As much as there are not as many opportunities as we would like, the opportunities are there. The pay may not be as that of a doctor or lawyer but it puts food on the table for quite a number of people.

From the PPMC programs, some of the students have proceeded to study music in the universities. The most notable challenge is that there are not many opportunities for people in music because Kenya has not focused on music as an entity alone. Music has been submerged under the arts and culture. Therefore, there is a scramble for the little opportunities and that’s why some do not earn anything out of music.

As a government body, PPMC has helped to develop policies that enable growth of the music industry in Kenya. Most often than not, the perception of the people towards music is a great challenge. Some assume music is just a re-creational activity and some parents refuse to allow their children to participate in music festivals because it is considered a waste of time; time that they should be used studying other subjects.

PPMC however recognizes the importance of music to the economy and hence is on a mission to help develop individual talents by holding youth talent camps for talented youths who have finished schools as well as encouraging music and dance in schools.

Furthermore, PPMC also aid those who want to undertake music examinations from the Associated Board of the Royal Schools of music by also collaborating with other organizations which promote music initiatives all across the country. These efforts are directed towards making music a key component of the Kenyan society and providing incomes to the youth who have interests and talents in music because of the contributions its brings. PPMC always has an open door policy for musicians and any other music oriented individuals to consult in the field of music and dance.
4.5.1.3 Safaricom Youth Orchestra

The researcher conducted an interview with an official from the Safaricom youth orchestra as well as one of the organizers of the Safaricom Jazz festival. The Safaricom jazz festival has brought the very best of local and international jazz music on one stage.

All proceeds from the Safaricom Jazz Festivals over the years are channeled towards Ghetto Classics program that teaches music skills to youth from underprivileged backgrounds in both Nairobi and Mombasa. Since its launch, over KES 37 million from proceeds of the event, funds that are being used to transform the lives of over 1500 young boy and girls through music and education (Safaricom Limited, 2014).

Members of the Safaricom youth Orchestra have gone ahead to become music tutors even for the ghetto classics program and they earn an income out of it. This therefore means that music for them is a source of employment and at the end of the day they are able to earn and support themselves.

4.5.1.4 British High Commission

The British High Commission for years has been running an East African Arts Programme which connects the audiences across Kenya, Uganda, Tanzania, Rwanda, Ethiopia, Sudan, South Sudan and the United Kingdom. The aim of these connections is to aid sharing of skills. They also offer grants and funding opportunities for art projects that help to build capacity of individual artists. The New Art new Audiences (nAnA) is an annual open call grant for cultural partners across East Africa and the UK to create new art for new audiences (Howson, 2010)

The UK’s economy is one of the countries that has benefited from music and in general the arts and culture and therefore decided to share the tips on how it has managed to do so for years. Music in the UK is a huge deal because of the impact it has on the economy.
First it has provided jobs for thousands of people who earn a stable income from the industry. Music is a career like any other and has been safe-guarded by policies to ensure the artist gets what they deserve and work for.

Secondly, music has fostered tourism into the country which eventually translates into the economic income of the country. The amount injected into the economy through music festivals for instance is almost more that 2bn pounds per year.

The emerging themes from the interview were income opportunities, development of skills, development of the country though arts as well as preservation of culture. The arts programs sponsored by the embassy have increased capabilities of the artists and some have gone ahead to study music and eventually become performing artists in the international scene. This has enabled them to earn an income for themselves.

Furthermore, these music programs have equipped musicians’ with skills that have helped them earn an income as well. Majority of the artists have gone ahead to learn how to play musical instrument and have been able to an income out of that too. Other skills they acquire such as commitment have been very beneficial for them.

4.5.2 Professions in the music industry

4.5.2.1 Music producers and directors

The researcher interviewed 10 music producers/directors who have been making music for a minimum of three years. It was noted that from the perceptions towards music have changed slightly. More people are aware of what is on the music scene because of the digital era through channels such as YouTube and other live streaming technologies. That had led to an informed population which is now more appreciative of music. Furthermore, Kenyans are now much more willing to pay large sums of money just to watch a band play or attend a concert, something that was not there before.
Musicians on the other hand are now aware of how much they can earn through music and some have even left their jobs to pursue music full time. There has been an emergence of art lawyers who have fought for the rights of the artists. Furthermore, the appointment of one of the musicians into parliament as a member of parliament gives hope that issues to do with music will be addressed in a larger scope and that has given hope to music artists that they can rely on music as a source of income. It may not be as easy as it sounds but the artists have hoped that things will change.

From the interviews, the music producers were inspired to take up a career in music out of a passion for music. Some did not necessarily have a singing talent but interest was the major driving force. Quite a number who have been making music for about 10 years have made huge amounts of money which has made them extremely wealthy. Those that created brands of themselves have been able to invest in major side hustles such as real estate because of the income they got from music.

From the interview, the researcher verified music in Kenya so far has not paid well as a career as compared to other professions, for the music producers’ music has been everything because they established themselves as brands. 6 out of the 10 make more money that so many other professions and have been able to provide basic needs for their families as well as afford other luxuries. They owe this to the growth of the music industry over the years.

The researcher also noted that music is the main thing for most of them. Their side hustles are investments only to enable them create more wealth. 4 out of the six have side hustles because they have not established themselves as producers because they are still new in the profession but they hope to get to the level of the others. This is to mean that there is a place for music in the years to come.
The researcher also noted that a musician can barely live on music alone especially if they are just starting out. The pay is small and that is why you find if a musician is doing music full time they keep producing songs one after the other to earn but in return they compromise the quality of their music.

All music producers responded that they would still pursue music even if they had options. This is due to the fact that music for them is a passion and the growth of the industry has space for everyone. Music is embedded in our daily routines, from adverts, to video games, to fashion show runways, therefore, the music industry can only continue to grow over the years.

The greatest challenge has been perception from majority of Kenyans. Most of their family members thought it was a waste of time and should only be a side hustle. They even propose that they find new professions so I find a main career. However some were also very supportive especially after they saw the change in lifestyles in terms of the ability to acquire more than just basic needs.

Another challenge that came out was the low pay in the industry. The music industry is a billion dollar industry but in Kenya it hasn’t gotten to the level where it should be. However, the growth has been immense and given the proper attention might actually become an economy boost for the country. Collaborations between music artists in East Africa has grown meaning if such could be tapped in to could boost even the tourism within East Africa as a larger target but over the years.

The phrase ‘starving musicians’ is very much there from the impression of the interview. Most musicians lack patience and assume that income from music is instant. It should be but in an industry that it is not given priority then it needs patience. Furthermore, entities like *Songa* by Safaricom have benefitted for a long time at the expense of the artist before art lawyers came in to fight for the artist’s right.
Musicians also pay taxes therefore music could be an area government could tap into for further development. Not just the direct taxation but also through tourism by having concerts among other music summits where musicians interact with the people.

4.5.2.2 Music artists

The researcher intended to interview 10 musicians who have recorded music for at least a minimum of 2 years as a full time profession. However, only 7 were interviewed due to availability of the artists. The music artists had a general feel that music has grown over the years. Music is being appreciated much more and people are willing to invest much more in music and on the musicians themselves. This is now evident in functions where people have more bands playing or more performing artists perform. In the UNCTAD conference that took place in Kenya, certain music artists were asked to record and perform in the opening of the youth forum which showed a shift towards music even with international organizations.

Festivals such as the Koroga festival, blankets and wine have all been aimed at connecting the music artists to their audiences and Kenyans always come out in large numbers to enjoy their music. Platforms such as the Coke studio have encouraged growth of musicians. This has created growth in the industry. Certain malls in Kenya hire performing artists to perform live on certain days of the week. This is progress. As long as there is progress then more music artists are able to make an income addressing the issue of unemployment. This equals development of the country at large because with unemployment comes other hindrances to development such as crime.

Musicians are now aware of how much they can earn and are pursuing music as a career more than in the last decade. From the interview, the researcher noted that some of the music artists are part of the wealthiest in the country. Majority of the musicians who have made their brands are really making money out of music and this has enabled them
achieve so much. Some have even started foundations in order to give back to the society by educating young children and helping families acquire basic needs.

4.5.2.3 Choirs

The researcher was able to interview 4 choir members from different choirs. 2 members were from a church choir while the other 2 were from the government choir. Being in choirs for them was borne out of the passion for music but more so the talent the poses. At first the sole purpose was just to utilize the talent but over time it has become source of earning income. Majority of them perform in weddings and other functions where they get to make money out of it.

Music has enabled them acquire income which was not originally the intention. They joined choirs because they loved singing and while at it they realized they could make an income out of it and so they pursued that path. For them it has not been an easy journey but music has given them hope for themselves and their families.

4.5.2.4 Art lawyers

The researcher managed to interview 2 art lawyers. Art law is something new in the Kenyan market and emerged as a necessity for an industry that is growing and holds potential to achieve so much. There was a need to safeguards the artist. An artist could be a musician, a painter, a visual artist, a dancer or a poet.

Art law has paid well so far considering it is a new career in the market and there are few of them currently. The growth of music industry has prompted violation of rights because some people and organizations are making many at the expense of the musician. Therefore, for the few that are there, it has been a source of income for them and they are able to provide for their families.
4.5.2.5 DJs

The researcher interviewed 3 DJs who have been in the industry for a while now. They note how hard it was for them to start these careers because of the perceptions surrounding the profession. Becoming a DJ was something that was viewed as a past time and for the people who were just jokers in life. They had to struggle to make their money because the music industry hadn’t grown to the level where it is as of now.

However, they acknowledge that some of them make so much money owing to the growth of the industry. The conclusion therefore was that a career as a dj is just like any other bringing income to the individual. However, it is pegged on the growth of the music industry.

4.5.3 Contribution of the music initiatives to development

From the interviews conducted, the contribution of music to development cannot be downplayed. Music has aided development of individuals which is very key for the country to also develop. The first beneficiary of music is the individual and the individual is very key in the development cycle.

The researcher found out that these music initiatives were actually making a difference among the unemployed population especially the young people with an interest in music which is one of the most important contributions of music to development. All the career opportunities surrounding music, from being a producer, a DJ or even an art lawyer are all dependent on music as an industry. If there is not growth in the music industry then there is no career hence no income for all those currently employed in the industry.

Some of the beneficiaries of these programs have gotten employment as music tutors, private coaches, directors or even performing artists getting an income out of it. Some are able to educate themselves and their loved ones from the income they get. Income from
music has also enable them raise their standards of living which probably wouldn’t have been possible had they been unemployed.

These music initiatives have empowered the young learners as well as the artists with skills and values that are of importance in life which enhances even their individual development. Music therefore encourages transformation of the individual. Even if the school going children do not all take up music, they end up well equipped for later careers.

Furthermore, music has helped instill certain values to the younger children such as discipline and determination which have been very important in the daily lives of these children. They have learnt to accept themselves and be proud of themselves besides their backgrounds because music has given them a sense of purpose. Change in attitude has been one of the most notable changes with majority of the children now becoming more positive in life and with an enthusiasm to succeed.

It is important to note that the social impact of music cannot be understated as it emerged from the interview. Music is a framework for the beneficiaries to gain opportunities. For instance in the slums, most of the children have learnt virtues such as hard work because they have to balance both school and music. Some have acquired patience, persistent which has given them an upper hand in employment. Music therefore can also be viewed as a vehicle to the general well-being of individuals.

Some of the children have gone ahead to study music in universities and have become performers as well as music producers. Music therefore has helped them develop because they are able to put food on the table and afford basic needs for themselves and their loved ones. The pay might not be good but it is self-sustaining.
These music organizations steps in to help some of the underprivileged children get to their full potential by ensuring they do not drop out of schools by chipping in to help pay school fees. The income acquired from the performances of the performing artists within the program is invested back to their education. For the breadwinners they offer employment that’s full-time or part-time. They earn as teachers which is more common or a performer.

4.6 Summary

Music as an art has been a source of income for quite a number of people. Besides its direct contribution by creating employment, the social impact of music cannot be understated as it emerged from the interviews. Music is a framework for the beneficiaries to gain opportunities. For instance in the slums, most of the children have learned virtues such as hard work because they have to balance both school and music. Some have acquired patience, persistent which has given them an upper hand in employment. Music therefore can also be viewed as a vehicle to the general well-being of individuals. Organizations have now started to note the important contribution music has and some of them have dedicated docket in their organizations which just focus on music as a tool for development.
CHAPTER 5

5.0 SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter discusses the findings of the research and draws conclusions. It also makes recommendations for further study.

5.2 Summary

From the data collection and analysis of the data, it was discovered that music makes meaningful contribution to individuals as a source of income. Earnings from music have enabled individuals earn an income that has enabled them access education, food, shelter, clothing, medical attention for themselves and their loved ones. This is to therefore mean that music as an industry provides employment for hundreds of people within Nairobi County.

It was also noted that the younger generation was a bit more positive towards music than the older generation. They had more positive sentiments about music as a career and as an income earner for the economy. Therefore, there is hope for the country in regards to attitudes towards music as a career.

For an industry that is growing everyday due to the digital revolution, Nairobi County could tap into it to ensure it offers employment to the unemployed youths as an industry just like any other. Music therefore if fully exploited can contribute positively to the economy because music is a good that is consumed in our everyday lives.
5.3 Answers to research questions

5.3.1 What are the perceptions and attitudes towards music as a development tool?

Music over the years has been viewed as a recreational activity and not as a source of income. However, perceptions are slowly changing with the younger generation now accepting that music can actually be an income earner based on the success stories of individual music artists, producers, DJs, art lawyers and even choirs. The older generation is also embracing music and is supportive to the careers the industry offers.

The government is recognizing music as a development tool hence why state departments such as PPMC has changed its mandate over time to increase their area of coverage to include policies and consultancies in music and dance. The budget given to arts might be lower compared to other ministries but with proper plan in place, there is room for growth. In government, music has often been under the arts and culture which represent heritage and not necessarily as an independent industry because not much importance was being given to music as an industry. However the hope is that this will change in the years to come.

Foreign embassies are also on board in regards to music initiatives because they recognize the power of music as a tool for development. International organizations are also embracing the arts for development which is something new.

5.3.2 Are music initiatives being explored to enhance development?

Music initiatives are being explored to enhance development. In Nairobi County, examples of these initiatives include the Ghetto classics, the initiatives by PPMC as well as the British High Commission in the arts. These initiatives have provided employment to the young people in Nairobi.
5.3.3 Are these music initiatives actually making a difference in regards to development?

These music initiatives are actually making a difference because they create a job market. Some of these initiatives such as the Art of Music Foundation have employed the beneficiaries of their programs and others have gone ahead to become performing artists even beyond the borders of the country.

Unemployment in Nairobi County has reduced over the years according to the statistics by trading economics. It has decreased to 11 percent in 2016 from 11.29 percent in 2015 (Trading economics, 2018). The direct impact of the jobs created in the music industry might not be directly responsible for the decline but over the years music has helped in the reduction of unemployment.

5.4 Conclusion

As Matarasso (2006) states, it is the role of the government to address unemployment by increasing ‘the diversity of cultural expression through various means, including ensuring that all citizens have equal access to the arts not just as consumers, but also as creators, producers, distributors, commentators and decision-makers. That is cultural inclusion’ (p.3)

It is evident that the arts in one way or another contribute to the economy from both the individual perspective as well as through tourism. Developing countries with a comparative advantage in the performing arts can essentially benefit especially through tourism. Nairobi County could tap into this. Furthermore, music has helped instill certain values to the younger children such as discipline and determination which have been very important in the daily lives of these children. They have learnt to accept themselves and be proud of themselves besides their backgrounds because music has given them a sense
of purpose. Change in attitude has been one of the most notable changes with majority of
the children now becoming more positive in life and with an enthusiasm to succeed.

The social impact of music cannot be understated as it emerged from the interview. Music
is a framework for the beneficiaries to gain opportunities. For instance in the slums, most
of the children have learnt virtues such as hard work because they have to balance both
school and music. Some have acquired patience, persistent which has given them an
upper hand in employment. Music therefore can also be viewed as a vehicle to the general
well-being of individuals.

Music as a source of income is a long-term goal in Kenya because it has not been
appreciated as an income earner into the Kenyan economy. Financial stability might take
more time to achieve. The lack of attention to music in Kenya is responsible for this.
Music as a career has not been viewed as an important contributor to the job market and
hence majority of schools in the 844 curriculum do not have music. It is not a priority.
Parents are a bit hesitant to enroll their children in music classes with private tutors even
when it is evident that the child has an interest and talent in music. The IGCSE
curriculum however places so much importance on music as a subject within the school
curriculum.

5.5 Recommendations

5.5.1 The state

a) The state can play a role by emphasizing its input through stressing its importance
   in the new education system. This will might be very useful in cultivating positive
   attitudes towards music right from an early age among children who will then
   appreciate music as they grow up.
b) The state should engage performing artists in enhancing tourism and branding the country. The two could be merged to increase the opportunities for both music and tourism. This could be done by encouraging tourism related to the performing arts. For instance, in the United Kingdom, a country that has benefited massively from the performing arts, the music industry creates concerts that encourage tourism because the government has specifically recognized the UK’s creative industries and tourism as two key economic sectors with growth potential. Kenya has been making strides in organizing concerts and sourcing different musicians. However, the tourism aspect could be used to attract more international participants who will come to enjoy the concerts as well as the wildlife and beautiful sceneries Kenya has to offer.

c) The state should view music as its own entity different from heritage which includes the arts and culture. In Kenya music is under the Ministry of Sports and Culture therefore overshadowing music because it is wholesomely considered as part of culture. Therefore, a first step would be to have music and culture in a separate ministry perhaps to give it the attention it deserves and to ensure that certain structures are well laid out to ensure it contributes to the country’s economy and image equally just like sports.

5.5.2 The Kenya Copyright Board

a) The Kenya Copyright Board should strengthen intellectual property rights. This is because intellectual property rights can only be enforced through its structures to enforce the Copyright Act which came to effect in 2015. Intellectual property rights have been an issue in Kenya with many artists losing out on their creative works because of piracy. The structures are there but the implementation is the challenge. A number of musicians and music directors and producers have taken
disputes to the courts for copyright related disputes and this continues to be an emerging issue.

5.5.3 International Organizations (IOs)

a) IOs have long promoted tourism. For example, The World Bank Group for has long promoted tourism for development. But within its framework of economic diversification, it must be emphasized that tourism in Africa goes beyond wildlife. This will shape the engagement of such organizations with the state and relevant stakeholders including performing artists.

b) IOs should lobby for funds and avail those funds for research on performing arts-related tourism. The connection between music and the economy has not yet been taken keenly in Africa due to the little data that is available in showing how one benefits the other. Therefore, funds for research on the connection of the two would be important in illuminating the contribution of music to the economy especially in the African context where music has to be realized as more than just a social utility.

c) IOs should engage with the state and other key stakeholders to create a database with employment statistics. Africa as a continent therefore still has the highest number of unemployed youths and this number is growing annually. (World Bank, 2011). Kenya’s youth unemployment situation is wanting and between 2007-2017 unemployment rates have continued to grow. Reliable youth unemployment data at the county and sectorial level is necessary for any future evidence-based interventions and programming.

d) IOs should help in assessing labour markets and skills. A national labour market assessment and skills inventory is needed to better understand the skills mismatch, and to allow for the development of policies to address this.
5.5.4 Civil society

a) The civil society in Kenya; civil society herein referring to the non-governmental organizations, the private sector and institutions that advocate for the interests of the people, should be more active and engage in promoting music as a source of income for individuals. The civil society should engage with government in-order to illuminate the importance of music in enabling musicians acquire income from music. They can shape the direction of the conversation with government because they are most often than not engaged with musicians sat the grass level. They can therefore lobby with government to encourage music as well as the arts and culture in Kenya.

b) Music is enjoyed in public means of transport all across Kenya. The Civil society could partner with artists and create initiatives where they do even 3 minute videos for instance where they emphasize the role of the music industry in Kenya. This would reach out to many people because something repeated over time tends to stick to an individual’s memory. This would be more of a sensitization program.

5.5.5 The musicians

a) The musicians should team up to make their presence felt by also contributing to societies through projects like what they did during the post-election violence of 2007. That way, even the common man at the grass root level and those in the rural areas will appreciate them for their efforts and will be more aware even of their music. This is because, those in the urban set-up most often than not are the ones who are aware of the current music. This would also encourage even those in the rural sectors who are up-coming to do specific projects for the counties.
b) Musicians could also liaise with their local county authorities to come up with concerts and festivals that connect them with their communities in their various counties. This would encourage more people to appreciate music if replicated across all counties. They could use this opportunity to also educate the communities on the importance of performing arts, and culture in general.

5.5.6 Music consumers

a) Music consumers should encourage artists by having them perform during their functions. The live scene in Kenya is growing with many Kenyans preferring more of live bands and artists perform for instance in malls, conferences and even parties. This should continue to be so in-order to encourage more people to appreciate the music industry and the musicians in particular.
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