PARTICIPATION IN COMMUNICATION OF KENYAN MUSIC INDUSTRY
STAKEHOLDERS WITH THE GOVERNMENT OF KENYA

by

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STUDENT'S DECLARATION

I, the undersigned, declare that this is my original work and has not been submitted to any other college, institution or university other than the United States International University-Africa for academic credit.

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Thanks to my family, friends, cohorts and colleagues over the years. I owe everyone a debt of gratitude.
DEDICATION

I would like to take this opportunity to thank everyone who helped me throughout my academic career. This research is dedicated to my parents for everything and for getting me through in spite of myself.

And for Farida, always there.
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ABBREVIATIONS AND ACRONYMS

MCSK- Music Copyright Society of Kenya
KAMP- Kenya Association of Music Producers
KECOBO - Kenya Copyright Board: The governmental organisation that oversees the regulation of intellectual property in Kenya (including music).
UNESCO- United Nations Educational, Scientific and Cultural Organisation
IMC- International Music Council
IFPI- International Federation of the Phonographic Industry
MIA- Music Industry Association of Kenya
FIM- International Federation of Musicians
IP- Intellectual property
MUSIGA- Musicians Union of Ghana
FTII- Film and Television Institute of India
AFA- American Federation of Musicians
UNCTAD- United Nations Conference on Trade and Development
HIVOS- Humanist Institute for Cooperation
IP- Intellectual Property
WIPO- World Intellectual Property Organisation
AMS- Association des Métiers de la Musique of Senegal
ABSTRACT

There is a major gap in communication between the music industry and government bodies. This is reflected in terms of a lack of policy and institutional frameworks at a government level that stem from a lack of participation communication with members of the industry. The lack of feedback and participation in policy issues has resulted in what is essentially a ‘separation’ of need between music industry stakeholders and the government. This lack of participation communication is exemplified by policies not derived from dialogue and inclusion.

The research undertaken examined the relationship between government institutions and the music industry in the context of participation communication models of development. This examined the history of the music industry and compared it to other international industries. The theoretical framework of the participation communication was then overviewed. The methodology employed was a qualitative methodology, by way of focus groups and in depth interviews with music industry stakeholders within Nairobi. This was then analyzed in order to seek thematic patterns deriving from the data in line with issues regarding involvement of members of the music industry with government policies (formation and implementation).

The study found that there are gaps in communication between the government and the music industry within Kenya, that stakeholders often viewed these in terms of being vertical communication, and that stakeholders feel that gaps in communication impact the development of the music industry. Three major themes resulted from the study; that of inconsequential participation, stakeholders seeking development or empowerment and that of vertical or top-down communication between the government and the nation’s music industry. This indicates that the music industry of Kenya is underdeveloped, with the lack of stakeholder participation being a major factor in the sector’s stagnation. The current methodologies of participation communication being employed by the Kenyan government when engaging with the music industry are largely ineffective.
CHAPTER ONE

INTRODUCTION AND BACKGROUND

The music industry of Kenya (which falls under a larger industry umbrella commonly known as the 'creative sector') has been growing substantially since the turn of new millennium in 2000 (African Cultural Regeneration Institute, 2012). This expansion was aided by the end of the regime of President Moi (1978-2002) and the proliferation of internet access.

Music is a part of the creative economy, which, as defined by the United Nations Conference on Trade and Development (UNCTAD) (2008) “comprise the cycle of creation, production and distribution of goods and services that use intellectual capital as their primary input.” In spite of this growth, there is a lack of participation communication between music industry stakeholders and government institutions. Much of this disconnect comes through the implementation of policy (British Council, 2015). As Caparaso (1982) states, development cannot be efficiently and effectively facilitated without adequate government support. The relationship between the Government of Kenya and music industry stakeholders was examined thoroughly in relation to the effectiveness of participation methods of communication.

Background of the Problem

Sustainable Development

Sustainable development is defined by World Commission on Environment and Development as "development that meets the needs of the present without
compromising the ability of future generations to meet their own needs." This reflects the need for the development of the music industry of Kenya to be prioritized (HIVOS, 2015).

A 2013 report from UNESCO outlines that the cultural sector is a vital aspect of the sustainable development of a nation, as the creative sector is not only one of the fastest growing sectors in the world, but also can be highly transformative in terms of income generation, creating jobs creation and a nation’s earnings through export. A 2010 policy statement released by the United Cities and Local Governments (UCLG) states that culture is the fourth pillar of sustainable development (after the UN outlining three pillars as social, economic and environmental through the Bruntland’s report Agenda 21 in 1992).

**International Context**

Kenyan musicians have had restrictions put upon their ideas of creative expression both during the colonial era and in the years since independence (Drewett & Cloonan, 2006). The changing of historically shaped attitudes is hindered by a lack of participation communication and involvement in policy issues. As such the question must be raised: what are the practices that other developing nations’ government institutions use to encourage the growth and expansion of their local music industry? Issues facing the communication framework of musicians are not a recent phenomenon; there have been communication gaps since the initial pressings of sound recordings in the late 19th century.

In the early days of the 20th century, musicians were often cut out of the communication cycle regarding their rights as a profession, as there were minimal communication channels through which possible issues being raised could be sent (Auner,
2013). Furthermore, efforts at communication to promote policy concerning the music industry were often rendered ineffective (Auner, 2013).

The ‘universal standard’ for institutional organisation can be considered to be the within the framework of the United Nations Educational, Scientific and Cultural Organisation (UNESCO). While not a national government, it is a key branch of the largest internationally recognized non-governmental body- the United Nations. In terms of the promotion of art, culture and music UNESCO has shifted towards being the leader in global trends of inclusion of musicians. This has been manifested with further participation of music industry stakeholders in policy decision making processes as well as advocating for the nations of the world to preserve their cultural practices as a matter of priority. A UNESCO convention in 2005 stated that there are still needs for governmental frameworks that focus on, “emphasizing the need to incorporate culture as a strategic element in national and international development policies, as well as in international development cooperation.” In terms of music-based agendas, UNESCO efforts are spearheaded by a subsidiary called the International Music Council (IMC), which was founded in 1949.

The goal of the organisation is to coordinate efforts with different bodies within different nations and regions in order to promote and develop music on a global scale. Among the stated objectives of the IMC is to “empower musical artists to develop their artistry and communicate through all media, with proper facilities at their disposal; empower musical artists to obtain just attribution of, and remuneration for, their work.” The IMC further attempts to act as a mediator for dialogue between government institutions and industry stakeholders and, when possible, attempt to facilitate inclusion of stakeholders when legislative policy is being formed.
Problems regarding participation and dialogue with government policy makers have also faced musicians within developed nations that have established protections, advocacy groups and social services for musical artists. As such, communication gaps have not been limited to the context of the developing world, as the music industries of the United Kingdom and the United States have had to address issues when it comes to the communication framework of their respective industries, but have largely sought to address communication gaps through the promotion of government institutions advocating for the development of the sector. The UK has a notable institutional framework in place for the musically gifted to gain further training and opportunities through the Coalition for Music Education, a programme that notably exists within other past and present members of the Commonwealth (including Canada) the organisation however, does not presently exist within Kenya (Collins, 2013).

Within the United States, there are clear and direct channels of communication between musicians and institutions that are designated to grow the music industry. Programs such as the National Endowment for the Arts help to facilitate such communication. This represents direct federal US government support for musicians and other members of the music industry. Additionally, there is a substantial union system in place for music industry workers in the United States. A major proponent of this framework is the American Federation of Musicians (AFA) that serves as a go-between, a communication channel and a source of advocacy for American based musicians. Notably, the organisation orchestrated a strike amongst music industry workers between 1942 and 1944, this served as a catalyst for the United States government implementing legislation
geared towards artists receiving better royalty payments for their works (Kingsbury, et. al, 1998).

Within an African context, lack of government support and investment face members of the music industry (both officially signed and independent). Allegations of institutional corruption within the music industry have plagued governments of Sub-Saharan Africa at nearly every level (Adedeji, 2016). The impact of corruption can mire the communication processes of a nation or an industry within that nation, as James (2005) observed good governance can be hindered by corruption, which can disrupt the free flow of information, and can limit participation in the decision making process.

In South Africa, music piracy remains a major problem, with a 2013 report from the IFPI regarding the Recording Industry of South Africa (RISA) stating that 53% of South Africans illegally pirate some or all of their music consumption. Despite the issues facing the nation’s musicians, RISA seeks to connect with musicians and provide a platform for them to advocate for themselves in terms of the issues facing the music industry. Additionally, this framework seeks to clearly state the methods and channels through which employment can be found, legal grievances can be raised and remuneration can be sought.

The music industry of Nigeria stands out as an example of negative government influence on sector development. This is particularly apparent after several major recording labels left the country citing political instability and economic challenges in the late 1980s. Indeed, as Falola & Heaton (2008) state, the development of Nigeria’s music industry towards being internationally recognized was largely due to direct involvement between artists and three key international recording labels, Polygram, EMI and Afrodisia; which
helped to prove Nigeria’s music as adaptable to the international markets, holding on to traditions while also embracing influences of the West. The developing industry was nearly ‘crippled’ by government policies of ‘Nigeriazation’, which drove out foreign ‘influence’, despite not having the local government infrastructures to support the nation’s musicians and their needs. In subsequent decades, this translated into a lack of dialogue between government institutions and music industry stakeholders; this lack of stakeholder involvement led to a proliferation in music piracy and lack of policy frameworks for musicians to receive royalty payments (Servant, 2003).

Nigeria also has an impressive network of advocacy, notably spearheaded in recent years by the “Coalition of Nigeria Music Industry”, which is formed by five musical associations within the country. Yearly on September 1st, the Coalition of Nigeria Music Industry holds a ‘No Music Day’ in order to combat musical piracy and to advocate for the development and support of Nigeria’s music industry (Adedeji, 2016). This advocacy may be related to a lack of governmental support for the music industry as the International Intellectual Property Alliance (I.I.P.A.) (2007 p. 50) states in their report, “there is little enforcement activity in Nigeria, and cooperation between government agencies to implement and enforce the law, including law enforcement, is sparse and erratic.”

In the nation of Ghana, (which, like Kenya, was also colonized by Great Britain) music was viewed as being a form of ‘political instigation’ and protest. Authoritarian policy measures were employed to ensure that musical pieces deemed ‘subversive’ were not garnering wider audiences. After Ghana’s independence, the shifting political climate also at times attempted to clamp down on local music as it was deemed to promote subversive messages. At one point during the 1980s, a 160% luxury tax was placed upon
foreign imported instruments, and incited an exodus of music industry figures from the country during this period (Collins, 2005).

More recently, aspects of censorship have still affected the nation’s music industry. Censorship has had significant impact within the genre of hip-hop (which is often viewed as ‘disconnected’ in content and style from older generations). Ghana marks an industry case study, as a major civil organisation the Musicians Union of Ghana (MUSIGA) sought government support in censoring the hip-hop genre from getting FM airplay (Collins, 2005). This, in turn, has led to a lack of participation communication between the youth driven informal music sector and the government institutions of Ghana. Despite these challenges within the informal sector of the youth driven music industry, there is a strong union framework in place within Ghana to act as a broker between the country’s government and musicians. These efforts are spearheaded by MUSIGA, which, among other measures, has outlined a pension plan for member musicians. The organisation has repeatedly called upon the government of Ghana to include members of the music industry when outlining policy (MUSIGA, 2015).

In Senegal, workshops were held in 2016 with the Fédération Internationale des Musiciens (FIM) and the Association des Métiers de la Musique (AMS), during which a 'Declaration of Equality' was stated for the women of the country’s music industry, which sought to provide an avenue through which female musicians could seek recourse in terms of issues regarding wage disparity between genders, maternity leave and gender-based violence (AMS, 2016). The positive climate for support of the music industry was acknowledged by the World Bank, which set up a project revolving around Senegal’s music industry in 2003. Five million US dollars (504 million Kenyan shillings) was put
towards the project, which focused upon strengthening the frameworks of the country’s music unions and to the improvement of copyright laws; notably while including members of the music industry in the decision-making processes regarding aspects of the legislation. (Laing, 2009).

In the East African nation of Tanzania, there is marked gap in terms of the contribution of copyrighted properties (including musical works) to the national economy when compared to neighboring Kenya. According to a WIPO report, in 2007 Tanzania garnered 3.2% of its national GDP from copyrighted materials, while Kenya garnered 2.3% (Nyariki, et. al, 2009). Notably, ‘Bongo Flava’ music within Tanzania is among the most popular and listened to genres within the nation. The genre is widely popular across genders, ages and economic demographics and is often considered a source of national and cultural pride among Tanzanians (Askew, 2002).

Additionally, as Moyer (2005), notes, Western influences such as hip-hop are largely infused with a local aesthetic, are predominantly performed in Kiswahili and frequently address relevant social issues affecting citizens of Tanzania. Despite the size and influence of the industry within Tanzania, the music industry of Kenya is larger and has a more developed institutional framework (Morley, 2014). Although much of the Tanzanian music industry remains informal, made up of independent artists, Martin (1982) notes the efforts made by the Tanzanian government in terms of promotion and the remuneration of musicians.

To observe the music industry’s practices, a broader framework of the situation within the global arts scene was also examined. Perhaps the best lens to look through is that of the Bollywood film industry in India. The nation was also considered to be a
developing nation for much of the 20th (and into the 21st) centuries, but despite economic factors was able to organically grow a film industry that currently ranks as the second largest in the world (behind the industries of the United States’ Hollywood and ahead of Nigeria’s Nollywood). The film industry draws an interesting parallel to other creative industries within the developing world, as it was largely aided by the liberalization of the economy post-1990 and continues to benefit from strong institutional support focusing on developing the local talent to further expand and strengthen the industry (Ernest & Young, 2007). In turn this translates to effective dialogic communication at different levels within the industry, with key government institutions and officials. This reflects effective participation communication between stakeholders and government institutions that can guide effective policy (and subsequent implementation of the legislation).

Additionally, there is a strong institutional framework at the government level within India for aiding in the development of the local Bollywood film industry that involves the industry stakeholders. For example, the Film and Television Institute of India (FTII) serves as an autonomous institute beneath the Ministry of Information and Broadcasting, a ministry of the Government of India. The FTII serves to help develop local talent and promote the local content being produced to media gate keepers. As the Ministry of Information and Broadcasting stated in a 2011 report on the future of the industry (2011-2017), one of the key missions of the institution is to: “Strengthen and expand infrastructural support in order to create opportunities for young talent to develop its potential in the fields of print media, electronic media and films.” (p.3).
Overview of Kenya’s Music Industry

Perhaps the historical period that best represents the conflict within Kenya’s music and creative industries is during the period of colonialism. In a historical context within Kenya, there have been issues facing musicians communicating their issues and needs to the local and national government as there has been an extensive history of censorship within the country (Mwangi, 2006). Such censorship can be traced to colonial days, wherein there was a direct limit of information regarding issues facing Kenyan citizens in favor of information pertaining to aspects of colonial rule. The colonial policies helped to create ethnic and tribal divisions within every sector by implementing forced land regulations and censoring local assembly, free speech and political engagement (Mwangi, 2006).

Within a Kenyan context, the phenomenon of the government being averse to supporting the arts can further be contextualized by elements of the Propaganda Model first outlined by Herman and Chomsky (1988). This model outlines five filters of the mass media (including ownership, advertising, sourcing and flak), the fifth of which is ‘anti-Communism and fear’. This filter was especially prevalent within Kenya during the first Kenyatta and Moi regimes (1963-2002) seeing criticism and forms of expression controlled, censored and reacted to in an adverse manner.

The British involvement in the nation’s broadcast origins failed to develop the industry beyond the colonial era as KBS (the Kenya Broadcast Service) was owned and operated by foreigners to serve the media needs of white and Asian demographics within Kenya (Wanyama, 2015). Furthermore, there was little to no inclusion of the nation’s African population in designing communication and media policies (Wanyama, 2015).
Despite these setbacks, the colonial push for urbanization within Kenya turned Nairobi into a rapidly expanding metropolis and cultural melting pot; a breeding ground for the arts (Senoga-Zake, 2000).

In a post-independence context, after the authoritarian mandates of the colonial era, a pattern of censorship continued under Kenya’s first President Jomo Kenyatta, who was inaugurated after independence in 1963 (Wanyama, 2015). As a part of his own experience as a leader of Kenya’s revolution against British colonialism, Kenyatta was wary of music and the arts as a means of subversion to the hierarchy (Mwangi, 2006). The pattern of censorship was continued during the Moi era, especially in the years following the attempted coup de tat in 1982 (Kariuki & Kinuthia, 1989). The Moi administration notably detained political opponents and media figures. They carried out acts of detention whilst promoting a President-centric narrative of information throughout the country through mass media channels.

The music industry of Nairobi was a frequent target of suppression during this period. This totalitarian rule helped to repress the freedom of musical expression in Kenya and helped to undermine attempts at dialogue and participation between music industry figures and officials from the state (Mwangi, 2006). Such acts at censorship against the music industry of Kenya undermine Article 19 of the United Nations Universal Declaration of Human Rights (1948) which states: “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

Government bodies have a lack of priority to engage with stakeholders regarding the regulation and development of the music industry (HIVOS, 2016). As Khalque (2003)
states, it is “apparent that no industry can survive without government sponsorship.” (p. 45) Appreciation and support of national musical endeavors (known academically as ethnomusicology) is an aspect of cultural identity. As the Kenyan government has not adequately enacted policy relating to the creative sector, there is a rise in communication disconnects within the music industry (National Music Policy, 2015). This is the essence of the problem; that while the government may pass legislation applicable to the music industry, stakeholders do not view the policies as being enacted sufficiently or being effective.

There is a need for involvement and participation of stakeholders in policy making processes that affect the music industry, as Nzomo & Rutenburg (2017) note regarding the intellectual property regulations of Kenya, “The national IP (intellectual property) Policy will require the involvement and participation of a number of public and private bodies. The effectiveness of the Policy and achievement of its objectives will require knowledge and experiences drawn from different stakeholders.” (p. 31). This reflects the need for stakeholder participation in dialogue with government institutions. Ntarangwi (2017) echoes the call for dialogue between music industry stakeholders and government institutions, “As Kenya grows its democratic ethos and as constitutionally guaranteed freedoms take root, there is need for constant conversations and consultations between artists and audience members, as well as government representatives and professional organisations.” (p. 52).

As Bakhtin (1918) notes, dialogue can only occur when the parties take into account the needs of the other, and include them within their works. At a policy level, even in instances where dialogue is reported to have taken place, (such as the drafting of 2010
Constitution of Kenya including stakeholders from the creative sector) issues arise during the implementation of policy (Kimani wa Wanjiru, 2017). This is exemplified by the failure to implement adequately implement legislation after this initial Constitutional framework; such issues are particularly apparent at the county level of implementing cultural sector legislation (Kimani wa Wanjiru, 2017).

This can be coupled with incomplete or inadequate legislation, as Ouma (2017) notes regarding the Protection of Traditional Knowledge and Cultural Expressions Act of 2016, the policy is specifically outlined to protect ‘traditional’ cultural expression, but states that “It is important to note that culture is dynamic and can include contemporary culture, which might make the use of the term “traditional” in the Act problematic” (Ouma, 2017, p. 18). Despite this gap, there is a lack of framework to analyse the impact this has at a stakeholder level. Looking at the issue from the industry stakeholder perspective, this gap is largely attributable to decentralization of communication channels and key information (Terrell, 2005).

Further aggravating the lack of development at an industry level is a lack of financial stability for musicians within Nairobi. Among individuals and groups within the industry there are a series of common grievances outlined, with limited concrete recourse to be found from government institutions and policies (HIVOS, 2015). Pertinent issues include: a lack of pay for services rendered; when payment is made it is often not the agreed upon amount (or the agreement was unilaterally changed into an installment plan), lacking access to social security programs (and subsequent benefits); a lack of willingness between contractors and members of the music industry to enter into legally binding contractual agreements for rendering of services; police harassment (and in some cases possible arrest
upon performances) and difficulties regarding royalties and remuneration from official sources (such as the MCSK) (Ouma, 2006).

The issue is particularly pertinent when stakeholders seek involvement with government institutions (and their processes), particularly in terms of seeking recourse for receiving pay and raising grievances when payments are not received or have been ‘cut’. An unsteady income stream stymies the opportunities for stakeholders to further their employment possibilities to expand their business, often leading to individuals in Kenya’s music sector to ‘settle’ in their professional life. Music industry workers are often unable to generate an income for themselves, or to financially provide for their families. The income instability has stymied the music industry’s development in Kenya, particularly when compared with the scale and impact of the music industries of other developing nations.

Governmental institutions in other nations often find success when methods of dialogic communication are employed that encourage stakeholder participation (HIVOS, 2015). Coupled with other non-financial factors, which those working in the music industry often times face (including family or cultural pressures taking them away from their initial career choice within the industry) many musicians in Kenya do not continue to pursue full time employment within the sector.

Policy Framework of Kenya’s Music Industry

The primary communication framework between government institutions and music industry stakeholders is found within passed legislation pertaining to the music and creative sectors. The development of Kenya’s cultural sector is included in key pieces of

The Protection of Traditional Knowledge and Cultural Expressions Act states that it seeks to protect traditional cultural music of Kenya while simultaneously promoting policies that encourage inclusion of Kenyan-made music. The National Policy on Culture and Heritage has a primary focus of addressing methods to promote and preserve culturally important works within Kenya, including music. The National Music Bill is primarily focused on the structuring of the National Music Committee and the functions and responsibilities therein. The most comprehensive and far reaching of this legislative framework is the 2015 National Music Policy. The policy outlines how the music industry of Kenya should develop, protections for artists and states policies of inclusion.

**Organizational Framework**

The Kenyan government’s primary body directly responsible for the music industry is the Ministry for Sports, Arts and Culture; which helps to enact legislation and policy regarding the industry (Sihanya, 2016). The principal body for enforcing these regulations regarding the industry is the Kenya Copyright Board (KECOBO). The KECOBO organizational umbrella initially was designed to oversee three distinct sub-organizations: the Performing Rights Society of Kenya (PRISK), which deals with live performances, singers, and other working musicians; the Kenya Association of Music Producers (KAMP),
which deals with the producers of music at a business level more than at the music production level; and the Music Copyright Society of Kenya (MCSK) which dealt with issues concerning the allocation of royalties.

The last of these organizations (MCSK) can be considered to be in a state of flux as of March, 2018, due to a court order in January of the same year to halt the body’s involvement with royalty payments. Currently, a new organization has been formed to replace it: the Music Publishers Association of Kenya (MPAKE), however, there is little information as to how the organization will transition into the role effectively while engaging with stakeholders. The issues with MCSK contributed to music sector perception that there are issues within the government institutional channels of communication and recourse with the process of recovering the royalties earned for songs that receive radio and television airplay. Essentially, the court order stopping the MCSK from collecting royalties on pieces of music has further ‘muddled the waters’ as to how musicians are to obtain payment for their work and how the transfer to MPAKE should occur.

The stoppage of the MCSK marked a striking distinction between Kenya and other nations is the lack of a directly responsible institution that accounts for the sales, airplay and royalty payments to be received by Kenya’s musicians. The stoppage further led to disengagement of music industry figures from attempting to engage in dialogue with the government. The issues surrounding Kenyan musicians being fairly compensated for their work has garnered attention and criticism from international bodies.

The International Federation of Musicians (FIM) stated that the international recording body International Federation of the Phonographic Industry (IFPI) produced a report that critiques the KECOBO organization (and its subsidiaries) and was further
critical of Kenya’s copyright laws. There has been more historical precedent to give stakeholders pause to attempt to engage in dialogue with the bodies of KECOBO; throughout much of 2017 the subsidiary body of the MCSK was embroiled in court proceedings to get their operating permit renewed. This lack of regulation can contribute to Kenyan musicians’ perceptions that participating in dialogue with government institutions is ineffective. This issue is exacerbated by music industry stakeholders not having effectively participated in the institutional processes pertaining to the rights to their music.

**Communication for Development and Kenya’s Music Industry**

In terms of the music industry having an impact on development communication, one of the longstanding implementation of development agendas have come through the use of community radio stations, which produce content that deals with the issues and needs of a localized populace. As locally produced music can hold similar messages as both an issue assessment tool and channel for cultural learning, there is a need for locally produced musical content to be included as a tool of community radio stations. Gustaffson (2012) contends that music is a strong proponent of drawing in different age demographics as listeners to community radio stations, as they relate to the local content being promoted; furthermore, Gustaffson argues that community radio can be a valuable tool in quelling ethnic derision amongst communities within Kenya.

The presence of community radio can aid in local musicians in promoting their content without using through mainstream media channels or official government bodies regulating the music industry. This is echoed by Wekesa & Tsuma (2014 p. 249) saying,
“Community culture is also artistic expression through local music, dance, poetry, theatre and storytelling. Local performers are encouraged to go on air uninhibited by considerations of the ‘professional standards’ they may have acquired from mainstream media.”

Furthermore, Fraser & Restrepo-Estrada state that ‘poor identification, nurturing and promotion mechanisms for the creative sector which lacks sufficient research and development among government agencies and other stakeholders leading to poor dissemination of information and subsequent inaccurate strategies.’ (2002, p.70). Within Kenya, and its ‘hub’ of the creative sector, Nairobi, there has been a disconnect between the musician and the market in terms of the large scale rejection of more ‘traditional’ music in favor of mixing genres and trying to reach a more expansive audience. Ake (1996, p. 15) echoes this; “Because the development paradigm tends to have a negative view of the people and their culture, it cannot accept them on their terms. Its point of departure is not what is but what ought to be.”

As George, (1991) argues, much of modern African society struggles with concepts of globalization and development, which in turn affects its inability to separate itself from influences that impact cultures. Along with a lack of institutional and established communication channels within the industry to garner publicity for their works, Nairobi musicians who remain independent attempt to maintain their own channels of communication to grow their brand and business within the industry (Margiotta, 2012).
21st Century and Digital Context of Kenya’s Music Industry

Due to the advancements in online access, there has been adoption of innovations (largely digital) within Nairobi’s music industry. As von Hippel (1988) states, innovations can come from one of three sources, a manufacturer, supplier or user. Such innovations can become ‘disruptive’ to traditional practices within a particular industry, as those affected adopt innovations that adhere to their needs at a rapid rate. This in turn has impacted attempts at engagement with institutions at a stakeholder level, as through their own innovations and channels, members of the music industry are finding ways to make a living, with the relationship with government institutions being deemphasized.

Within a 21st century context, the Kenyan media has seen leaps forward in terms of freedoms of expression and freedoms of the press. This, in turn, should have an inherently positive effect upon the music industry (and other industries within the nation’s creative sector) developing a further role and producing content without fear of government or institutional retribution. Despite these advances however, there have been recent policy maneuvers made by the national government that would seek to retract some of the media freedoms that were expanded in the country’s 2010 Constitution, notably President Uhuru Kenyatta signing the Communication Amendment Bill on December 4th, 2013 (Wanyama, 2015).

Such attempts to pass legislative restrictions on the content being allowed to flow through the communication channels is substantially more difficult to control in the internet age; the exchange of information, content and media must be examined in relation to the proliferation of internet access. Before the proliferation of the media, content (including
music) was much easier for government bodies to control, censor and reject for mainstream consumption within a given society (Bruns, 2005).

Current regimes in developing nations that are considered to be ‘authoritarian’ try to censor internet use in terms of exercising control over information accessibility, implementing policies regulating the internet, its use by citizens and the online sphere available is a critical aspect of maintaining control over a populace (Kalathil & Taylor, 2003). This essentially outlines the concept that content uploaded to the internet is merely observed, with less controls than traditional gate keeping structures hold. Bruns further contends that the internet and its users inherently seek to avoid controls on the content that they are uploading and accessing. This reflects the trend within the music sector of artists controlling the release and publicity of their independently created content, through their independently controlled channels (i.e. through social media platforms) and not adhering to potential government regulations on internet usage. In turn, if music industry stakeholders do not pursue dialogic communication with government institutions, the digital aspects of the music industry may have legislative deficiencies that go unaddressed.

The rise of digitalization of media has served as a ‘double-edged sword’ for musicians worldwide. In the 21st century the rise of such digital technology has led to a multitude of new opportunities in terms of the available technologies and digitally driven financing options that an individual within the music industry is able to pursue. This translates into a heavy use of social media channels by those within the music industry to promote works directly to the public (Margiotta, 2012). Common social media channels for Nairobi-based music acts to use include SoundCloud, Spotify, YouTube, Facebook (for promotion of events and live streaming performances) and Instagram. Despite the shift
towards the Kenyan music industry being digitally conscious, the government has not accounted for the sector in legislation geared towards the development and use of internet in Kenya.

These social-media driven platforms have helped musicians to advance and promote their work through their own independently run means (Margiotta, 2012). YouTube has become a particularly effective method of ‘free’ promotion and communication with the audience for independent musicians in the 21st century (Cayari, 2011). Musicians take to such methods of innovation as a means to circumvent potential pitfalls, interference and obstacles historically faced by those attempting to ‘make it’ within the ‘traditional’ music industry frameworks. As Straubhaar (2005) contends, many developments in the music industry stem from the innovations adopted by musicians.

**Opportunities in Kenya’s Music Industry**

Despite challenges being faced in the development of Kenya’s music industry; there are a myriad of opportunities within the sector, some of which translate into current trends that will be further adopted into the future. These opportunities have been reflected in the growth of the industry, which has largely accelerated since 1980. Ogana (2003) went as far as to propose that the ‘first generation’ of modern artists in Kenya began to form during the 1980s. Williamson and Cloonan (2007) point to the expanding live music industry of the 21st century as another key indicator that musicians are choosing to eschew joining the ‘traditional’ recording industry in favor of maintaining more direct channels of communication related to their careers, as well as ‘more direct’ pathways towards financial independence.
There is large scale economic potential from the creative arts in Kenya, translating into 5% of Kenya’s GDP coming from the creative sector annually in 2007 (Nyariki et. al, 2009). Nyariki et. al (2009) continue on to state that the full potential of such creative industries may not be accurately measured in Kenya, contending that it is possible that the sector is contributing as much 7% to the nation’s economy in terms of GDP. On a global scale, a 2015 report from UNCTAD states that trade among creative goods and services was worth approximately 624 billion US dollars in 2011 (approximately 63 trillion Kenyan Shillings as of March 17th, 2018), which see the sector more than doubling since 2002. The creative sector looks to be a continued area of growth for the global economy into the future. As a 2013 HIVOS report states, within the East African region, the opportunities for the arts based industries (including music) are numerous, but government prioritization is needed in order for development to be sustainable.

**Association Framework of Kenya’s Music Industry**

The issue of communication gaps between music industry stakeholders and government institutions is not highly impacted by music associations in Kenya. There is lack of associational frameworks for the music industry to act as dialogic agents to engage government institutions; as a 2015 HIVOS (p. 16) notes, “The current state of associations in East Africa is that they are fragmented, disunited and lack a consistent agenda on how to engage the government and different industries to ensure the standards of the industry consistently improve.” The Music Industry Association of Kenya (MIA) was formed in 2014 to further the development and protection of the music industry, it is unclear however, the extent of their influence and involvement in government policy formation.
Financial Context of Kenya’s Music Industry

As Croella (2007) states, Kenya’s music industry has not reached its economic potential. There has been a trend of large scale growth in the music industry (individuals and groups who identify their profession as being musically based) within Kenya since 2015, with projected annual growth throughout the industry expected to continue at more than 9% annually until 2020 (Price Waterhouse Cooper, 2016). Despite the high levels of growth in the industry, the level of spending towards the music industry of Kenya essentially stagnated between 2011-2015, with both the overall spending and increases of spending on music industries notably lower than both South Africa and Nigeria (Price Waterhouse Cooper, 2016). The issues facing traditional communication channels for Nairobi’s musicians do not mean that there is a total lack of growth for the music industry within Kenya at large. It is problematic however, that such growth does not translate into an increase in channels for musicians and producers to seek recourse when facing issues regarding payment or ownership of intellectual property rights.

The same report produced in 2016 from Price Waterhouse Coopers Entertainment and Media Outlook states that the industry is trending to see revenue increases from $19 million US (1.9 billion Kenyan Shillings) in 2016 to $29 million (2.9 billion Kenyan Shillings) in 2020. This disconnect helps to illuminate the need for including and engaging with musicians when policy is being formed; despite legislative policies being in place, there is minimal discourse in terms of enforcement of regulations (Nzomo & Rutenberg, 2017).
Statement of the problem

The issues facing the music sector further contradicts the development goal legislation set forth by the Kenyan government in the Vision 2030 Development Goals (2008), which state the need for prioritizing the development of Kenya’s art and cultural sectors. This ‘gap’ within the framework of communications for the music industry of Kenya, largely attributable to the lack of inclusion of industry members regarding policy implementation and the lack of dialogic communication in terms of the needs, concerns and trends towards development when concerning the sector. This communication gap between the government and the members of the industry has been compounded by the decentralization of communication channels and key information (La’O & Angeletos, 2011).

The lack of participation communication between music industry stakeholders and government institutions has contributed to the underdevelopment of the music sector in Kenya.

Purpose of the Study

The purpose of the study was to audit the communication between the music industry in Kenya and the government, with a view to enhancing participation communication that would see robust development of the sector.

Research Questions

There are three key questions that the research being undertaken sought to address regarding the Kenyan music industry.
**RQ1:** What are the communication gaps between the Government of Kenya and the nation’s music industry?

**RQ2:** How do Kenyan music industry stakeholders view communication gaps?

**RQ3:** What impact do communication gaps have on development within the Kenyan music sector?

**Rationale**

There have been numerous other studies regarding a myriad of industries within Kenya examining the concerns and needs of the individuals affected by government institutions and legislation. In particular, the participation communication needs have been outlined within these studies. In the creative sector, specifically the music industry of Kenya, there is a limited field of study that specifically applies to the issues facing individuals and small businesses within the industry. The impact on music industry stakeholders regarding the effectiveness of dialogue and participation with government institutions is a communication gap that warrants further examination.

**Significance**

This study can serve as a framework for the communication needs of Kenyan musicians in terms of maintaining a sustainable means of income through their work. The areas of research can further be applied to participation communication gaps for other
members and companies within the creative industry. There is a distinct lack of study regarding the communication needs of Kenyan musicians regarding being provided adequate feedback at an institutional level; this is a gap within research regarding the music sector of Kenya. Furthermore, the research being undertaken highlights the need for participation communication methods to be employed in the development of government engagement with the sector, which impacts legislation and policy applicable to the music and creative industries. Lastly, there is a need to address the attitudes of stakeholders of the music industry towards government institutions, legislation and levels of stakeholder participation in government processes.

**Limitations**

The research conducted was qualitative, targeted only stakeholders within Nairobi representing the music industry of Kenya and as such is not generalizable.

Additionally, there is inherently a lack of quantifiable data that results from the study being undertaken by the researcher.

Furthermore, geographical limits are inherent to the study as it is difficult to collect survey responses from music industry members from a wide variety of places in Kenya and as such the study has been limited to being conducted within Nairobi; this may result in stakeholder responses differing in locations beyond Nairobi.

**Assumptions**

The study furthered the research regarding the participation model of communication in the context of Kenya’s music industry. Additionally, the research sought to stand as exploratory research regarding the Kenyan music industry.
Scope of the Study

The period of the research was undertaken over a course of approximately one month between August 10th and September 6th, 2018. The sample size of respondents to the survey consisted of a target population of members of the music industry and included musicians, producers, DJs and songwriters in order to better represent the communication gaps facing the music industry of Kenya. The sample population was based within Nairobi, Kenya. The city of Nairobi was chosen as it is a ‘hub’ for the arts; in particular the music industry and has a large cross section of the industry working, recording and performing as a means of primary or secondary employment.

Summary

The opening chapter covered the introductory elements of the research that was undertaken. The primary focus of the research was the need for participation communication between music industry stakeholders and government institutions. This research was conducted to look at the role and gaps within communication between the government and music industry of Kenya. The background and context was followed by the statement of the problem that the research on Nairobi’s music industry sought to address; the purpose of the study regarding gaps in the communication of Kenya’s music industry when dealing with government institutions, followed by the research questions that the research sought to address. These aspects were then followed by the rationale of the study, the significance, the study’s limitations and the assumptions of the research that was undertaken. This initial background of the study served as a basis to the subsequent
chapter of the research, which highlight the theoretical framework of the participation model of communication, the methodology to be undertaken, the analysis of the data that result from the study and the conclusions that can be gleaned from the findings.

The issues will be introduced in the following chapter through an extensive look into the history of participation communication issues, beginning in focus within the global context, before narrowing to the African context and lastly, examining the context of Kenya’s music industry. This background was largely examined in terms of comparing and contrasting of the communication structures of the music industry within an international and pan-African context, before narrowing in focus to the marginalization of Kenya’s musicians. The country has traditionally held musicians and music as highly important and influential, but as Alstair (2001) states, the value musicians held changed substantially as technology, culture and economic dynamics shifted.

**Definition of Terms**

**Creative industry**- Sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature. (UNESCO, 2014).

**Dialogic communication**- Communication between parties that is based in understanding and mutuality; the communication is acted upon, not just listened to. (Bakhtin, 1918).

**Music Industry**- Practices directly producing and disseminating music compositions, recordings and performances. (Laing, 2009).

**Stakeholder**- Any group or individual who can affect or is affected by the achievement of the organisation's objectives” (Freeman, 1984).

**Participation Communication**- This outlines an approach capable of facilitating people's involvement in decision-making about issues impacting their lives – a process capable of addressing specific needs and priorities relevant to people and at the same time assisting in their empowerment Tufte & Mefalopulos (2009).
CHAPTER TWO

LITERATURE REVIEW

When examining the communication needs and challenges facing the music industry in Kenya, research must be undertaken to further contextualize the relevant literature and theoretical frameworks. First, in order to properly illuminate the communication gaps at a government institutional level, the music industries (and standards) at an international level must be examined. Further examination should be through the lens of how the Kenyan music industry’s government institutions and their employment of participation methods of communication with industry stakeholders ‘stack up’ when compared with the music and creative industries in other nations of the developing world.

The National Music Policy (2015, p. 2) acknowledges that the music industry needs revitalization; saying, “Whereas the Music Industry in Kenya has a lot of potential, its growth and development is marred by a myriad of challenges that include; the unfavorable environments for musicians to operate in, the inadequate support structure and lack of policy framework.” This reflects an institutional acknowledgment that there is a gap in the existing communication framework that interferes with interactions between the music industry and the Kenyan government. This admission from one of the government institutions illuminates the need to contextualize the gap in communication between the institutions and artists even further. It reflects a need for the thorough dissection of the methods and channels of communication between the sector and institutions.

Theoretical Framework
The communication gap between Kenya’s music industry and government institutions can best be described through the participation model of communication. This model of participation communication built upon previous models of the New Paradigm, which built upon the dialogic model of communication. There is a need to address the historical context of the theory and how it contributed to and built into the paradigm of participation communication. Further, there is a need to address how participation methods of communication affect the music industry of Kenya.

The dialogic model of communication has been argued to be the ‘forefather’ of participation models of communication that sprang up out of the New Paradigm of development communication in the late 20th century. The dialogic model of communication was first theorized by Bakhtin in 1918. It sought to identify the need for a ‘multiplicity of voices’ being taken into consideration during dialogues. Dialogic communication is defined by Bakhtin (1918) as recognition of a multiplicity of voices and perspectives. To have a multiplicity of communication, there is a need to hold a transmission of information between sender and receiver that includes and empowers oppressed voices (Servaes, 2008).

Dialogic communication can be defined in more exacting terms as bilateral communication; such as that between an organisation and relevant stakeholders (Stewart, Zediker, & Black, 2004). For Bakhtin, the essence of dialogism was its application to every aspect of life. In line with dialogism, it is not enough to merely ‘understand’ the perspective of another, but to take this perspective into account when forming new ideas or works. A work, according to dialogism, must engage with and be informed by other These outside voices will seek to change or better contextualize the work being undertaken. Kent and
Taylor (2002) outline five key principles of effective dialogic communication as: 1) mutuality, or the recognition of organisation-public relationship; 2) propinquity, or the temporality and spontaneity of interactions with the public, 3) empathy, or the supportiveness and confirmation of public goals and interests, 4) risk, or the intention to communicate with publics on their own terms 5) commitment, or the degree to which an organisation gives itself over to dialogue, interpretation, and understanding in its interactions with publics.

Participation communication initially stemmed from the New Paradigm of communications, which was an attempt to correct the mistakes of prior development paradigms. The New Paradigm sought the involvement and participation of stakeholders by employing a model of ‘horizontal communication’, or communication that flowed freely between senders and receivers (Gerace, 1973). Horizontal communication built upon the key aspects of dialogic communication, which first outlined the need for understanding between parties engaging in dialogue. This need for participation channels of communication was further outlined by Paolo Freire, who emphasized the need for the people to be involved in matters affecting their own interests. Freire further stated that if they are not, citizens may disengage from institutional frameworks within a society.

Freire further notes that people who are classified as ‘oppressed’ have ‘made the best’ of the situation that they’re facing. As Freire (1968 p.78) states, the oppressed class “have adapted to the structure of domination in which they are immersed, and have become resigned to it, are inhibited from waging the struggle for freedom so long as they feel incapable of running the risks it requires.” This framework depicted by Freire helps to explain the Kenyan music industry’s failure in not taking drastic action to reform their
industry. Stakeholders are often resigned to the reality that there is a lack of institutional support, legislation is not enacted thoroughly; and as such have tried to make it while music remains a marginalized industry.

To hold bilateral communication, there must be a two-way transmission of information, that is to say the concerns being presented by stakeholders are at a minimum, acknowledged by the organisation. As Adhengo (2011) notes, while policies outlined by the government could be held to an international standard; they do little to take into account the needs and current economic status of the sector. A monologic model outlines a one directional form of communication with no interaction between the participants. Johannsen (1996) states that individuals using monologic forms of communication seek to manipulate, command, coerce, conquer, deceive, or exploit.

Freire (1968) furthers this by arguing that, “Faith in people is an a priori requirement for dialogue, the ‘dialogical man’ believes in others even before he meets them face to face” (p. 90-91). Rogers, (1994) echoes this by stating that the parties engaging in dialogue must have unconditional positive regard for one another. Pearson (1989) furthers this by theorizing that a shift away from monologic communication methods used by organisations is needed, as it allows for competing interests to find commonalities and build upon them. Without taking into account the needs and concerns presented by stakeholders through participation and inclusion, institutions are engaging in monologic patterns of communication (Johansen, 1996).

Gunson & Collins (1997), illuminate this further, arguing that though an organisation and the public may engage in structures of dialogic communication, it does not inherently lead to dialogic behavior. Leitch & Neilson (2001, p. 135) expand on this
arguing that “genuine dialogue is a problematic concept for systems public relations because it has the potential to produce unpredictable and dangerous outcomes.”

Development communication continued to shift away from vertical channels of communication with the publication of the MacBride Commission’s report, entitled Many Voices: One World (1980). The MacBride Commission report helped to set the paradigm shift towards inclusion and democratization of information. This can be viewed as a rebuke of past development paradigms (such as modernization, which emphasized hierarchal, or top-down models of communication). Despite the very cries for participation and democratization from MacBride, the same research points out several major potential pitfalls to both participation communication and the democratization of communication.

Principal among these are the concepts of vertical and one-way communication. In situations of vertical communication, MacBride (1980) is quick to make mention that this ‘centralization’ of communication methods among the powerful often renders dialogic attempts difficult to impossible. Furthermore, while MacBride (1980) calls for horizontal communication as an effective method for development, he concedes that most forms of communication are indeed one-way or vertical in their delivery. Vertical communication is outlined by MacBride (1980) as having particular impact on the cultural sectors, noting an imbalance of flows of cultural content, in that many developing nations take the majority of their entertainment and cultural content either from the developed world or from a few major players within the country. In addition to this aspect of vertical communication, another side effect is that of information being offered indiscriminately, while not being addressed to distinct and separate audiences, and is not conceived in response to human
needs and demands, which can contribute to a sense of ‘alienation’ or becoming lost in the shuffle (MacBride, 1980).

The report further calls for public assistance in the development of furthering of groups and organisations while simultaneously not controlling the information and communication being produced, stating: “By various means, public authorities can assist these groups which by their very nature must be protected from any interference or control.” (p. 115). The essence of this model is that it revolves around the people at a small-scale and local level. As MacBride (1980) states: “The decision making process has to involve social participation at all levels.” Thusly, participation communication embraces the needs of different groups of people within a society. This is further reflected in the MacBride Report which states regarding participation of citizens in government policy formation, “If these premises are accepted, a development process should become progressively endogenous and self-sufficient by subordinating the dictates of capital or technology to the people's interests and by involving ordinary citizens as widely as possible in decision-making.” (p. 30).

Such frameworks to promote the participation of citizens in government programmes geared toward development are further reflected in the United Nation’s Universal Declaration of Human Rights (1948) which outlines in Article 21: “Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.” This is inclusive of music industry stakeholders within the creative sector in Kenya.

Harms (2001) took this a step further by outlining the Right to Communicate which emphasizes the necessity of participation in communication by outlining several key
aspects of a universal right to human communication, including: a right to assemble, a right to speech, a right to participate and related association rights; as well as: a right to inform, a right to be informed, a right to inquire and related information rights. Within an institutional context Isaacs (1996) contends that participation in dialogue might provide “a potentially critical foundational process for creating new ‘infrastructures for learning’ within modern organisations” (p.21). At the level of Kenyan government institutions, a lack of involvement in dialogue can be seen as a detriment to the public interacting with the organisation in an official capacity (Isaacs, 1996).

Through the lens of the participation paradigm, the lack of communication can be further viewed as the continued practice of vertical communication channels between stakeholders and institutions. As North (1990 p.6) contends, “Institutions shape people’s incentives (or calculations of returns from their actions) and behaviour. They establish a predictable, though not necessarily efficient or uncontested structure for human interaction”. Participation communication emphasizes the importance of the empowerment of stakeholders. This can come through the engagement of institutions, as Narayan (2005) states: “Empowerment is the expansion of assets and capabilities of poor people to participate in, negotiate with, influence, control, and hold accountable institutions that affect their lives” (p. 5).

Any industry being researched through a lens of communication must be examined critically in terms of levels of stakeholder participation and whether diverse points of views have been taken into account at an institutional level. This is needed further in terms of effectively implementing policy that takes into account the needs of stakeholders. As a 2013 study conducted in South Africa by Rasila and Madau notes, that while the
government had implemented communication models geared towards communities, a communication gap remained between said communities and the institutions implementing policies.

Within the music industry, a key aspect of the lack of development can be attributed to the lack of participation methods being employed in communication between government institutions and industry members. As HIVOS (2015) states, it is difficult to exert influence on state institutions as the creative sector isn’t considered a ‘priority’ by the government. As Gakuru (2017 p.37) argues regarding the perceptions governments hold towards arts: “There is urgent need to challenge the misplaced view, by policymakers, of the Arts as pastime, rather than powerful economic pillar”.

In the Kenyan music industry context, participation in government mandates and policies is difficult, as one of the three key government institutions responsible for the development, protection and payment to stakeholders (the MCSK) is in the midst of a court-ordered shut down. The government of Kenya acknowledges gaps (both communication based and otherwise) within the government’s institutional framework responsible for the music industry. The 2015 National Music Policy (p. 3) states: “Currently the Music Industry faces degradation in its legal and institutional infrastructure. Lack of proper legal awareness, enforcement, coordination and knowledge of procedures remains a major problem. The Industry is fragmented with no umbrella body to oversee its affairs.”

This issue within the communication framework of the Kenyan music industry is further reinforced by Tufte & Mefalopulos (2009) who argue that there are four key branches of participation communication. The first two of these, passive participation and
participation by consultation do not take the needs and issues facing stakeholders as the highest priority. Passive participation outlines that stakeholders are not consulted at all, the processes of which are outlined by Tufte & Mefalopulos (2009): “People’s feedback is minimal or nonexistent, and their participation is assessed through methods like head counting and contribution to the discussion (sometimes referred to as participation by information).” (p. 6). While participation by consultation may employ channels through which stakeholders are consulted, however these consultations may not be taken into account. As Tufte & Mefalopulos (2009) state: “In the final analysis, however, this consultative process keeps all the decision making power in the hands of external professionals who are under no obligation to incorporate stakeholders’ input.” (p. 6). In the latter method, there is little impact stemming from inclusion with stakeholders.

Furthermore, as HIVOS (2015) states, music and the creative sector is largely driven by youth. Participation methods in decision-making processes are particularly crucial when engaging youth stakeholders, as Tufte & Mefalopulos (2009, p. 41) argue: “Youth participation helps to create an environment where issues are taken seriously, where youth take the lead in shaping their own future, and where democratic values are upheld.” Participation communication is an essential aspect to the continued development of any field (including cultural sectors, such as music) continued development; as Grunig (1992) further argues that as the new paradigm of participation rose, relationship building between organisations and publics became crucial. Cultural development is a major aspect of development as noted by Archarya, L. & Dutta, M. J. (2013) who state: “Culture provides the conduit through which agency and participation are realized and the culturally
situated symbols constitute the communicative practices, the community’s participation in the social structures and collective organisation to address constraints.” (p. 227).

It is also crucial to note the role of participation methods of communication in terms of a development communication context. As previously noted, within universal decrees towards human rights of communication, there is a notable inclusion of participation. Participation in communication processes is further outlined as being a crucial component of development, as Mizuta (2000) argues, all human rights are of equal importance, including the right to development. This argument is supported by Supadhiloke (2013) who further contends that development cannot fully take place unless rights to communicate, particularly through public participation, are guaranteed.

While participation communication models typically describe two-way channels of communication, this does not necessarily mean that the dialogue being held through this participation is constructive. Dispositional talk outlined by Mercer (1996) as one of three social modes of thinking (along with cumulative talk, in which speakers build positively on what the other has said and exploratory talk, in which partners engage critically but constructively with each other's ideas) states that within such dialogue, “There are few attempts to pool resources, or to offer constructive criticism of suggestions. Disputational talk also has some characteristic discourse features - short exchanges consisting of assertions and challenges or counter assertions.” (1996 p. 364).

Within an industry that has had an extensive history of distrust due to allegations of corruption at a government institutional level this can translate into a lack of congeniality when dialogue is held, exasperating efforts at dialogic communication that already perceived to be stagnating. Heath (2000) further argues that participation dialogue is little
more than a series of statements and counter statements that may not lead to progress regarding an issue; which helps to explain phenomena of music industry stakeholders and associations engaging with the government, but the results of the engagement being slowly implemented, ineffective or not included.

**Related Literature**

The research that was conducted within this study built upon related research: both in terms of the issues of the music industry in Kenya and the role of participation communication models in terms of facilitating government engagement of stakeholders. Policy networks are defined by Laumann & Knoke (1987) communication networks between governments and stakeholders. Through the lens of the participation communication, this translates into government communicating that the needs of industry stakeholders have been taken into account through the implementation of policy. As Santiso, von Meijenfeldt, & Angeby contend, “Democracy encompasses the state, civil society and the private sector; all share joint and complementary responsibilities for its advancement. Inclusion and participation are two key dimensions of democratization.” (1999 p. 19)

When examining the Kenyan music industry there is a need to look at the broader global context of the role of participation of cultural industries with governments. This is best contextualized when viewed through the lens of development communication. In essence this translates into the creative industries actively contributing economically. According to UNCTAD (2015) the average growth of creative sectors (including the music industry) within developing nations between 2002 and 2011 was 12.1%. This figure of
growth is furthered by UNESCO (2008) who argue that the creative industries are a major avenue for development in the 21st century. UNESCO (2013) further outlines needs of the creative industries within the developing world as having several key needs, including involvement and inclusion of stakeholders in decision making processes.

There has been additional research into the area of expanding the creative field as a means of local development. Through the paradigm of participation communication, this translates into a need for stakeholder involvement. As Peruzzo (2006) contends, this translates to "popular active participation, with power and decision control in social processes (public policies related to education, health, transportation, gender, income generation)" (p.10). In terms of music in the context of the developing world, there is an emphasis on government involvement playing a role in the development of the music sectors. This has been shown in Ireland, which established a strong intermediary body to regulate the music industry, state grievances and to use revenue sharing as a means to grow the sector quickly and effectively (WIPO, 2001).

A noticeable indicator of a nation’s music and creative sectors being developed (or trending towards being developed) is government involvement with oversight, while involving industry members. This is seconded by Caparaso (1982) who contends that development cannot be without the support of local government. As HIVOS (2015) argues, there have been positive examples of creative economy growth within the developing world when methods of dialogue and participation between stakeholders and government institutions have been enacted. There has been extensive research into the large-scale impact that the development of the cultural sector has upon the overall impact of a nation’s
sustainable development; with the UCLG (2010) stating that culture is the fourth pillar of sustainable development.

The music sector is a crucial part of the creative economy, as a 2017 report from the United Nations Industrial Development Organisation states: “As a generator of economic benefits and employment, the music industry contributes significantly to the development of all countries and multiple sectors.” (p. 12). In line with the participation paradigm of employing localized solutions to development issues, Friberg & Hettne (1985) argue: “The countries of the Third World that have a real option to choose indigenous rather than Western solutions to their problems are those with access to a strong cultural heritage.” (p. 220). MacBride (1980) outlines that there is a threat to culture and describes how it may be necessary to protect the nurture culture at a local level; to combat against the influence of larger, typically Western markets, this sentiment rings true for the music sectors of developing nations.

In light of such emphasis on involvement of citizens with government mandates, it is key to note the importance of horizontal communication as an element of participation communication, this is further outlined by the MacBride Report (1980) which states: “Horizontal communication, which permits give-and-take and face-to-face exchange, should take precedence over "top-down" communication, albeit with close ties continuing to be maintained between the two.” (p. 30). As Joseph Stiglitz, former Chief Economist of the World Bank and Nobel Laureate argues regarding citizen participation in government, “Participation does not refer simply to voting, but requires that individuals have a voice in the decisions that affect them” (p. 577). There can be pushback from a government perspective to the implementation of participation policies and frameworks, as Servaes
(2008) notes, participation involves the redistribution of power and furthermore, participation aims at redistributing the elites power so that a community can become a full-fledged democratic one.

There have been additional calls for participation processes to be examined in the realm of development and social change, while challenging top down communication in development communication projects in order to elicit genuine participation in the development of solutions (Chambers, 2008). This is reflected in a need for participation communication and development for the public to not only know the circumstances, but seek to change these circumstances; as Freire states, there is a need for oppressed people to see their circumstances as limiting but also situation that they can transform (Freire, 1968). This, in a policy context, translates into stakeholders attempting to influence reform that will transform their circumstances.

This is further reflected in the MacBride report (1980), which argues: “Development must arise from human growth, the people's confidence in its own strength, and social justice.” (p. 30) This is furthered by a 2008 UNESCO report, which emphasized the importance of the creative economy (including the music industry) in terms of development, the arguments of UNESCO can be summed up by four main components that the creative industry can contribute to a developing society, reducing inequalities; the promotion of development that is sustainable; the inclusion of youth and the ability to access new information and communication technologies.

As Singh & Hart (2004) argue, stakeholders don’t just need policies that will help one area, but their circumstances. This is reflected by Kenya’s music industry for instance; policy implementation expanding rights to expression have little impact on copyright laws
pertaining to musical content (National Music Policy, 2015). Participation communication through dialogue can, in terms of passing legislation, policy reform and implementing measures be a valuable tool for governments within the developing world, as Singh (2008, p. 69) contends “Dialogic communication may be especially well suited for resource constrained governments and bureaucracies to design public policy measures that can then find willing compliance and enforcement.” This is applicable to the need for involvement of Kenyan music industry stakeholders and for said stakeholders to have agency regarding their circumstances. Agency refers to the capacity of cultural members to enact their choices and to actively participate in negotiating the structures within which they find themselves (Dutta, 2008).

This reflects a need for participation methods to be examined in the context of Kenya’s music industry deliberating with government over policies and industry needs. As Singh (2008, p. 71) explains, “Deliberation would mean finding solutions in which public officials and citizens are participating together to find solutions to problems.” These communication channels for finding solutions however, do not keep developing countries from engaging in ‘messy democracy’; which is outlined by Singh (1999) as passing legislation to appease the public with little means to enact its implementation. This is reflected by Pruitt & Thomas (2007) who argue that possible gaps in dialogue effectiveness at a governance level undermines public confidence in and support for democratic institutions, as many of the most pressing societal problems remain largely unaddressed.

In the Kenyan context there has been extensive research conducted into the relationship between government institutions and the music industry. Much of this research delves into the legal frameworks of the nation’s copyright bodies and the government’s
legislation regarding the sector. Adhengo (2011) notes major gaps in the National Policy on Culture and National Heritage (2009) isn’t clear in defining strategies coherently, and further questions how the policies being presented will be effectively implemented. As Ndii (2015 p.9) notes, the role of the state is to create an enabling environment and that, “the key elements of an enabling environment for creativity is first, freedom of expression and second, protection of intellectual property rights.” Furthermore, a 2013 HIVOS report on the state of the creative industry in East Africa notes that there are inadequate arts councils, policies, legislation, incentives and programmes on a governmental scale in Kenya.

This lack of infrastructure stunts the development of the creative and cultural sectors, the expansion of the music industry and the grassroots promotion of musical education within the country’s school system. This promotion of music and culture can be viewed as a key aspect of inclusive development measures. As a report from UNESCO (2015) notes, culture needs to be a key aspect of poverty alleviation efforts as an innovative, strong and resilient economic sector as well as force for ensuring greater inclusion. In the African context this was echoed by 2014 report from European Union regarding the situation of the creative sector in South Africa, which stated that state entities can aid the arts even if they are the not economically viable, which will enable a broader environment for sustainable projects and businesses to emerge.

This climate leaves much of the music industry as informal; which in turn can lead to further problems for musicians who need to turn to formal institutions for support (i.e. seeking a loan) (HIVOS, 2015). This climate is best reflected in a lack of feedback and inclusion between government institutions and members of the music industry in terms of
plans, developments, financial opportunities, legal representation and recouping of owed royalty payments. The government institution that oversees the music industry’s regulations in an economic capacity is KECOBO. Despite these institutions (and their related legislation) having a direct role in facilitating the development of the music industry, a 2015 HIVOS report states that: “Artistes still complain that institutions are not run transparently and hardly have artistes’ interests in mind.” (p.20)

There is a ‘disconnect’ between the music industry and government level legislation as Mills (1996 p.57) notes that “traditional music and Western law clash at the most fundamental level.” This reinforces the statements made by HIVOS in their 2013 report that there is an inherent distrust between East African musicians and institutional bodies, as Kenya’s legal frameworks were predicated on the British legal system (Joireman, 2006). This may leave gaps in terms of stakeholder needs at a local level, as Yandle (1991) contends that transplanted legal systems aren’t based in the traditions, norms and values of citizens and therefore face challenges to effectively represent their interests.

While systems may apply in original nations, they can prove archaic and ineffective in the states that they are transplanted into. At a base level, this is an expansion of the paradigm shift outlined by the MacBride Report (1980) which described a ‘North-South’ divide between developed and developing countries, and an inherent need for the developing countries to be both cognizant and involved in addressing their issues and needs within various sectors and the nation’s society. This translates into a lack of trust amongst stakeholders in the creative sector in Kenya in terms of communicating with the government; the institutions are viewed as corroded by corruption (Hope, 2014). As James (2005) further notes, corruption undermines the capacity of good governance.
Summary

The historical framework of the Kenyan music industry suggests long-standing communication gaps between stakeholders and the government. The preceding chapter built upon the introduction and background of the problem, while addressing the literature that the research builds upon. The chapter further contextualized participation communication issues surrounding the music industry (beginning on an international scale before narrowing to the African context before finally focusing on Kenya’s music industry). The context of the state of the industry led into the theoretical framework of the participation model of communication outlined by the MacBride Report that the research is built upon.

The history and context of the participation model of communication and its role in the gaps of communication within the Kenyan music industry was then explored. This theoretical framework leads into the methodology of the research, followed by the data analysis and findings. The research was concluded by examining what conclusions can be drawn from the data analysis that results out of the research that was conducted regarding Kenya’s music industry.
CHAPTER THREE

RESEARCH METHODOLOGY

The communication issues facing musicians in Kenya in relation to the government are often difficult to pinpoint, as there are a series of policies and legal institutional frameworks that are stated to facilitate the development, support and oversight of Kenya’s music industry. This research methodology that was conducted sought to address communication gaps between a government institutional level and stakeholders within the music industry of Kenya.

Research design

This study applied the qualitative method research design. Qualitative research is often multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings individuals or groups bring to them (Denzin & Lincoln, 1994, p. 2).

The research that was conducted was done through the interpretive paradigm, which Walsham (1993) argues attempts to derive constructs from the field by an in-depth examination of the phenomenon of interest. As this research seeks to capture how participants view experiences and examine how they make sense out of them, the research being conducted will employ the social constructivist approach (Cresswell, 2013). This approach in the context of the music industry as it outlines that human development is socially situated and knowledge is constructed through interaction with others.
Population

Sekaran (2000) defines population as comprising the entire group of people or areas of interest that the researcher seeks to study. The population of this study was members of the music industry of Kenya, including performers, managers, DJs, sound and lighting engineers and organizers. The target population sampled for participation in the study was made up solely of members of the Kenyan music industry within the city of Nairobi. The informal nature of the music industry makes it implausible to have an accurately representational population size of musicians residing in the city of Nairobi. Four focus group discussions were conducted to ensure saturation of music industry stakeholders in Nairobi, with a total of 20 participants involved in the discussions. 10 individual in-depth interviews were conducted with stakeholders.

Sampling Design

The research was conducted using purposive sampling of Nairobi music industry stakeholders only. Palys (2008) argues that engaging in purposive sampling acts as a research strategy on with whom, where and how research is conducted. This sampling method was needed to derive music industry stakeholders. As the sampling method was purposive, with only Nairobi music industry stakeholders included, the research is not generalizable. Snowball sampling was used to gather recommendations from purposive respondents as to who should be sampled. Atkinson & Flint (2001) define snowball sampling as identifying respondents who are then used to refer researchers on to other respondents.
This was applicable within the music industry of Kenya as this form of sampling assumes existing relationships between subjects, aiding the researcher in garnering contacts among the target population by further identifying stakeholders (Berg, 1988) (Lampard & Pole, 2015). This was employed to identify the most appropriate music industry respondents to participate in interviews. Subjects referred potential stakeholder subjects at the time of their respective in-depth interviews or focus groups discussions.

**Procedures**

**Informed Consent**

As Miller & Bell (2002 argue, informed consent denotes the right of the participants to understand what they are being involved in, and to voluntarily agree to participate. All subjects participating in interviews had the purpose and scope of the study verbally explained to them before being asked to sign a form of consent that states that they have been thusly informed of the research and are participating in the interview process willingly and without gaining any benefit from doing so. This form was clearly labeled and marked with the USIU-Africa logo included at the top of the form.

No subject was allowed to participate in the research without reading, understanding dating and signing that they consent to be involved in the research. Furthermore, the informed consent form clearly states that all participants must be above the age of 18, stakeholders within the Nairobi music industry, and are voluntarily engaged in the research without coercion.

The purpose of the study, possible outcomes and benefits of the research are all clearly outlined. Additionally, the informed consent form clearly states that the participant
has been informed that the in-depth interview or focus group that they are participating in is being digitally recorded as an audio file for purposes of the research.

The consent form (attached to the surveys and found within the appendices of the study) clearly states that the research being conducted is confidential, and anonymous to safeguard the participants involved. The possible risks involved, how the researcher will safeguard against said risks and the storage and disposal of the data is all outlined within the informed consent form. Additionally, contact information is included for both the researcher and the USIU-Africa IRB department within the informed consent form.

**Debrief form**

All participants were given a debrief form describing the purpose research, the intended outcomes and the benefits of the research. The debrief form further includes information regarding confidentiality and the anonymity of the participants. Additionally the contact information of both the researcher (Alexander P. Roberts) and the USIU-Africa IRB department are included within the debrief form. The debrief form is included in its entirety within the appendices.

**Risk to participants and safeguards against possible risk**

The risk to participants was minimal as their names, affiliations and names of colleagues will be kept anonymous. Furthermore, the instruments have been pre-tested to ensure that no psychological or emotional harm can come from the questions within the in-depth interview schedule, or the focus group interview schedule. Risk to participants was further avoided as all questions are open-ended and not directed at a particular subject.
Confidentiality

The scheduling and location of all interviews and focus groups was in accordance with the convenience and confidentiality of the participants. All interviews and focus groups were held in private as to protect the confidentiality and anonymity of all participants. Contact information for participants was not collected or included by the researcher.

Anonymity

All 20 participants of the focus group discussions and 10 participants of the in-depth interviews were anonymous within the context of the research. The names of participants; or the names of affiliates or colleagues were not included. Each participant was described within the research and transcribed materials by a categorized research name (i.e. interview one, focus group one).

Storage and Disposal of Research Information

All of the materials, both physical and digitally scanned copies of the informed consent forms; as well as all researcher notes, transcribed text of the audio files and digital copies of the audio files have been safeguarded by the sole researcher involved. There are no secondary researchers or assistants involved nor will any individuals have access to the research information. The information is to be stored confidentially within the school archives of United States International University-Africa for a period of six following the
conclusion of the research. Upon the ending of this six month period, all research materials, both digital and physical will be discarded and/or permanently deleted.

Data Collection Methods

In-Depth Interviews of Music Industry Stakeholders

The interviews were conducted on a one on one (researcher and subject) basis. In depth interviews in a qualitative context encourage and prompt subjects to speak in depth about the topic under investigation without the researcher's use of predetermined, focused, short-answer questions (Given, 2008). 10 individual in-depth interviews were conducted.

The data resulting from the interviews were recorded as digital audio files and then transcribed by the researcher for inclusion in the finalized thesis report. In depth interviews differ from respondent surveys in that the latter typically uses fixed questions with less flexibility for expansion (Lindhof & Taylor, 2017).

Focus Groups

Focus groups were employed with members of the Nairobi music industry. Morgan (1998) describes focus groups as being useful in generating a rich understanding of participants' experiences and beliefs. Lindhof and Taylor (2017) echo the importance for focus groups to be employed when researching the music industry, stating that there are three key reasons for using this method: enabling discussion, identifying divergent views and triangulation of qualitative data regarding the research topic. A focus group is further outlined by Lindhof and Taylor (2017) as including between five and ten participants.
Instruments

Interview Guide for In Depth Interviews

The guide for the in-depth interviews held with individual music industry stakeholders is attached in the appendices of the research. While interviews may be more extensive, baseline questions derived from the research objectives were outlined. The questions within the interview guide have been derived from and seek to further research objectives one, two and three.

Interview Guide for Focus Groups

The guide for the focus groups conducted with members of the Nairobi music industry is attached in the appendices of the research. Baseline questions have been derived from the research objectives, these questions will seek to further research objectives one two and three. The questions were designed to be open-ended and can include differing responses from participants.

Pre-Test of Instruments

The interviews with music industry stakeholders were conducted following the completion of the pre-test, which was conducted with a small sample size of music industry stakeholders to ensure effectiveness and validity.

Ethics approval

The research being conducted was further subject to review from the IRB of USIU and the National Commission for Science, Technology and Innovation (NACOSTI) respectively. The research did not proceed with human participants until approval was
granted. This was further stated within the informed consent form that was presented to all subjects involved.

**Timeframe**

The scheduled timetable for the conducting of the pilot study, the contacting of purposive respondents (and snowball sampling derived respondents), the conducting of interviews and the completion of data analysis and conclusions is outlined over a period of August 15th-September 7th, 2018.

**Data analysis**

The process surrounding the analyzing of data is needed to contextualize the research being undertaken. “Data analysis is the process of bringing order, structure and meaning to the mass of collected data.” (Hitchcock & Hughes, 1995, p. 295). Furthermore, qualitative data analysis is defined as the process of systematically searching and arranging the interview transcripts, observation notes, or other non-textual materials that the researcher accumulates to increase the understanding of the phenomenon (Bogdan & Biklen, 1982).

Qualitative data analysis describes several key processes: cleaning of the data, categorizing the data and finally coding the data for analysis. The qualitative data analysis will be done by breaking the data down into categories relevant to themes outlined by the researcher. As outlined by Lindhof and Taylor (2017), the data must be initially cleaned which entails looking for unusable or irrelevant data. As Lindhof & Taylor (2017) define, categorization is a process of sorting units of data with respect to properties or features that
they have in common; this was applied in the analysis of the data derived from in-depth interviews and focus groups with music industry stakeholders. The categorization process was followed by coding of the data which was outlined by Charmaz (1983) serving as shorthand devices to label, separate, compile and organize data; Lindhof & Taylor (2017) clarify this by defining codes as the linkages between data and categories.

The interviews resulted in 128 pages of typed transcription (attached in the appendices). The raw transcript data was reviewed by the researcher repeatedly in a process of open and in vivo coding. The codes then were connected to the categories by a process of axial coding. The codes were then categorized into three emerging ‘bins’ or categories that helped to organize the raw data emerging from the in-depth and focus group transcripts. The data was then taken through a process of secondary, axial coding by the researcher. These initial iterations of coding were reduced to axial 26 codes.

**Qualitative Data Analysis of In Depth Interviews and Focus Group Discussions**

The data was transcribed from digital audio files to written format, and then cleaned to identify unusable or irrelevant information. The data within the categories was then analyzed by a process of descriptive coding. Descriptive coding will support the researcher in accurately analyzing and categorizing data derived from the in-depth interviews and focus groups.

Thematic coding is defined by Gibbs (2007) as a form of qualitative analysis which involves recording or identifying passages of text or images that are linked by a common theme or idea allowing you to index the text into categories and therefore establish a framework of thematic ideas about it. This step in the data analysis involved looking for
code segments that can be used to describe information and develop themes (Cresswell, 2007). This aided the research in analyzing the thematic issues raised by music industry stakeholders regarding participation with government institutions. The initial coding will follow the grounded theory approach to coding; first identifying codes using open coding, followed by a secondary coding to give further insight. This process is described by Lindhof & Taylor (2017) as axial coding, connecting the codes to the categories they correspond to.

The methodologies of this study were employed to examine the three research questions of the study through the theoretical lens of participation communication. A total of 30 participants agreed to be a part of the interviews and focus groups. 10 in-depth individual interviews were conducted, and four focus groups (each with five participants involved), all members of the Nairobi music industry. The researcher undertook a process of memo taking following the conducting of each in-depth interview and focus group. This was accomplished by the researcher tape recordings of each of the interviews conducted. The transcripts of those memos are attached in the appendices.

Summary

The preceding has chapter explored the methodology that is to be used in the research regarding communication gaps in the music industry of Kenya by focusing on Nairobi music industry stakeholders. The chapter has described the research design, population and sample of the research. It has also outlined the qualitative methods to be used, the instruments being employed and how the data analysis of the research was
undertaken. Chapter four continues by dealing with the data analysis, derivation of key themes and key findings.
CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND KEY FINDINGS

The following chapter will examine the findings resulting from the study. The study was conducted by engaging stakeholders from the music industry in Nairobi. This study was conducted using in-depth interviews and focus groups methods. The processes for the post data collection analysis will be examined and defined, followed by the resulting findings. The data analysis was conducted seeking to answer three research questions. These questions are:

**RQ1:** What are the communication gaps between the Government of Kenya and the nation’s music industry?

**RQ2:** How do Kenyan music industry stakeholders view the communication gaps?

**RQ3:** Do communication gaps have an effect on development within the Kenyan music sector?

Additionally, three overarching themes were derived from the data analysis: that of vertical communication, that of ‘token or empty participation communication processes and finally, seeking to develop the industry.

These three major themes helped to contextualize issues regarding communication between the government of Kenya and the nation’s music industry. The findings were examined and analyzed by the researcher through interpretive and constructionist means. This translates into how the data was interpreted by the researcher through the lens of the respondents attempting to build their own world.
Profile of Respondents

To better contextualize the following examination of the major themes and the resulting findings; an overview of the profile of the respondents will be provided. Further information and the ability to contact the respondents can be accomplished by contacting the researcher in order to seek consent of the respondents due to the signed assurance of anonymity and confidentiality of all respondents.

In-Depth Interviews

Interview one was a male solo singer-songwriter, who plays primarily folk music and has been in the music industry for close to a decade. Interview two was an independent female singer-songwriter with around three years of experience in the industry. Interview three was a female hip-hop artist with more than five years of experience in the sector. Interview four was a hip-hop producer, artist manager and studio owner with more than a decade of experience in the sector. Interview five was a female event organizer and music photographer with more than five years of experience.

Interview six was a female singer who performs primarily within the genre of Afrohouse. Interview seven was a male DJ, producer and hip-hop artist with more than five years of experience in the sector. Interview eight was a female music copyright lawyer, union representative and singer-songwriter with more than a decade of experience in the industry. Interview nine was a male music teacher and a member of a Nairobi-based orchestra with more than five years of experience within the sector. Interview ten was a female singer-songwriter and event organizer with more than three years of experience within the music industry.
Focus Groups

Focus group one consisted of five participants; four of which belonged to the same electronic music collective. The fifth participant was a Christian singer-songwriter. Focus group two consisted of music producers, songwriters, soundboard technicians and resident musicians employed by a prominent Nairobi music studio. Focus group three consisted of a soundboard technician, two music managers, an events promoter and a studio musician. The last focus group (focus group four) consisted of the members of a Nairobi metal-rock band.

Respondent Map

Focus groups one, three and four were initially contacted by the researcher.

Interviews one, two, four, five, six, nine and ten were initially contacted by the researcher.

Interviews seven and eight were referred to the researcher by interview one. Interview three was referred to the researcher by interview seven. Focus group three was referred to the researcher by in-depth interview four.

Summary of Major Themes

The three major themes found from the data analysis will be examined first as an overview before leading into the findings from the three research questions.
Summary of Major Theme 1

The first major theme derived from the data analysis was that of vertical communication. This was contextualized by the participants of the in-depth interviews and focus groups as being ‘top-down’ or hierarchal, from the government and government institutions to the music industry and the sector’s stakeholders. In addition to this, there was an overriding indication that attempts to communicate from the music industry stakeholders to the government were often confusing, ineffectual, or would hit a dead end.

Summary of Major Theme 2

The second major theme derived from the data analysis was that of token or empty participation in communication between the music industry and government institutions. This, when explained and contextualized by the sector stakeholders who participated in the study, described having their involvement be inconsequential, their needs not taken into account and relevant changes not implemented before, during and after decision making processes undertaken by the Government of Kenya.

Summary of Major Theme 3

The third and final major theme derived from the data analysis was that of music industry stakeholders seeking to develop themselves and the sector. Despite seeking such development the participants of the study outlined feelings and perceptions of being unable to continue further in attempting to develop the sector. A major factor to this stymied development was a lack of involvement in processes that would help to further the sector.

Findings
The findings of the research are presented below corresponding with the respective research question. This is followed by presenting the findings in the context of the emergent themes of the research, providing examples from the responses given by the participants of the study.

**Findings from RQ1**

The first of the findings to be examined is **RQ1**: Are there gaps in the communication framework at the government institutional level that affect Kenya’s music industry?

Throughout the research key themes emerged that help to contextualize and give depth to the findings related to the research questions. For the first question, there were noticeable instances of the major theme regarding government engaging in top-down, hierarchal or outdated communication with the music industry. These practices could be described best through the lens of vertical model of communication. Among the subjects, both in-depth interview and focus group participants, such responses were frequent. Perhaps exemplifying this best is this focus group one response from subject one.

“So like Octopizzo was saying the other day, like they have callouts when they want to pass down laws or anything. But the only problem is I’ve not seen any registration place, for where we register and then get email alerts or What’sApp alerts. Like, that’s what I was saying, access to information is so hard, there is not a central place. Like, for me, to have to look for that and it’s not easily accessible in front of me is totally wrong you know? Yeah, so that’s the biggest problem is the accessibility to information, yeah.”

This was further outlined by stakeholders as being confusing, scattered, and inconsistent. Interview ten, a young female singer, exemplified this very well.
“Because we, there’s just no communication, no one knows anything. No one. Everything is just all over the place, everyone is guessing, everyone is trying. Yeah, that’s just how I feel like. The question is not how anymore, because it is not there at all.”

This further reflects responses that indicated that little or no communication takes place between the government and the music industry. If communication does take place it is typically characterized as ineffective or meaningless. This was further reflected in sentiments about the needs of the music industry being included in government regulation and policies that affected the music industry.

For example, this response from interview nine, a member of an orchestra, reflected:

“If you’re going to send people and say this is the amount of decibels you know? It needs to be a public known...it shouldn’t be the telling NEMA guys this is what the amount and they don’t tell the musicians. It should be information that everyone knows.”

When asked if music industry stakeholders were involved with the government in decisions over the regulation of the industry, the respondents typically responded that they were not. This response from a male participant, subject two in focus group four, involving a Nairobi-based hard rock band framed this by saying:

“To spearhead all this motions and have Bills in Parliament that will benefit the musicians. But now we haven’t heard of anything that is brought on the floor of the Parliament to help the musicians to better the lives of musicians. So I think it has to start with the good will. Even if we have channels to communicate good will is also very important.”

Respondents replying to whether channels for the music industry to communicate with the government were effective, responded in a variety of ways: from questioning whether such channels exist, to stating they were ineffective, to stating that these channels did not provide adequate feedback. This furthers the theme of vertical communication
practices between the government and the music industry. As a very comprehensive example, here’s an exchange from focus group four:

FG4S2: I’ve never heard of any channels.
FG4S5: Maybe if we had seen any channel then we know what it would be like, but there is no channel that they have established.
FG4S3: We would have used it a long time ago. But we’ve not heard of any channels to be honest.
FG4S5: And what I’m trying to mean by telling you that, is that we’ve tried everything. So if there were any channels there, you know, to be used from the government or something, we haven’t seen them.
FG4S2: Same, same, it’s the same thing they’re saying. I haven’t seen any channel.
FG4S3: No channels.

Often participants in the study, when mentioning channels of communication, stated that these channels were outdated or in need of modernization. Interview five, an events promoter, noted the following.

“...I would suggest they would be more active in social media just for the young cats who are coming up who are more social savvy. But it’s very difficult I don’t know how they can do, it I feel like maybe if they can go to be more accessible by just going to all these little towns because there are some people who don’t have access to social media or to What’sApp because there are some musical What’sApp groups that some government officials sometimes belong to and like put out notices.”

In reference to possible gaps in communication within between the sector and the government, another major theme ‘token’ participation emerged: that of either passive participation or participation by consultation of music industry stakeholders. This ‘token’ participation took many forms, and emerged frequently from the data analysis of the transcripts. When stakeholders were engaged, it often was to placate them, or ‘tick a box’ as participants put it, or to be asked for their involvement only to have their input ignored entirely or not implemented by the government. This would indicate that there is ineffectual
communication processes occurring between the government and the stakeholders. In-depth interview eight, a gospel singer who also works within the legal framework of the music industry (including within the government organisational structure of music parastatals) explained this in very succinct terms.

“Then also it’s the second type of communication, which I feel is pretentious in the sense that you reach out because you’re checking off things ‘did we write to those sports people? Okay. Did we write to those traditional? Yeah we’ve written to them, okay.’ There’s kind of a reaching out that’s done, but the energy is still there, we’ve just been appointed and all of this stuff and then there’s no follow through. It’s almost like to be able to say ‘but you’ve never talked to us’ and then they’ll be like ‘no, no, no we sent you this memo’ and four years later we are still like ‘what’s going on?’”

Another exchange from focus group one helps in further contextualizing this aspect of ineffectual communication as an aspect of possible gaps in communication.

FG1S2: I think the politicians are usually just playing a game of pretending they care, for the sake of either onlookers like maybe they receive funding from an external organisation like World Bank and their mandate was to help the creative industry; or something like that, so they’ll hold the meetings, but the thing is that there is really no follow up after that. After let’s say they call a forum, artists will go there and speak. After that they’ve really just ticked off the box of we’ve talked to artists.
FG1S2: Yeah it’s politics, so they’ll just leave it at that. As long as people can see that they’re somewhat doing their jobs.
FG1S2: Yeah no one will follow up after that, after they hold the forum, they’re done.

This gap in communication between government institutions and the music industry often results in members of the music industry struggling to find means to develop themselves or their industry, another overarching theme from the data analysis, that stakeholders are seeking development of the industry; however they are often times struggling to develop as individuals or as an industry. This would indicate that there is an in-pass at the capabilities the music sector has to develop independently, or without further governmental support and involvement. The difficulties of music industry stakeholders is
explained well by a passage from focus group four, consisting of the band members of a prominent Nairobi based metal-rock band:

FG4S3: “Yeah, it’s the same thing. I don’t feel like we are being supported. Actually it’s a jungle out here if you’re an artist. You have to struggle a lot. If you, if you, if you think you’re going to be supported by any arm of the government you’re in for a rude shock. Yeah. In fact if you ask many artists they’re struggling. You can stay in the industry even for 20 years but yeah, you can’t see actually the fruits. So it’s hard. We’re not getting the support. Sometimes you feel discouraged, some even leave the scene.”

Interview five, an events promoter, responding to whether they think that government communication with the music industry impacts its development, illustrates this inability to develop further:

“Yes, they don’t know about the policies, like how can you develop your life if everything you do might be wrong and you don’t know?”

This is similar to a myriad of answers given by subjects, that, indeed they are seeking to develop as an industry, but gaps in communication often times prevent this from occurring. This is more clearly illustrated through policy implementation and regulation of the industry, the processes of which are often viewed as confusing, vague, or inaccessible by members of the music industry. This rings particularly true when noting the implementation of regulations. For example this exchange from focus group three regarding noise levels within venues:

FG3S4: Yeah! How do you arrest a DJ for being a DJ.
FG3S3: Yeah, you’re making noise, you’re making noise.
FG3S1: What do you expect him to do? What’s his work? A DJ is supposed to be making noise in the club wherever he is! You know? He’s supposed to entertain people, and he’s paying taxes for that! Like he’s he’s…
FG3S3: But you know, it’s also affecting their business.
FG3S4: There are no laws!
FG3S3: There are no laws!
FG3S2: They come up with the laws overnight. It’s just like…
FG3S4: Even paying…like our boss was arrested. And they’re like, ‘kindly so what are the penalties ama see what laws are there that say that I have to
pass this DB of our music to know that that’s noise’ and they’re like ‘oh you’ll know, you’ll know, you’ll know’.

Findings from RQ2

RQ2 sought to find out how do Kenyan music industry stakeholders view the gaps in the institutional communication framework. When contextualized through the theme of vertical communication from the government to the music industry, it was evident that stakeholders view the gap as a fundamental lack of feedback, understanding, de-prioritization, inconsequential participation, and disconnect when it comes to government implementation. This is exemplified by the respondent in interview six responding to whether they thought furthering communication would provide solutions to problems facing the sector.

“Officials who in short give a damn about their rule, because there’s no point with just talking to someone and it’s like you’re talking to a wall.”

…as well as interview three responding to the same question:

“Musicians’ voices need to be heard, first of all, I don’t think a lot of people even know what musicians need.”

Members of the music industry have who participated in the study had a thematic arch of attempting to development themselves and their industry in response to possible gaps in the communication framework. This was outlined as artists engaging in grassroots activity, seeking unionization and more accessible representation. In terms of policy, interview four, a record label producer working with prominent Nairobi hip-hop acts, framed how the music industry views this gap through the lens of developing the industry.

“It’s not being done well. So we are talking about empowering people and giving people the knowledge, letting people know what your right is when you produce a song so this is not common knowledge. It’s supposed to be common knowledge. So I’ve been lucky enough to travel to different
territories different regions interacting with different governments and seeing different artists how it works for them.”

This negative response to the gaps in communication between the government and the music sector was further reflected by stakeholders’ perceived negative perceptions regarding government institutions or attempting to engage in communication. Interview one, a singer-songwriter, noted this well responding to by stating:

“And we have developed systems in other ways, but it sometimes seems like the only motivation for companies and organisations, institutions to develop any kind of systems is when it can be a system that benefits that they can rob and pillage and steal from. And maybe that’s why they haven’t worked on music, because they’ve not seen a way where they can, like where can they get their slice of the pie.”

Stakeholders also reflected that confidence in possible participation with the government is low, reflecting that members of the industry view the gaps in communication through a negative lens. This furthers the theme that participation with government processes is ‘token’ in nature, and inconsequential. Take this statement from interview six, a singer from Nairobi as to how musicians view possible communication gaps in the context of the music industry being inadequately involved.

“I wouldn’t say their needs are inclusive, because the people themselves who are making these decisions don’t even understand the musicians needs and this all goes back to the fact that they do not involve the person who would be directly affected by the laws in the decision making process. You probably just meet in a boardroom and brainstorm something they think will affect the musician and make them look good or is in their apparent capacity to do so. So, it’s not something that is completely influential because if you don’t involve someone who is feeling that particular pain point when you’re making that decision, you’re imposing something on them that they don’t necessarily relate to.”

For an additional example, look to an excerpt of interview two responding to whether they thought the needs of the music industry were included in the formation of policies and laws.
“…there’s no conversation first of all, even when there is conversation, we’re not being listened to.”

This is further reflected by interview six responding to whether they think if channels for the music industry to communicate with the government are effective.

“I don’t think those talks are effective. Like I said I think there’s a serious communication breakdown in that I think sometimes the people who are even in these roles don’t understand the importance of their roles and sometimes they do something just because it’s part of the job description.”

The respondents were asked whether they thought dialogue between the music industry and the government was effective, and the general response across both individual interviews and focus group responses was that participation through dialogue was not effective, not occurring or was ‘token’ in nature. Respondents answered with indications that they don’t trust the government or official organisations, often as a result of attempting to communicate without consequence. This, in reference to RQ2 reflects the negative perception music sector members have regarding the government’s communication with the music industry. Take this response from a young female singer when asked whether she thought music industry members were involved in official decision making processes.

“I don’t think they do. They seemed like they were trying with MCSK they would invite artists to sit on the board and to give their opinion, but people had trust issues at that time so it never really worked out.”

When asked why such trust issues exist within the music industry, she continued by saying:

“Some would participate but a lot of people would be like ‘I’m not even going to be involved in this because in the end it’s not really gone help me out’. That was most people’s attitude, and mine as well, yeah.”

This is furthered by respondents repeatedly stating that the government of Kenya viewed their industry negatively, as an ‘unserious’ enterprise that had little or no consequence. Take this instance from focus group two, a group of music industry
stakeholders working out of a Nairobi music studio as an example of this possible negative perception.

FG2S5: Okay, until now, the Kenyan music industry was taken as a leisure activity not as an income getting activity.

... 

FG2S5: And like if you introduce yourself as a musician we can’t take you seriously, we see you as a joker. Someone who’s using music as like a part time activity, okay not like a full time and a real time income getting activity. So even if you go forward to the government to at least to propose some few things that will help in developing the industry, they will not take you seriously.

Additionally, respondents stated that the government had a gap in understanding of the impact and possible revenues that the music industry could have, or the possible impact on the nation’s development the music industry could have. This example from focus group one touches upon this well.

FG1S2: “And I think for the government maybe there not necessarily interested in money but more tangible things like employing people. So if the industry is built properly and there’s proper communication between the artists and the government like, we can explain to them what we need to be able to make sure to get the industry gets to a level where the industry is accounting for a good amount of the GDP of the country and help solve some of their problems. Their problems is that people aren’t employed enough, there are too many unemployed people, that’s something that the creative industry can do with a lot less resources than you know funding a steel plant, something like that.”

**Findings from RQ3**

These findings are drawn from RQ3 that sought to find out what impact the communications gaps have on the music industry sector’s development. The first theme of vertical communication channels will be addressed, as stakeholders largely expressed that the updating of channels, being involved in dialogue and the need for stakeholder engagement would help to develop the music sector of Kenya. When asked whether
communicating with the government impacts the development of the music industry, respondents generally responded that it did. This was furthered by respondents seeking the means to have consequential dialogue through engagement with the government. Interview three summed this up well by stating how communication could impact development of the sector:

“I think it could, cause people would know what their rights are and the conversation would grow and we could move forward. Cause we’re just scrapping for whatever’s there.”

An additional good example of this notion that the communication issues between the government and the music sector affect the industry’s development is from focus group one, consisting of an electronic music collective, as to whether they believed the Kenyan government involved the music industry in decision making processes.

“So the government can’t reach out to everyone so we need a structure that unites the artists, so when there is something, a decision has to be made, they’ll have to contact the head then it’ll spread to the people.”

The third theme of the data; that of seeking to develop the industry; was reflected in answering RQ3 by stakeholders responding that the furthering of dialogue and communication with the government of Kenya would help to develop the sector. This example from focus group four helps to illuminate this issue further.

FG4S4: Yeah, you know for something to develop, we belong to the country, for us to develop the government has to support, but if they don’t then we won’t develop. So that’s part of the contribution why Kenyan music is not…

…We have very many artists, with very many talents. You see like five years ago we were better than Tanzania and Nigeria, and all those countries. But you see the government is involved, even in Tanzania, they were really involved the artists and that aided their growth within a short time and now look where they are. So if the government gets involved the artists will grow, but if they don’t then we won’t.
Additionally, the respondents noted that stakeholder participation was ineffective, in that when it did occur, the government didn’t emphasize implementation, further negatively impacting the sector’s ability to develop. This was perhaps best stated by interview one:

“And then you can say ‘well no, you know, we did this and this and this conversation with artists and these solutions came up’. But then when you look three years later you see that none of those things happened, you know, have been implemented or done anything about.”

The third research question connected to a major thematic element of the data, that of participation communication with the government not occurring, being inconsequential or ineffective. From both focus groups and in-depth interviews, when asked if music industry organisations participating with the government helped to develop the industry, the participants typically answered that such participation had been ineffectual. This continues to further the third emerging theme of the data analysis, that of empty or meaningless participation between the music industry and the government of Kenya.

This is particularly telling when participants responded that having meaningful representation to communicate with the government on their behalf would help to further develop the industry. This was a major aspect of both the stakeholders viewing their participation as ineffectual and the seeking the means to develop the industry. Here’s an example from an in-depth interview nine:

“So if there was communication and the government came to the realization that there are people trying to come up, but they don’t have the means. If that communication is there and understanding of that whole thing is there, that will definitely help and people are going to join the industry and explore their creativity and, like I said I think it’s an invaluable thing.”
The stakeholders responded by stating that their lack of representation, by bodies, unions, or government mandated institutions communicating with the sector negatively impacted how they were able to communicate, and in turn impacted the industry’s ability to develop further. Here is interview seven mentioning that the Kenyan music industry does not have effective representation to engage in dialogue with the government.

“...the only reason that doesn’t exist yet is because there isn’t really a person who actually stands up for the rights of artists in this country to that extent where they would be listened to, you know like they are trying to bring serious problems to the table and find solutions for them. Which probably aren’t hard to reach it’s just that it doesn’t occur there has to be that occurrence between some of the minds of the leaders the people within these positions to be like ‘oh I can actually make a difference and this might impact the lives of young people’ so right now it’s just like ‘oh let’s go to Serena and we can have lunch and we can play pretend sign some stuff.’”

Respondents answering whether they felt that music industry unions or associations communicated well stated that their forums and organisations for representation were generally ineffective. Much of the organisational framework that currently exists for the Kenyan music industry is related to the government as a form of parastatal, and that government relationship is contributing to the stymied development of the sector. There were responses among participants for the industry to seek to develop themselves and the music industry further, by unionizing or organizing itself.

Such responses of seeking to develop the industry through the music industry organizing itself were prevalent across multiple questions; this was interpreted to be a prominent tenant of the industry being able to develop further, to have a body that represents them and is able to act as a communication conduit with the government of Kenya, which was often reflected by stakeholders as being a necessary step towards participating in a meaningful fashion with the government to promote the development of
the music sector. In reference to RQ3, this reflects the respondents acknowledging that the ability to communicate with the government indeed impacts the industry’s ability to develop. Participant five from focus group one noted this concept:

“...there especially needs to be like bodies that are in between the like the government and the people. So that the government has a complaint; they go to that body first without just applying it to people directly.”

One of the additional findings throughout the focus groups and in-depth interview respondents was that of a deeply divided industry, without the means or will to come together. This was expressed with frustration by stakeholders, who lamented that possible progress within the sector often amounted to nothing as music industry stakeholders chose to either act in self-interest or to remove themselves from involvement entirely, contributing to the lack of unity among the music industry. This example from interview four helps to contextualize this.

“The one thing there is a cancer, called the opposite of unity is division. Most Kenyan artists through frustration, I can assume through the frustration of trying to make it, are very divided and it’s very difficult for a frustrated entity to come up against an unified one like the government and try to make a point, a unified point that would be implemented by the government. Although it’s been tried it’s just not enough and the key players in the industry, specifically Kenya, don’t know how to make the government act on such things.”

This was further exemplified by what stakeholders described as a lack of unified voice within the music sector affecting the ability of the industry to further develop. This division was reflected by stakeholders stating that representatives from the music industry who engaged with the government on their behalf may engage in patterns of ‘cronyism’, or only helping to develop the industry for a very select few members, typically described as being at the top of the industry, controlling the sector out of ‘self-interest’. Here’s an
excerpt from focus group four touching upon this issue and how it could affect the development of the music sector in Kenya.

“But now we have this, it’s like, let me call them cartels, you know? Like they block your way to you finding your refuge, you know? Like we know if we reach a certain person, that person can push for the betterment of your? For the betterment of your lives as musicians or betterment of the music industry as a whole. Because there are Bills that have been tried to been pushed for playing like more local content on our radios on our TVs. But most of those Bills don’t even go through because there are people who benefit from maybe whatever is happening.”

**Outlying Responses from Participants**

Amongst the participants engaged in the research, there were not indications of major outliers to any of the responses. For example, respondents frequently indicated that they had been made aware of attempts by the government to engage the music industry, and several did not, respondents generally found that the processes of engagement, dialogue and participation were largely ineffectual. Additionally, among the participants who noted that they were being engaged as an industry by the government, upon follow up questions backtrack and stated that participation was minimal. Here’s one exchange with an independent (not signed to a record label) singer and songwriter to better contextualize this.

“But, when we talk further, which goes back to something I’ve said, there’s no enforcement so it’s just all talk. But, effective in communication like in ‘here let’s talk’ I feel like talking communication is the first step and that’s happening. That’s just, that’s just we’re given the space to communicate, but enforcing no.”

**Major Findings**

From the findings of the study, the following three main major findings emerged: first among the major findings is the indication from stakeholders that there is a
communication gap in terms of involvement and participation communication with the government; with the government communication presently being vertical in nature in relation to the music sector.

Second is that the stakeholders within the industry view communication gaps between the music industry and the government as negatively impacting the potential of the industry to further develop.

Third among the major findings is the indication that the lack of involvement of music industry stakeholders has negatively impacted the development of the sector; while stakeholders may seek to develop further, gaps in communication have impacted these aspirations.

**Additional Findings**

An additional major finding of the study was a great deal of mistrust among music industry stakeholders towards communicating with the government of Kenya. A second additional major finding resulting from the study is that the sector itself is divided in terms of forming collective bodies to form a ‘united front’ to communicate the industry’s needs to the government of Kenya.

**Summary**

The preceding chapter outlined the data analysis undertaken by the researcher. The findings of the study were then presented in correspondence with the research objectives outlined by the study. This chapter will be followed by the discussion, recommendations and conclusions of the research.
CHAPTER FIVE

DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS

The following chapter will examine the findings, engage in a thorough discussion of the findings and draw conclusions from them and finally make resultant recommendations. This will be accomplished by identifying the key themes that emerged from the data analysis. Three key themes emerged from the findings of the study: hierarchal communication, seeking development of the music industry and passive participation and/or participation by consultation. The emerging themes were of particular note as the research was conducted through the lens of the participation model of communication. All three themes that emerged helped to examine the role of participation communication within the music industry of Nairobi, Kenya.

Discussion

The major aspect of the research that will be discussed will be done so in relation to the three themes that emerged from the analysis of the data. These three themes are: vertical communication, seeking the development of the music industry, and ‘token’ participation between the music industry and the Kenyan government. The discussion will be conducted through the theoretical lens of participation communication.

Finding: Communication Gap with Participation Communication

The stakeholders involved in the study overwhelmingly stated that the participation of the music industry with government is token, or at most ineffectual. Often this was due to vertical, monologic or one-way communication between the government and the music
industry. This identified a major gap in communication between the Kenyan government and the music sector of Kenya. Indeed, this seemed to result in the industry’s development being stymied. This seems to refer back to a core principle outlined by Servaes & Malikhao (2005), who contend that participation communication requires for there to be active two-way engagement, “It must involve the governments as well as the citizens, the poor as well as the rich, the planners and administrators as well as their targets.” (p. 91).

Dialogues that are being held between the government and the music industry are, at best, of little consequence. As MacBride (1980) outlines; there must be action in order to have conducted true participation communication. This lack of action helps to contextualize the first research question (RQ1); as to whether there are communication gaps between the Kenyan government and the music sector, that indeed these gaps exist, and are fundamental, particularly when examined through the theoretical context of participation communication.

There is little tangible implementation that results from such dialogue that most of the music industry stakeholders were able to identify as directly impacting their lives; or the general development of the music industry. This ‘tokenism’ of participation communication does little to nothing to further the development of the music sector through means of participation. Nelson & Wright (1995) may best explain this as a fundamental comparison between participation as a means and participation as an end. They describe participation as a means as being a method of cheaply or efficiently completing a project; whereas participation as an end describes a group setting up processes involved with controlling their own development.
The current state of dialogue involving music industry of Kenya as reflected by the stakeholders would suggest that the former is largely taking place when dealing with the government. Dialogic communication is defined by Bakhtin (1918) as recognition of a multiplicity of voices and perspectives, ensuring that the voices and needs of the music industry are recognized by the Kenyan government. In order to achieve a multiplicity of communication, there is a need to hold a transmission of information between sender and receiver that includes and empowers oppressed voices (Servaes, 2008).

It is apparent, from the major theme of stakeholders not being involved in dialogue, that the Bakhtian standard of dialogue has not been achieved between the Kenyan government and the nation’s music sector. MacBride (1980) furthers these sentiments by arguing that communication needs to be fundamentally viewed as a two way process, in which the partners - individual and collective - carry on a democratic and balanced dialogue. Gaps in communication between the Kenyan government and the music industry further reflect that this two-way process of dialogue is fundamentally not occurring; identifying a gap in communication between the music sector of Kenya and the state.

This eschews core principles outlined by MacBride (1980) as the democratization of information. This ‘democratization’ process entails three overarching principles. The first of these principles outlines that the individual becomes an active partner and not a mere object of communication. This is a key to understanding and contextualizing potential gaps in communication between the music industry of Kenya and the government: that participation has been seemingly viewed as a ‘box to tick’; a hoop that the government must traverse in order to appear as though they are engaging the sector.
The state of Kenya’s music industry may be the very definition of what Tufte & Mefalopulos (2009) contend to be passive participation in that: “People’s feedback is minimal or nonexistent, and their participation is assessed through methods like head counting and contribution to the discussion (sometimes referred to as participation by information).” (p. 6). This would seem to indicate that the gaps in communication are detrimental to the industry, as they are not involved in participation processes that result in action. This touches upon one of the five major principles of dialogue outlined by Kent & Taylor (2002), empathy, which involves parties understanding and engaging to take action in regards to the needs to the other.

Potential future dialogue between the music industry and government institutions will be rendered irrelevant if there is not two-way communication in the Bakhtian sense of the term, meaning that there must be dialogic listening, which precipitates action on the part of the government to seek to further the development of the music sector. A 2015 report from HIVOS touches upon this lack of prioritization on the part of the government in engaging with the nation’s creative sectors (which includes the music industry).

This cannot facilitate the effective dialogue needed for the needs of music industry stakeholders to not only be presented, but taken seriously and acted upon in an impactful form of implementation. Additionally a lack of forums for industry members to communicate their grievances was also apparent; the unions and associations that are in place are essentially intertwined and reliant upon government processes to be truly effective. This is apparent that through the theoretical framing of participation communication, development will be difficult or nearly impossible to proceed with any great effect. This notion is furthered by Servaes (2013), who states that there is a constant
effort to match the rhetoric of participation with the actual practices in the field. In the context of the music industry, this indicates that just because the government ‘communicates’ to the sector about the avenues to participate; this does not translate into actual participation.

One of the key tenants of participation communication is the need for sustainable development to be implemented. Taylor, (1996) explains that sustainable development can be viewed as a means to furthering decision-making so that it better assesses the multi-dimensional issues facing a community or society. As such, if participation means of communication are not effective, which can often be attributed to vertical or one-way communication; the potential for sustainable development is inherently limited. Tufte & Mefalopulos (2009) argue that if indeed there is participation communication; then this can aid in past obstacles and errors being avoided.

Finding: Music Industry Stakeholders View Communication Gaps Negatively

As established from the discussion within finding one, there are gaps in communication between music industry stakeholders and government institutions within Kenya. It is further clear that much of this stakeholder standpoint is due to one-way or vertical communication. MacBride (1980) astutely points out that there is a major factor that stands in the way of effective participation communication: that of vertical communication. He continues to state that cultural sectors often fall victim to participation means being eschewed in favor of vertical communication; as developing countries often take the large majority of their cultural and entertainment content from the developed world.
This emphasizes the second major theme that resulted from the data analysis; that communication between the Kenyan government and the nation’s music sector is fundamentally vertical, or top down in nature. This is a key tenant of what MacBride outlined in his 1980 report Many Voices: One World; that such systems of vertical communication are often created and maintained by governments, in which powerful means of communication are concentrated within government control and render dialogue difficult or even impossible. This thematic underpinning from the findings perhaps best addresses how music industry stakeholders view the communication gaps between the state and the sector (this is the second research question outlined by the study); that communication is almost always ‘top-down’, scattered, confusing, unclear, unavailable or otherwise unreachable to them. In the context of participation communication, this translates to a fundamental gap: music industry members can’t participate if they view the communication regarding how to engage as unreachable.

This is a an astute reflection of what many stakeholders who participated in the study reflected during individual interviews and focus groups, that communication simply ‘goes no-where’; and that often times it is viewed as a pointless or empty endeavor by stakeholders from the music sector. Reflecting on the division and distrust that emerged from the findings; especially towards the effectiveness and implementation of communication, Fraser & Restrepo-Estrada (1998) come to mind, as they content that efforts towards empowering the people in a community may be taken as a threat by the groups who are benefiting from the status quo. In the terms of Bakhtin (1918) this phenomena being engaged in on the part of the Kenyan government when dealing with the
music sector refers to ‘monologic’ communication; that of communicating in one’s own interest without the dialogic consideration of the needs of another.

The principle among these issues seemed to be a lack of effective means to communicate with policy makers, or being unaware of channels or means to do so. As MacBride (1980) argues, participation and vertical communication are fundamentally opposed. Quite strikingly, the government of Kenya itself acknowledges these flaws in one of the key pieces of legislation dealing with the music industry. The 2015 National Music Policy (p. 3) states: “Currently the Music Industry faces degradation in its legal and institutional infrastructure. Lack of proper legal awareness, enforcement, coordination and knowledge of procedures remains a major problem. The Industry is fragmented with no umbrella body to oversee its affairs.” This reinforces the thematic notion arising from the data that communication was passed down from the government to the music industry, often through a confusing web of bureaucratic processes and music industry stakeholders struggled to not only access the information, but have the means or channels to hold a two-way dialogue with representatives or institutions from the Kenyan government.

This noted a fundamental gap in communication, either in terms of a breakage of communication, a lack of feedback, or some participants viewing the entirety of the communication framework as minimal to non-existent. Indeed the viewing of music industry stakeholders that they are unable to communicate fundamentally opposes what Servaes (1988) described as the right to communicate, to break traditionally powerful communication structures in favor of giving emphasize to development initiatives for underprivileged elements of a society.
Furthermore, this fundamental right to communicate was outlined by the United Nations (1948) and furthered by Harms (2001); who notes that the Right to Communicate emphasizes the necessity of participation in communication by outlining several key aspects: a right to inform, a right to be informed, a right to inquire and related information rights. This reflects a consequential gaps in participation methods of communication, as members of the music industry are on the receiving end of communication, but are nearly incapacitated to respond, interact, dialogue or get feedback from government institutions.

This is further reflected in apparent lack of representation for the music industry to communicate with the government on their behalf. Such lack of representation does not translate into meaningful engagement with government institutions on behalf of the music industry, this is argued well by MacBride (1980) the few talking to the many about the needs and issues facing the many from the point of view of the few. Put into the terms of MacBride (1980); this is not the democratization of communication, which holds a fundamental tenant that through this democratization the extent and quality of social representation or participation in communication are fundamentally increased. When viewed through the lens of themes from the findings; through the lens of participation communication theory; and the lens of the second research question (how music industry members view communication gaps), this amounts to a members of the music industry viewing the breakdowns in communication as difficult to overcome.

The findings of the research indicate that many of the stakeholders involved with participating in the study are somewhat ‘resigned’ to the gap in the framework, as Freire (1968) would put it, as they are unsure of the channels, means of participation or platforms to work towards improving possible gaps in communication with the government. Such
implementation, from a standpoint of music industry stakeholders, is not being accomplished thoroughly. This, indeed, is a further reflection of major themes that emerged throughout the data analysis; that indeed, the industry is seeking means to develop, to empower itself, to better their circumstances despite stakeholder indications that whatever participation communication is occurring is empty in nature at best.

Such attempts to empower the industry have in turn, led to division and frustration at the communication processes. Rogers (1969) may shed light on this, as he contends that rising expectations can in turn lead to greater frustrations. Such attempts to better circumstances are further contextualized by Freire (1968), arguing that ‘oppressed’ classes ‘have adapted to the structure of domination in which they are immersed, and have become resigned to it, are inhibited from waging the struggle for freedom so long as they feel incapable of running the risks it requires.’

From a perspective of the development needs of the industry being fragmented with a lack of stakeholder involvement, guidelines outlined by the FAO (1988) argues that there needs to be clarification why stakeholders don’t actively participate in processes, and conversely, why the local people's organisations, if any, in their present form don’t attract them to participate. Rogers (1976) helps to further contextualize this by stating that the very definition of development is: "a widely participation process of social change and material advancement (including greater equality, freedom and other valued qualities) for the majority in gaining greater control over their environment.” (p. 345).
Finding: Lack of Involvement of Music Industry Stakeholders Has Negatively Impacted Sector Development

The third major finding was that there are indications from the stakeholders participating in the research that the lack of participation has impacted the sector’s capability to develop. This connects back in answering the third and final research question: the results from the stakeholders who participated in the study indicate that communication gaps do impact the development of the music sector. When examined through the lens of participation communication, this reinforces the concept that a lack of stakeholder involvement amongst the music industry has contributed to the stagnation of the sector. Furthermore, this need for further involvement will further stakeholder ability to develop themselves from a grassroots level.

Perhaps Armitage (1988) defined citizen participation in this context aptly, as process by which citizens act in response to public concerns, voice their concerns regarding decisions that affect their community, and take responsibility for the implementation of changes within community. If the engagement with stakeholders is not meaningful, as MacBride (1980) emphasizes, it will continue to be largely fruitless, leading to continued stagnation of the music industry (particularly when compared to other music sectors in Africa) and the Republic of Kenya continuing to miss out on a potentially large-scale revenue stream, in terms of taxation, tourism and as cultural export.

Through the lens of participation impacting the ability of a community to develop and empower itself, participation that is active will help to grow empowerment of stakeholders (Callaghan, 1997). This ties back into a thematic current from the findings; that stakeholders are seeking to empower and develop themselves; and as a major finding
from the data analysis; that music sector involvement in decision making processes in turn impacts industry development. The negative perceptions of the industry, and apparent de-prioritization of the sector is reminiscent of Goyet (1999) who argued that the myth that affected communities are too shocked and helpless to take responsibility for their own survival and needs is surpassed by the reality that many stakeholders find new strength during crisis level situations.

A major contributing factor of this lack of development is the lack of stakeholder participation in the development of the industry; or as Dutta (2008) would characterize this, a lack of agency, which refers to the capacity of cultural members to enact their choices and to actively participate in negotiating the structures they fall within, in order to empower themselves. Indeed, there is a fundamental gap in the industry’s capability to develop robustly if actors are incapable of holding agency regarding their own circumstance. Rogers (1976) helps to further contextualize this by stating that the very definition of development is: "a widely participation process of social change and material advancement (including greater equality, freedom and other valued qualities) for the majority in gaining greater control over their environment.” (p. 345).

UNESCO (2005) helps to further illuminate such phenomena, by stating that a key component of development is “Emphasizing the need to incorporate culture as a strategic element in national and international development policies, as well as in international development cooperation, taking into account also the United Nations Millennium Declaration (2000) with its special emphasis on poverty eradication.” Kenya’s own state actors have outlined a major plan for the development of the nation; the Vision 2030 Development Goals (2008).
A major component of the furthering of the public interest, or ‘people-centered’ goals, as it is stated within the document: “People-centered goals refers to the system’s responsiveness to the needs and rights of the citizens, whose participation in all public policies and resource allocation processes is both fully appreciated and facilitated.” (p. 22).

The Vision 2030 Development Goals (2008) continues in this component by stating that people-centered goals calls for tangible, implementable results based system, stating: “A results orientated system is stable, predictable and whose performance is based on measurable outcomes. An accountable system is one that is open and transparent and one that permits the free flow of information.” (p. 22).

The document also includes provisions that one of its guiding political principals is that of ‘Constitutional Supremacy’; the Constitution of Kenya (2010) clearly includes provisions for members of the public to take part in decision making processes. As from the analysis of the data of this research helps to illuminate, stakeholders within the music industry state that there is a gap of participation and dialogue between the sector and the government. This falls short of the nation’s outlined goals for development; and potentially negatively impacts the nation’s development. One is reminded of Nyariki et al. (2009) who contends that the potential impact of the creative sector (including the music industry) upon the nation’s GDP could be as high as 7%.

A major contributing factor of this lack of development is the lack of stakeholder participation in the development of the industry; or as Dutta (2008) would characterize this, a lack of agency, which refers to the capacity of cultural members to enact their choices and to actively participate in negotiating the structures they fall within, in order to empower
themselves. Indeed, there is a fundamental gap in the industry’s capability to develop robustly if actors are incapable of holding agency regarding their own circumstance.

This failure to gain empowerment on the part of the music industry stakeholders could help to explain the Kenyan music industry falling behind when compared to other prominent other African markets (i.e. Nigeria and South Africa). When viewed as a tool for development; music can be viewed as a powerful instrument of empowerment, of employment and of youth development (British Council, 2015). This was in turn, noted by several stakeholders during the data collection process. The potential for communication to impact the development of the industry is apparent; as Cleaver (1999) notes that participation is a process which enhances the capacity of individuals to improve their own lives and further aids in facilitating social change for disadvantaged or marginalized communities.

Conclusions

Three major conclusions can be drawn from the findings of the study, which examined communication gaps between the Kenyan music industry and the nation’s government.

First, that there is a gap in communication between music industry stakeholders and the government; this is largely due to inadequate participation and dialogue between the sector and the state.

Secondly, the music industry views the communication framework as largely ineffective due to the gaps in communication stemming from vertical communication from the government to the music sector.
Finally, the music industry has been drastically impacted by the gaps in communication. Much of this can be viewed through MacBride’s (1980) expansion of participation communication being a crucial aspect of development, as without stakeholder engagement, development implementation can range from somewhat to completely unachievable.

**Recommendations**

There are three key recommendations that arise from the research conducted regarding the communication between the government of Kenya and the nation’s music industry.

First, there must be a meaningful dialogue between the government and influential stakeholders within the music industry. This will only be achieved if there are tangible results that take the needs of the music industry members into account and implement actions upon these needs that will have real-world impact upon the development of the sector. This is a fairly feasible process; but would entail the government truly taking the needs into account and not simply holding forum and subsequently claiming action. This will help addressing the communication gaps between institutions of the state and the sector of music.

Secondly among the recommendations: there is a clear need for a clearly defined channel (or channels) that the music industry members can find information and communicate through a centralized and simplified approach. This will help alleviate music industry perceptions that the government is engaging in vertical communication, aid in facilitating participation and could have an effect on the state of the music industry within
Kenya. This is a feasible goal; accomplishable at a relatively minimal cost, as much of accomplishing this recommendation could be done through the modernization of channels (i.e. the use of social media) through a singular office, body or institution acting as a communicator for the government.

The final recommendation is for the music industry to form an independent body that act as a communication mediator between the government and the sector; with trusted representations who can both communicate the needs of the industry to the government; and the results and implementations of actions taken by the government to industry stakeholders. This again, is a feasible goal that will help to empower the music industry and impact the development of Kenya’s music sector by facilitating further dialogue and stakeholder participation.

**Areas for Further Research**

The study undertaken should be considered for further research with a broader range of stakeholders through quantitative measures to garner a larger sample size and make the research generalizable.

Further research should continue to investigate further quantifiable data regarding the music industry; such as accurate assessments of income disparities between genders and professions within the industry.

Finally, further research into this field should engage with stakeholders beyond the geographical limits of Nairobi to better evaluate the state of communication and levels of participation on a larger scale as to better compare, contrast and make conclusions regarding the industry.
There are some caveats to consider when potentially engaging in further research within this area. Chief among these is that the researcher conducting the study to be prepared for the volume of the data produced from and transcripts and the subsequent allocation of time to analyze said data. Additionally, future research should take heed of specific constraints that come along with engaging members of a specialized industry. This necessitates engaging with the stakeholder community on specific terms, (e.g. on agreement of anonymity, meeting places, flexibility of researcher schedule). The process of conducting in-depth interviews and focus groups can be particularly consuming of resources; both of time and monetary for the researcher involved.
REFERENCES


Association des Métiers de la Musique of Senegal (2016). *Dakar Declaration on Equality Between Men and Women in the Music Sector*, UNESCO.


Tufte, T. & Hemer, O. (Eds), Austin, TX: University of Texas Press.


The MacBride Report, (1980). *Communication and Society Today and Tomorrow, Many Voices One World*, towards a new more just and more efficient world information and communication order, UNESCO.


APPENDICES

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1.2 Page: 107: Informed Consent for Focus Group Participants
1.3 Page: 110: Informed Consent for Pre-Test Participants
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Appendix 1.1

Official form of Consent for In-Depth Interview Participants

My name is Alexander P. Roberts: I’m a Master’s student at United States International University-Africa. I’m the lead researcher in a Master’s Thesis project on the music industry in Kenya. Thanks for accepting to participate in the Master’s Thesis research entitled PARTICIPATION IN COMMUNICATION OF KENYAN MUSIC INDUSTRY STAKEHOLDERS WITH GOVERNMENT POLICIES.

The research being conducted is part of the degree requirements for the award of the degree in Master’s in Communication for Development. masters in communication program at USIU-Africa.

Participation in this research is entirely voluntary, and participation can be stopped at any time by the subject being interviewed individually or as part of the focus groups. The possible benefits of being involved in participating in the research being conducted are solely along the basis of advancing academic knowledge regarding the music industry of Kenya. There is no time limit for participants to give answers; however the expected time to complete participation in the research is between 15 to 30 minutes.

The purpose of the study is to audit the communication framework that governs the music industry in Kenya, with a view to enhancing participation communication that would see robust development of the sector. The outcome of the research will help address the communication needs of Nairobi music industry stakeholders in relation to interactions and communication with the government of Kenya.

During and after the period of the study, the researcher will strive to ensure that harm to all participating in the study is avoided. Moreover, no harm is anticipated as the study does not include human subject for experiment. The main methods of data collection are confidential in-depth interviews and focus group discussions involving music industry stakeholders.

The researcher will not proceed with the study until he has been cleared by USIU-Africa university’s Institutional Review Board (IRB) and the National Commission for Science, Technology and Innovation (NACOSTI).

As a part of signing of this form, you are confirming that you consent to be being digitally audio recorded for the duration of your interview.
All materials pertaining to the recording of the interview, as well as the forms of consent, will be kept confidential by the researcher Alexander P. Roberts until the completion of the research.

The answers given will remain entirely confidential and used only within the context of the completion of the thesis of Alexander P. Roberts. All data (including audio files) will be included within the completed thesis project and all additional copies or materials will be destroyed and/or permanently deleted by the researcher upon the completion of the research.

If you as a participant of the research have any questions regarding the research being conducted by the researcher (Alexander P. Roberts), you may contact the researcher via email at Arobertspublications@gmail.com or via phone at +254718108216. Additionally the IRB department of USIU-Africa can be reached via email at irb@usiu.ac.ke.

There are no correct or incorrect answers to the interview questions; it is the opinion of the individual responding as part of their involvement in individual interviews or focus groups. There are several further questions regarding demographic information. Please tick where applicable. Each demographic questionnaire is to be filled out by one individual. Please do not take the demographic questionnaire more than once or participate in the interview process more than once.

Signing the line below acknowledges that you are a member of the music industry in Nairobi (musician, sound mixer, DJ, producer, manager, lighting technician, concert booking agent etc.). It further states that you have read and understood the purpose of the study and are consenting to participate without coercion. It further states that you acknowledge your name will not be used within the research involving only the answers you’ve given as a part of the individual or focus group interview.

Signing below signifies that you have been informed by the researcher Alexander P. Roberts regarding the purpose of the study, the possible risks involved, the possible outcomes of the research. Furthermore it states that you (the participant) have voluntarily been involved in the research, any and all concerns or questions have been answered prior to your involvement in the research process and that you understand and accept the ability of the researcher to safeguard the confidentiality of the information resulting from the research. Additionally the below signature states the participant is above 18 years of age at the date of the signing.

Date

________________________
Sign

________________________

Thank you for your participation.
Appendix 1.2

Official form of Consent for Focus Group Participants

My name is Alexander P. Roberts: I’m a Master’s student at United States International University-Africa. I’m the lead researcher in a Master’s Thesis project on the music industry in Kenya. Thanks for accepting to participate in the Master’s Thesis research entitled PARTICIPATION IN COMMUNICATION OF KENYAN MUSIC INDUSTRY STAKEHOLDERS WITH GOVERNMENT POLICIES.

The research being conducted is part of the degree requirements for the award of the degree in Master’s in Communication for Development masters in communication program at USIU-Africa. Participation in this research is entirely voluntary, and participation can be stopped at any time by the subject being interviewed individually or as part of the focus groups. The possible benefits of being involved in participating in the research being conducted are solely along the basis of advancing academic knowledge regarding the music industry of Kenya. There is no time limit for focus group participants to give answers; however the expected time to complete participation in the research is between 45 to 60 minutes.

The purpose of the study is to audit the communication framework that governs the music industry in Kenya, with a view to enhancing participation communication that would see robust development of the sector. The outcome of the research will help address the communication needs of Nairobi music industry stakeholders in relation to interactions and communication with the government of Kenya.

During and after the period of the study, the researcher will strive to ensure that harm to all participating in the study is avoided. Moreover, no harm is anticipated as the study does not include human subject for experiment. The main methods of data collection are confidential in-depth interviews and focus group discussions involving music industry stakeholders.

The researcher will not proceed with the study until he has been cleared by USIU-Africa university’s Institutional Review Board (IRB) and the National Commission for Science, Technology and Innovation (NACOSTI). As a part of signing of this form, you are confirming that you consent to be being digitally audio recorded for the duration of your interview.

All materials pertaining to the recording of the interview, as well as the forms of consent, will be kept confidential by the researcher Alexander P. Roberts until the completion of the research. The answers given will remain entirely confidential and used
only within the context of the completion of the thesis of Alexander P. Roberts. All data (including audio files) will be included within the completed thesis project and all additional copies or materials will be destroyed and/or permanently deleted by the researcher upon the completion of the research.

If you as a participant of the research have any questions regarding the research being conducted by the researcher (Alexander P. Roberts), you may contact the researcher via email at Arobertspublications@gmail.com or via phone at +254718108216. Additionally the IRB department of USIU-Africa can be reached via email at irb@usiu.ac.ke.

There are no correct or incorrect answers to the interview questions; it is the opinion of the individual responding as part of their involvement in individual interviews or focus groups. There are several further questions regarding demographic information. Please tick where applicable. Each demographic questionnaire is to be filled out by one individual. Please do not take the demographic questionnaire more than once or participate in the interview process more than once.

Signing the line below acknowledges that you are a member of the music industry in Nairobi (musician, sound mixer, DJ, producer, manager, lighting technician, concert booking agent etc.). It further states that you have read and understood the purpose of the study and are consenting to participate without coercion. It further states that you acknowledge your name will not be used within the research involving only the answers you’ve given as a part of the individual or focus group interview.

Signing below signifies that you have been informed by the researcher Alexander P. Roberts regarding the purpose of the study, the possible risks involved, the possible outcomes of the research. Furthermore it states that you (the participant) have voluntarily been involved in the research, any and all concerns or questions have been answered prior to your involvement in the research process and that you understand and accept the ability of the researcher to safeguard the confidentiality of the information resulting from the research. Additionally the below signature states the participant is above 18 years of age at the date of the signing.

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<td>5.</td>
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<td>6.</td>
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</table>
Thank you for your participation.
Appendix 1.3

Official form of Consent for Pre-test Participants

My name is Alexander P. Roberts: I’m a Master’s student at United States International University-Africa. I’m the lead researcher in a Master’s Thesis project on the music industry in Kenya. Thanks for accepting to participate in the Master’s Thesis research entitled PARTICIPATION IN COMMUNICATION OF KENYAN MUSIC INDUSTRY STAKEHOLDERS WITH GOVERNMENT POLICIES.

The research being conducted is part of the degree requirements for the award of the degree in Master’s in Communication for Development. masters in communication program at USIU-Africa.

Participation in this research is entirely voluntary, and participation can be stopped at any time by the subject being interviewed individually or as a part of the focus groups. The possible benefits of being involved in participating in the research being conducted are solely along the basis of advancing academic knowledge regarding the music industry of Kenya. There is no time limit for participants to give answers; however the expected time to complete participation in the pre-test of the research is between 45-60 minutes.

The purpose of the study is to audit the communication framework that governs the music industry in Kenya, with a view to enhancing participation communication that would see robust development of the sector. The outcome of the research will help address the communication needs of Nairobi music industry stakeholders in relation to interactions and communication with the government of Kenya.

During and after the period of the study, the researcher will strive to ensure that harm to all participating in the study is avoided. Moreover, no harm is anticipated as the study does not include human subject for experiment. The main methods of data collection are confidential in-depth interviews and focus group discussions involving music industry stakeholders.

The researcher will not proceed with the study until he has been cleared by USIU-Africa university’s Institutional Review Board (IRB) and the National Commission for Science, Technology and Innovation (NACOSTI).

As a part of signing of this form, you are confirming that you consent to be being digitally audio recorded for the duration of your interview.
All materials pertaining to the recording of the interview, as well as the forms of consent, will be kept confidential by the researcher, Alexander P. Roberts, until the completion of the research. The answers given will remain entirely confidential and used only within the context of the completion of the thesis of Alexander P. Roberts. All data (including audio files) will be included within the completed thesis project and all additional copies or materials will be destroyed and/or permanently deleted by the researcher upon the completion of the research.

If you as a participant of the research have any questions regarding the research being conducted by the researcher (Alexander P. Roberts), you may contact the researcher via email at Arobertspublications@gmail.com or via phone at +254718108216. Additionally the IRB department of USIU-Africa can be reached via email at irb@usiu.ac.ke.

There are no correct or incorrect answers to the interview questions; it is the opinion of the individual responding as part of their involvement in individual interviews or focus groups. There are several further questions regarding demographic information. Please tick where applicable. Each demographic questionnaire is to be filled out by one individual. Please do not take the demographic questionnaire more than once or participate in the interview process more than once.

Signing the line below acknowledges that you are a member of the music industry in Nairobi (musician, sound mixer, DJ, producer, manager, lighting technician, concert booking agent etc.). It further states that you have read and understood the purpose of the study and are consenting to participate without coercion. It further states that you acknowledge your name will not be used within the research involving only the answers you’ve given as a part of the individual or focus group interview.

Signing below signifies that you have been informed by the researcher Alexander P. Roberts regarding the purpose of the study, the possible risks involved, the possible outcomes of the research. Furthermore it states that you (the participant) have voluntarily been involved in the research, any and all concerns or questions have been answered prior to your involvement in the research process and that you understand and accept the ability of the researcher to safeguard the confidentiality of the information resulting from the research. Additionally the below signature states the participant is above 18 years of age at the date of the signing.

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<td>1. ________________________</td>
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<td>4. ________________________</td>
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</table>
Thank you for your participation.
Appendix 2.1
Demographics Survey of Participants

Please tick or circle clearly the answer that best applies to you.

**Please state your gender**
Male    Female    Other

**Please state the age range that applies to you**

18-21  22-25  26-30  30 and above

**Please state the level of experience you have in the music industry (Circle).**

Less than one year  One-Three years  Four-Six Years  More than Six Years

**What is your position in the music industry? Please tick or circle all that apply.**

Musician
Songwriter
Producer
DJ
Sound, stage or lighting technician
Manager
Concert booking agent
Other (Please specify)

___________________________________________________________________________

___________________________________________________________________________

**How were you contacted to fill the survey? Please tick the appropriate box.**

Contacted by the researcher (Alexander P. Roberts)
Referred by contact in the music industry
Appendix 3.1 Interview and Focus Group Guides

Table 1.1: Stakeholder interview guide:

<table>
<thead>
<tr>
<th>Question presented to stakeholder</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>In your opinion how does participation of music organisations with the government protect and develop the music industry? In your opinion does the Kenyan government involve music industry members in decisions over the development of the music industry?</td>
<td></td>
</tr>
<tr>
<td>In your opinion does the government includes needs of music industry members when forming policies and laws?</td>
<td></td>
</tr>
<tr>
<td>In your opinion does the music industry participate with the government to make and enforce laws about the music industry? In your opinion does government communication with the music industry impact its development? Explain</td>
<td></td>
</tr>
<tr>
<td>In your opinion do music industry associations and unions communicate well with industry members? In your opinion are there clear communication channels for music industry members to communicate with the government? In your opinion do members of the music industry hold effective talks with the government about what the industry needs? In your opinion would members of the music industry communicating further with the government provide solutions to issues affecting the industry? How?</td>
<td></td>
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Table 2.1: Focus Group Interview Guide: Core Questions

<table>
<thead>
<tr>
<th>Core Question</th>
<th>Notes</th>
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<tbody>
<tr>
<td>In your opinion does the Kenyan government involve the music industry members in decisions over the development of the music industry?</td>
<td></td>
</tr>
<tr>
<td>In your opinion does government communication with the music industry impacts its development? Explain</td>
<td></td>
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<tr>
<td>In your experience are the channels to communicate with government institutions involved with the music industry effective? Why?</td>
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Table 2.2: Focus Group Follow Up Questions

<table>
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<tr>
<th>Follow Up Questions</th>
<th>Follow-up to Core Question #</th>
<th>Notes</th>
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<tbody>
<tr>
<td>In your opinion does participation of music organisations with the government protect and develop the music industry? Why?</td>
<td>One</td>
<td></td>
</tr>
<tr>
<td>In your opinion the government includes needs of music industry members when forming policies and laws? Why?</td>
<td>One</td>
<td></td>
</tr>
<tr>
<td>In your opinion do industry members participate with the government to make and enforce laws about the music industry? Why?</td>
<td>One</td>
<td></td>
</tr>
<tr>
<td>In your experience do music industry associations and unions communicate well with members of the industry? Why?</td>
<td>Two</td>
<td></td>
</tr>
<tr>
<td>In your opinion does the music industry hold effective talks with the government about what the industry needs? Why?</td>
<td>Two</td>
<td></td>
</tr>
<tr>
<td>In your opinion would clear communication channels develop the music industry? Explain</td>
<td>Three</td>
<td></td>
</tr>
<tr>
<td>In your opinion, would members of the music industry communicating further with the government provide solutions to issues affecting the industry? Why?</td>
<td>Three</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 4.1:

Official Debrief Form

Thank you for participating in the USIU-Africa study: PARTICIPATION IN COMMUNICATION OF KENYAN MUSIC INDUSTRY STAKEHOLDERS WITH GOVERNMENT POLICIES.

This study is being conducted by lead researcher Alexander P. Roberts, a master’s student in USIU-Africa Master’s in Communication for Development as a partial requirement for the completion of his Master’s thesis.

The purpose of the study is to audit the communication framework that governs the music industry in Kenya, with a view to enhancing communication that would see robust development of the sector. All information given is entirely anonymous and confidential. Your identity will not be given to any outside parties or used within the research being conducted.

The information will be stored securely within USIU-Africa’s archives and destroyed within six months of the research being completed. Alexander P. Roberts is the lead and only researcher who has permission to conduct and subsequent access to this information.

If you as a participant of the research have any questions regarding the research being conducted by the researcher (Alexander P. Roberts), you may contact the researcher via email at Arobertspublications@gmail.com or via phone at +254718108216. Additionally the IRB department of USIU-Africa can be reached via email at irb@usiu.ac.ke.

The interviews have been recorded as digital audio files. If you do not consent for your recording to be used, please state this to the researcher via one of the provided communication channels within three days.

If you wish to withdraw your consent from participating in this research, please contact the researcher via one of the stated communication channels.

Upon completion, the research will be shared with all participants if they contact the researcher that they want to view the research results.

Thank you for your time and participation
Sincerely,
Alexander P. Roberts
Master’s thesis candidate at USIU-Africa
Appendix 5.1: Example of Completed Consent Form

Official form of Consent for In-Depth Interview Participants

My name is Alexander P. Roberts. I’m a Master’s student at United States International University-Africa. I’m the lead researcher in a Master’s Thesis project on the music industry in Kenya. Thanks for accepting to participate in the Master’s Thesis research entitled PARTICIPATION IN COMMUNICATION OF KENYAN MUSIC INDUSTRY STAKEHOLDERS WITH GOVERNMENT POLICIES.

The research being conducted is part of the degree requirements for the award of the degree in Master’s in Communication for Development. masters in communication program at USIU-Africa.

Participation in this research is entirely voluntary, and participation can be stopped at any time by the subject being interviewed individually or as part of the focus groups. The possible benefits of being involved in participating in the research being conducted are solely along the basis of advancing academic knowledge regarding the music industry of Kenya. There is no time limit for participants to give answers; however the expected time to complete participation in the research is between 15 to 30 minutes.

The purpose of the study is to audit the communication framework that governs the music industry in Kenya, with a view to enhancing participatory communication that would see robust development of the sector. The outcome of the research will help address the communication needs of Nairobi music industry stakeholders in relation to interactions and communication with the government of Kenya.

During and after the period of the study, the researcher will strive to ensure that harm to all participating in the study is avoided. Moreover, no harm is anticipated as the study does not include human subject for experiment. The main methods of data collection are confidential in-depth interviews and focus group discussions involving music industry stakeholders.

The researcher will not proceed with the study until he has been cleared by USIU-Africa university’s Institutional Review Board (IRB) and the National Commission for Science, Technology and Innovation (NACOSTI).

As a part of signing of this form, you are confirming that you consent to be being digitally audio recorded for the duration of your interview.

All materials pertaining to the recording of the interview, as well as the forms of consent, will be kept confidential by the researcher Alexander P. Roberts until the completion of the research.
The answers given will remain entirely confidential and used only within the context of the completion of the thesis of Alexander P. Roberts. All data (including audio files) will be included within the completed thesis project and all additional copies or materials will be destroyed and/or permanently deleted by the researcher upon the completion of the research.

If you as a participant of the research have any questions regarding the research being conducted by the researcher (Alexander P. Roberts), you may contact the researcher via email at Alexrobertspublications@gmail.com or via phone at +254718108216. Additionally the IRB department of USIU-Africa can be reached via email at irb@usiuc.ac.ke.

There are no correct or incorrect answers to the interview questions; it is the opinion of the individual responding as part of their involvement of individual interviews of focus groups. There are several further questions regarding demographic information. Please tick where applicable. Each demographic questionnaire is to be filled out by one individual. Please do not take the demographic questionnaire more than once or participate in the interview process more than once.

Signing the line below acknowledges that you are a member of the music industry in Nairobi (musician, sound mixer, DJ, producer, manager, lighting technician, concert booking agent etc.). It further states that you have read and understood the purpose of the study and are consenting to participate without coercion. It further states that you acknowledge your name will not be used within the research involving only the answers you’ve given as a part of the individual or focus group interview.

Signing below signifies that you have been informed by the researcher Alexander P. Roberts regarding the purpose of the study, the possible risks involved, the possible outcomes of the research. Furthermore it states that you (the participant) have voluntarily been involved in the research, any and all concerns or questions have been answered prior to your involvement in the research process and that you understand and accept the ability of the researcher to safeguard the confidentiality of the information resulting from the research. Additionally the below signature states the participant is above 18 years of age at the date of the signing.

Date

22 Aug '18

Sign

Thank you for your participation.
Appendix 6.1: IRB Approval

9th August, 2018

Alexander P. Roberts
School of Communication, Cinematics & Creative Arts
arenobertspublications@gmail.com

Project Title: Participation in Communication of Kenyan Music Industry Stakeholders with Government Policies

Dear Roberts,

Thank you for submitting your application for exemption to the USIU-Africa Institutional Review Board (USIU-A IRB). The IRB appreciates your work in completing the proposal. Your proposal was evaluated in light of the policies that govern the protection of human subjects.

The IRB has determined that your proposed project employs surveys that pose no more than minimal risk to the participants. The information will be obtained in such a way that one’s responses will not be linked to one’s identity or identifying information. For these reasons, the USIU-A IRB has determined that your proposed study is exempt from further IRB review.

Even though your project is exempt from IRB review, the research must be conducted according to the proposal submitted to the USIU-A IRB. If changes to the approved protocol occur, a revised protocol must be reviewed and approved by the IRB before implementation. Please be aware that changes to the research protocol may prevent the research from qualifying for exempt review and require submission of a new IRB application or other materials to the USIU-A IRB.

Should you or study participants have any queries regarding IRB’s consideration of this project, please contact irb@usiuc.ac.ke.

Sincerely,

Dr. Damaray Sikalieh,
Chair | IRB | USIU-Africa
dikalieh@usiuc.ac.ke
Office 0730 116 112

CC: Research Office
Appendix 6.1.1: NACOSTI Research Permit

NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

TelephoneNumber: +254-20-2213471, 2241345, 310971, 2109400
Fax: +254-20-3108253, 3108249
Email: dg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

Ref. No. NACOSTI/P/18/22293/24119

Date: 8th August, 2018

Alexander Patrick Roberts
United States International University
P.O. Box 14634-00800
NAIROBI

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on “Participation in communication of Kenyan music industry stakeholders with government policies,” I am pleased to inform you that you have been authorized to undertake research in Nairobi County for the period ending 8th August, 2019.

You are advised to report to the County Commissioner and the County Director of Education, Nairobi County before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit a copy of the final research report to the Commission within one year of completion. The soft copy of the same should be submitted through the Online Research Information System.

Boniface Wanyama
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioner
Nairobi County.

The County Director of Education
Nairobi County.
Appendix: Memo transcripts examples

Interview Five

**Researcher:** Alright, just some initial impressions of that interview. I think she… I think she fundamentally thought that there was just a break down in most things of communication.

From her end, it seemed as though she’d never really participated in anything and didn’t seem to have a lot of confidence in anything regarding that participation.

So, it’s hard to tell, I think, I think it also seemed like she thought there was a lot of dead ends and there was a lot of frustration coming from her.

She just didn’t, she didn’t seem like, very confident that the industry would develop. I don’t think she was very optimistic regarding that.

And I think, just from her answers it seems like whatever needs she has for communicating are not being filled right now by anyone in the government at all.

Focus Group One:

**Researcher:** Oh man, I wish that that girl had been able to stay. It’s alright…would have been nice to get that sixth one. Also, I’m glad that was in a studio.

Yeah I’m curious, it seems like they’ve never had this conversation before. That seems kind of nuts to me, I think that’s a bit strange.

I got the impression that they talk to each other about this, but not at an industry-wide scale, like there’s not a lot of organisation there.

And there also seems to be a lot of… I’d say distrust and confusion regarding almost anything to do with government processes.

I mean, these guys seem to be trying to hack it on their own thing, from who they are they’re kind of the epitome of that independent thing.

But even then, I mean it seems like they’re trying to eschew any normal processes, because… they don’t really know, or they don’t really see the point in trying to hit against a brick wall.

And there’s… for them it’s kind of a worthless endeavor.

So they definitely haven’t been engaged with. I got the impression that they don’t really know people that have either.

And I think… they’re definitely try to develop this sector, like they’re trying to make their own thing out of it; but it seems like they’re kind of swimming upstream a bit. They’re a bit behind in terms of their own capabilities, just because there’s such a lack of any real framework anywhere.

**Table 3.1: Timetable**
<table>
<thead>
<tr>
<th>Task</th>
<th>Time frame</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pilot study</td>
<td>1 Day</td>
</tr>
<tr>
<td>Contacting Respondents</td>
<td>1 Day</td>
</tr>
<tr>
<td>Conducting initial interviews</td>
<td>5 Days</td>
</tr>
<tr>
<td>Contacting snowball respondents</td>
<td>1 Day</td>
</tr>
<tr>
<td>Conducting survey with snowballing derived respondents</td>
<td>5 Days</td>
</tr>
<tr>
<td>Conducting Focus Groups</td>
<td>1 Week</td>
</tr>
<tr>
<td>Data analysis and outlining of conclusions</td>
<td>10 Day</td>
</tr>
</tbody>
</table>

### Table 4.1: Budget

<table>
<thead>
<tr>
<th>Item</th>
<th>Rationale</th>
<th>Objective</th>
<th>Cost in Kenyan Shilling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing of project</td>
<td>Finalization</td>
<td>Completion of project requirements</td>
<td>KSh 5,000</td>
</tr>
<tr>
<td>Transportation to meet with supervisor</td>
<td>Monitoring of project progress</td>
<td>Effective completion of project requirements</td>
<td>KSh 20,000</td>
</tr>
<tr>
<td>Transport to meet interview subjects for in-depth interviews and focus groups</td>
<td>Meeting with respondents to conduct interviews</td>
<td>Conducting research effectively</td>
<td>KSh 40,000</td>
</tr>
<tr>
<td>Printing of consent forms.</td>
<td>The forms to be completed as physical copies</td>
<td>To supply respondents with copies of the informed consent sheet.</td>
<td>50 Copies (two pages each) KSh 1000</td>
</tr>
<tr>
<td>Printing of project and binding</td>
<td>Several iterations</td>
<td>To hand in as per university requirements.</td>
<td>KSh 15,000</td>
</tr>
<tr>
<td>Airtime to contact purposive respondents and resulting snowball sampling driven respondents</td>
<td>Contacting recommended stakeholders for survey</td>
<td>Increase the number of respondents.</td>
<td>KSh 2,500</td>
</tr>
<tr>
<td><strong>Total Budget in KSh</strong></td>
<td></td>
<td></td>
<td><strong>83,500</strong></td>
</tr>
</tbody>
</table>