POPULAR MUSIC IN KENYA: A
SURVEY AND EVALUATION OF
PERFORMING STRATEGIES AMONG
SELECTED GROUPS IN NAIROBI.

BY

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DECLARATION

This Thesis is my original work and has not been presented for any degree in any other University.

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DEDICATION

This work is dedicated to my loving parents, Lenah Olombo Shilwatso and the late Mzee Jeremiah Olombo, and the extended family of Olombo.
ACKNOWLEDGEMENT

I wish to humbly extend my honest gratitude to individuals and institutions whose valued time and input is reflected in this thesis. I wish to thank Kenyatta University for the wonderful opportunity extended to me to explore and further my scholarship. I sincerely wish to recognize and thank my supervisors Dr. H. Wanjala and Dr. T.K. Njoora for their interest, guidance and dedication to my work. I’m indebted to them for their many hours of discussions and reading of the numerous editions of my work and for their valuable input that has resulted into this final work.

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OPERATIONAL DEFINITION OF TERMS

Clientele: The specific audience with a direct interest in the artistic work of the performing artists. They directly benefit the artists by hiring the artists and paying for their entertainment services.

Contemporary music “society”: A section of the society that determines what kind of music to be played and promoted. They influence the creativity of the artists in terms of style and taste. They
include members of the media community, event organizers among others.

Dynamics: The forces responsible for change in styles of music and the attitude of the audience and clientele to the music produced by the artists.

Event organizers: Members of the contemporary music society who organize performances on behalf of clients and provide an opportunity for musicians to perform in functions.

New generation musicians: Contemporary artists who have not had adequate experience with traditional African music to an extent of being greatly influenced. The dominant music styles they have been exposed to are the contemporary music styles.

Performance environment: Refers to the sum-total of factors that exist in the artists surrounding which affect their
preoccupation; either in support or against their performances.

Performing arts: These are works of art that are brought to life through public display most often on stage. Music and Dance are the main works of art in this research work.

Performing opportunities: Refer to the number of times artists get a chance to publicly display music to an audience. The valuable number of times is those which either bring financial benefits or afford valuable exposure to the artists.

Popular music: This is music that is highly appreciated by a large majority of the populace and this is manifested in the way popular radio and television stations and other disseminating agents play them all the time.

Popular musicians: These are artists who are engaged in the performance of four main categories of
music discussed in this study, namely; popular band artists, male accapella artists, one man guitar artists and dance troupe members.

ABSTRACT
This study focused on Popular Music in Kenya. In their daily endeavors within the entertainment industry, Kenyan Popular musicians employ performance strategies meant to draw their audience closer and to maximize on their entertainment business opportunities. This study sort to evaluate some of the strategies adopted in order to assess their viability in the performance business. Artists in the
entertainment field inevitably interact with various players in the industry, hence the need to establish the influence of these players in the numerous decisions that the artists make on a daily basis for them to remain relevant in the industry and to survive. Specifically, the study sought to establish the influence of the society on the music that is produced by the musicians, identify some of the demands that the audiences put to the musicians, establish how popular musicians are adapting to the ever changing performance environment and determine more result oriented strategies that musicians should focus on. The study was conducted in Nairobi. This is because Nairobi is viewed to be a more cosmopolitan City with a conglomeration of artists from all walks of life and nearly all parts of the country and beyond, who are both at their initial stages and those who have been in performance practice for a longer period of time. The entertainment industry is also viewed to be thriving in Nairobi hence giving a replica representation of other urban cities in Kenya. The population sampled included Disk-jockeys (DJs) and Video-jockeys (VJs) from broadcasting stations and other entertainment establishments, event organizers and practicing popular artists. Purposive and random sampling techniques were used to arrive at the desired population. Qualitative data was analyzed descriptively, with emerging issues being discussed and related to the prevailing situations for better understanding. This study outlines the most current strategies as used in other parts of the world by popular artists and recommends the most adaptable ones to local musicians to better their business in the entertainment industry for growth of the industry and for progress in their preoccupation.


CHAPTER ONE

INTRODUCTION

1.1 Background to the Study.
Like many other disciplines, performing arts have not escaped the impact of change in the society. Technological, cultural and economic dynamisms in the society have overtime influenced change in the performing arts. For example, the value with which music and musicians were held in the traditional society has increasingly witnessed substantive transformation (Alstair, 2001). Because of modernization, the faith in the new ways of global perceptions overcomes traditions. This, according to Alstair, (ibid) is both liberating and unsettling, for it releases people from accepted modes of
behavior while at the same time it establishes new traditions, sometimes creating uncertainties.

Performing arts are described as those that artists use their bodies, face, musical abilities and display their creations through media such as radio, television, movies and other media available to a given society. The term was first used by English people in 1711, to distinguish various forms of performing arts such as dance, music, opera, drama, magic, recitations, circus acts, television comics, situational skits and others.

Artists involved in these activities usually seek and perform for audiences and assume different professional labels such as dancers, actors, comedians, musicians, singers, band members, one-man guitarists, choreographers among other social labels recognized within the entertainment circles. There is a long history of western performing arts, and equally long (or longer) history in other parts of the world including China, Africa, Japan, India and the Middle East. There may be some common thread among the arts or even their regional identities, but one common denominator is that they are all influenced by modernization and cultural dynamism within myriad forces and developments. Modernization forces have been especially strong during this century, and if current trends are a good indicator of things to come, the future will experience even more drastic advances. Nevertheless, artistes in their forward-looking creativity continue to display a variety of rich performing arts for their own benefits and those of their patrons. This study however focuses on music performing arts, generally found in entertainment venues in towns and cities, especially Nairobi city.

Performing arts such as music, dance and drama have been part of the social landscape of many Kenyan communities for many years. History will show that in the traditional settings, musicians did not necessarily compete for audience attention or for patronage of their performances. Rather, long established cultural norms, nature of ceremonies and activities dictated music and dance performances well suited for each
occasion and artists (musicians) were essential part of such ceremonies. They (artists and musicians) became regionally famous for their performance and leadership skills displayed. In terms of daily returns and payment for performers, rather than depend on events charges, communities supported their musicians through mutually agreed means. With the shift from local settings to urban centers apparently this age-old support system is no longer available as it is not supported by tradition. Observations and experiences during current field study largely indicated inadequate recognition and support to musicians by the society in general. This is a contradiction from the traditionally known trends, and the reasons even more confounding.

Worpole, (1993) observes that today competition for audience, the struggle to generate capital and the scramble for scarce opportunities for performance seem to be the order of the day. In Kenya musicians who perform in various entertainment venues are concentrated in the urban areas with a fairly high proportion in Nairobi, followed closely by other cities such as Mombasa, Kisumu and Nakuru. Among the numerous difficulties these musicians encounter are those emanating from constantly changing social cultural environment in which they live. For example, the audience in the city is made up of people from varied cultural communities and social backgrounds. As expected, satisfying their music entertainment needs becomes increasingly difficult for artists, and this situation forms part of the core challenges for the urban musicians.

Giovanni, (2002) indicates that many of the functions which were performed traditionally have been compromised by modernization and change, creating a social void that requires alternative and creative means and approaches. These developments pose serious challenges for the survival of musicians especially those in the cities who are particularly hard pressed with the need for re-invention in order to remain socially relevant. The music material, quality of shows and recording are constantly under scrutiny a situation that produces tremendous pressure for the survival of the artistes and their productions. Nairobi city (similar to other world cities), displays active entertainment activities, with a large group of artistes seeking
to establish their entertainment niche in a fairly competitive social environment. To succeed, artists must constantly re-invent and diversify their music portfolios to satisfy an ever demanding clientele.

A survey of the performing groups in Nairobi shows that they (groups) can be classified into several broad categories depending on their dominant performance styles and repertoire. Some of the most popular categories include; (i) One man guitar, (ii) Dance troupes, (iii) Popular bands and (iv) Male accapella groups. There are several other categories that exist; however, their popularity is restricted within smaller and distinct populations within the city. With increased number of groups, the pressure of generating more clients and the quest for financial independence among many groups continue to increase on a fairly regular basis. Additionally, clients’ performance expectations for new and better music choices continue to rise, yielding extra pressure for the artists.

Under these circumstances, modern-day-artists in Nairobi are therefore flooded with a range of challenges including sustainable financial base, quality of performance, establishing dependable clientele, performance issues and relevance of their music, including constant influx of music from outside Kenya. Against such a complex background, survival for the groups presents unique challenges calling for fresh strategies such as elaborate marketing. Given the complex nature of providing relevant entertainment, many artists feel that they are inadequately prepared for the many tasks that form part of their daily service to the society. These emerging issues, some of them (such as social, economic, modernization, and technological advances) completely out of their control continue to adversely affect performing groups, not to mention threatening to make some of the groups irrelevant. It is no wonder that concerns continue to be raised in different quarters including studies conducted, discussions at various levels of the industry and academy continue with the sole purpose of seeking durable solutions and equipping the artists with the necessary survival tools to sustain reasonable presence in the popular music industry and to prosper economically.
1.2 Background the Problem

Based on the given background, it comes as no surprise that currently, musicians in Nairobi are struggling more than ever before to make and sustain adequate business returns and living expenses in the competitive entertainment industry. On the other hand, society seems to consciously or unconsciously set demands which the artists are constantly under pressure to meet. While public perception and image often paints the popular musician as rich, successful and economically endowed, the reality for most of them is the opposite. The demands and challenges in the current entertainment world are numerous, complex and more often not easily resolved and these have direct negative impact on the artists.

Among the most significant challenges the artists face include market access, sustaining clientele and remaining relevant in the society, performance demands such as recruitment of essential musicians, and professional services such as access to fine sound recording facilities. Other challenges include securing airtime play, purchase and maintenance of relevant musical equipment. Against these demands, modern day audiences often raise unrealistic performance demands on musicians ignorant of the fact that some of the demands are not realistic (such as demanding that musicians be ready to perform a variety of musical styles and in several languages) and not easily solved. The reality is that attempting to solve some of the audience issues result in very negative consequences, primary among them being poor performances as the musicians venture into music styles that are not familiar to them, playing music from pre-recorded disks in supposedly “live” concerts. Storm, (1998) puts it into context, observing that ‘musicians’ performance opportunities, role in the community, relevance and survival seem to be under threat due to increased dynamism in the field of performance’. With an urban clientele that is more musically informed, and has a range of music supply from which to choose for their entertainment, it is apparent that musicians have to go an extra mile to provide unique and novel entertainment services.
1.3 Statement of the Problem
Available information clearly indicates that Kenyan musicians (Artists) are under tremendous pressure to perform individually and collectively. The overriding problem for the study was therefore concerned with identifying the problems and pressures associated with popular music performances and to investigate the ways that musicians are coping with the demands, and more importantly exploring what relevant strategies are necessary to result in sustainable existence for the musicians. The study therefore sought to seek for appropriate focused performance strategies that popular musicians in Nairobi may adopt and employ in their music performance activities so as to remain relevant in the society. It also sought to determine the strategies that will be economically rewarding and sustainable for their performance business.

1.4 Research Questions
The study was guided by the following research questions:
1. In what ways do people in the society influence local music practices?
2. What are some of the demands that are directed to Nairobi musicians by the music audience?
3. How are popular musicians adapting to the changing performance environment?
4. What relevant strategies should popular musicians in Nairobi employ to remain relevant with the audiences?

1.5 Objectives of the Study
This study sought to fulfill the following objectives:
1. To establish the influence of society on its local music practices.
2. To identify the demands those are directed to Nairobi musicians by the audiences.
3. To establish how popular musicians in Nairobi are adapting to the changing performance environment.
4. To determine potential strategies that musicians could utilize to maintain relevance in modern demanding society.
1.6 Rationale and Significance of the Study

Events of socio-cultural development and dynamisms color our cultural, political and scientific arena and have their effects cutting across every sector of human life. In the music entertainment sector, popular music performance environment has gradually experienced both positive and negative social, economic and modernization influences. These changes have effects on the musicians themselves and the music they produce. This study contends that there is great merit for popular musicians to understand societal entertainment needs and dynamism in general, and for the purpose of the study to focus on Nairobi city residents. This understanding will in many ways catalyze the artists to seek those trends and good practices for themselves and to address the challenges associated with the dynamics of the local popular music entertainment environment.

Like any other progressive business, it is considered important for popular musicians to have clear understanding of the effects of socio-cultural dynamics of society and how such effects impact reactions, choices and music preferences. This study believes therefore that such an understanding will be of significance in the following (but not limited to the mentioned) ways:

- It will enable the musicians to have an understanding of the socio-cultural changes in the society and its effects on their performance engagements.
- It will guide the musicians in understanding the society, its dynamics and its entertainment needs.
- It will assist the musicians to re-energize, equip themselves and adjust to the trends of the society in order to provide relevant and progressive entertainment services.

One of the outgrowths of understanding about the efforts put by musicians in providing quality entertainment may lead to recognition and rewarding existing musicians adequately, not just in monetary terms but other positive ways such as patronage, and positive response to the artists’ craftsmanship.
1.7 Scope and Limitations
This study mainly focused on the performance strategies of popular musicians in Nairobi. The main focus was on music performing groups and artists, and these were grouped into four main categories namely, one man guitar, male accapella groups, dance troupes and popular bands. These performing groups and artists are spread across the city and its environs. The study also focused on members of the public, as the main consumers of the products of these artists and without whom the very idea of public entertainment may not have really take root.

CHAPTER TWO
REVIEW OF RELATED LITERATURE

2.0 Introduction
Two of the most directly related studies, Okumu, (1998) Otoyo, (2006) indicate that at the time of independence, the city of Nairobi had only a few well known entertainers and performing groups and that public demand for venue entertainment was not as acute because citizens depended on radio as the main source of entertainment.

However, over the years as the population of the city increased, and with the ushering of multiple entertainment venues, the demand for venue entertainment has increased
tremendously making it difficult for entertainers and performing groups to find sufficiently rewarding employment as a result of stiff competition and increased supply of readily available music. Competition for supportive clientele has also increased as music fans so heavily depend on open-air venue entertainment, coupled with demand for quality and variety of music. Unfortunately, it is the job of the entertainers to read and keep up with clients’ demands and choices and to keep up with social and political times which often impact information currency and public opinion.

Against this historical backdrop, this chapter explores literature concerning the struggles that popular musicians in Nairobi have gone through over time and continue to undergo in their gallant effort to fill the difficult role of performing artists. In this section, related literature is reviewed under the following headings; (a) Post-Independence contrasting performance opportunities, (b) adaptation to changes in the performing environment and, (c) conditions set for musicians in the modern setting.

2.1 Post-Independence Contrasting Performance Opportunities
It is said that for the African, music and life are inseparable (Nketia, 1963). There is music for almost every activity of everyday life. The activities include music whose verbal texts express the African’s attitude to life, like his hopes and fears, thoughts and beliefs (among many social and collective issues). Music therefore defines African culture with an inclination towards a markedly utilitarian function and to a large extent plays a significant role in the society’s daily happenings. The fusion of music and dance, quite often seen as inseparable, serves as an expression of collective emotions (Akuno, 2005). The society in this respect provides various avenues for the performance and participation in music.
Traditionally, in many Kenyan communities music was learned as part of the process of growing up and becoming a member of the society, and it was learned in informal ways, through practical experiences. Those who underwent intensive training ended up being professionals and were regarded highly in the society (ibid). They depended solely on their artistic performance for survival and living expenses. Most often these musicians belonged to particular family lineage. They constantly got invitations to perform far and wide at social functions such as child naming, initiation, marriage and funeral ceremonies.

Music and dance in many African communities were very functional and closely integrated with social organizations, religious behavior, economic activities and political organization. Mindoti, (2005), even goes further to claim that the community actually owned performances. Master musicians served the interest of community which held the control of where and when music could be performed. Master musicians were considered professionals and they transmitted their skills from one generation to another through apprenticeship.

In similar vein Euba, (1975) argues that musicians held a special position in the African setting. They were relied upon for provision of entertainment in times of joy and consolation in times of grief. Musicians acted as the sole agents for propagating information in a society that did not have daily press. The performance arena was their main station, which they effectively utilized to serve the traditional community (ibid).

Musicians had special status; they not only inherited their skills and status from a respectable family lineage of musicians, but were also considered in some African communities to possess mystical powers. In these communities, the music they performed was not their own, but given to them by the gods. Stoney, (1996) validates this assertion when he observes that musicians were considered to possess powers that could link the mortal man to the gods. Other attributes associated with the musician included the power to use or compose music that could be used for healing purposes,
especially for those possessed by evil spirits (ibid). These and other reasons created an aura for musicians as outstanding socially in the context of traditional African society, hence their elevation to levels above ordinary members of the society.

Performance of music was also considered important in the African societies. It was not merely an entertainment activity, but rather was associated and interlocked with religious philosophical beliefs and it thus possessed axiological connotations, Stephen (1995, p.23). Stephen (ibid), compares the importance attached to music in Africa to the same for the Chinese, whom he says attached a great deal of importance to the transcendent and therapeutic power of sounds and music. To them, the power of music and how it was utilized was of great importance to humanity’s existence. This goes along to demonstrate the universality of music and its effects in the diverse societies of the world.

Music performance activities were often institutionalized and carried out with a lot of interest. The benefits of music were both communal and personal, especially to the musician. Fewer challenges were experienced by individual musicians unlike what is witnessed today. Music performance presently seems to be personalized as an individual initiative hence the minimal or lack of enthusiastic support from the immediate or wider society.

The changing and vigorously dynamic society today does not apparently offer as many opportunities for musicians as it did in the past, where traditionally known occasions guaranteed musicians a performance platform. Observations indicate that today it is increasingly difficult for many musicians to make a living through music alone. The musicians are compelled to invest a lot of resources and energy in their work for better quality, yet, as indicated in interviews by a number of popular musicians in a local column every Friday, their returns are ‘painfully’ minimal.

It is certain that economic times have changed and that essential ritual ceremonies where music performance formed one of the bedrock traditions are no longer practiced, nor are there former social status of musicians, family-lineage music
traditions. Urban fans do not follow these long-established traditions and norms. The current practice dictate that musicians’ recognition and reward is largely depend on their marketing strategies, which many of them have inadequate knowledge of, which has a direct effect to their daily economic returns and the survival of their music careers. Many musicians today are frustrated at the lack of fair returns on their investment in music and equipment, prompting some of them to practice unethical means (mentioned elsewhere in the study) in order to secure recognition from a highly demanding contemporary society.

In their efforts to document their frustrations, musicians put out lyrics and music videos expressing their apparent anger at frequently raised issues such as piracy by unscrupulous business persons and performing of other musicians’ works without proper authority or acknowledgement. While appreciable efforts are being made by relevant government authorities with regard to some of these issues, still a lot more needs to be done to comprehensively address these fundamental anomalies and crimes.

There is no doubt that popular music entertainment has come a long way in Kenya from immediate post-independence times (1960s and 70s) to the present. Great developmental mile stones have been made even with the numerous challenges that have been experienced. The growth and development of the sounds and quality of music have been phenomenal, partly due to musicians’ keen sense of development, assisted by technological advances. The remaining challenge is to translate such successes into the growth and development and better welfare of the artists both individually and collectively.

2.2 Adaptation to the Changing Entertainment Environment.
Akuno, quoted in Kimani, (ed.) (2008) describes the entertainment scene in Kenya today as dynamic due to ever-changing demands and innovations. She further argues that commercialization and globalization are the main players effecting change in the entertainment environment. Music, she says has become a commodity that is
produced at the demands of ‘a market’ that is not necessarily sympathetic to the cultural dictates of the society that normally appropriate music. These two trends are evidently reshaping the identity of Kenyans as music and musicians introduce foreign elements which sometimes are readily welcomed by the audience. One of the negative consequences of globalization is its impact on authentic local music especially when it comes to music appropriated from traditional sources. The desire to have local music products which are globally accepted by audiences has created need for development of a hybrid of genres, (ibid), thus eroding authentic ideas in Kenyan music.

Consequently, Commercialization as a trend has impacted the Kenyan society (which is perceived to be capital oriented), and has also heavily infiltrated music performance practices. This is a trend that has had a direct effect on the organization of popular musicians and other performing groups. Akuno and Mwaura, in Kimani and Olunya (2008), decry the erosion of the social order. Things are no longer done the way they used to be done in the traditional context in support of performance of traditional music. Rather, musicians have been forced to re-discover themselves and their products with other factors such as influence from the west through the aggressive mass media largely assigned the bulk of the blame, whether this might be true or not.

2.2.1 One Man Guitar Performance
This is one of the most curious performance developments in the city whose creation was probably borne of the need for individual guitarists’ to survive in a world where popular bands were usually made up of six to ten performers. As performance demands continued to be exerted upon artists it has became necessary to re-think the idea of depending on large groups to fulfill clients’ interest and to sustain essential patronage. Responding to adaptability efforts to changing environment within the Kenyan entertainment scene performing groups have emerged and aligned themselves in groups that can easily be identified and categorized. The one man guitar, whereby one guitar performer (with the support of a percussionist and sometimes a bass guitarist) takes on the role of three to four performers by using pre-recorded chord
progressions to support his well chosen repertoire for an entertainment night, is one of the most popular categories to have emerged in recent times, and whose admiration by clientele is very strong.

The group’s setting is termed ‘one man guitar’ despite having more than one performer due to the descriptive focus of the performance on the guitarist-singer (Salim, in Amateshe 2008: Personal Interview). In the study, Amateshe (ibid), established that while the drummer plays a key role in adjudicating rhythmic directions of the performances, prominence and recognition is given to the sound of the bass guitar, the strums of the lead guitar to which movement of the dancers consciously respond and the solo vocals to which the audience anticipates a call and response participation. Every critical aspect of the performance is embodied in the lead singer-guitarist. Artists who are credited to have popularized this form of entertainment especially in Central part of Kenya include Mike Rua, Salim Junior, John De Mathew and Man Musaimo (ibid).

Concerning their repertoire, the one man guitarists go through musical styles that range from ‘zilizopendwa’ (golden oldies) selections, to gospel music and occasionally perform own compositions. When interviewed during field work in the current study, most of the artists identified basically settled on this style because of management and remuneration related issues and these catalyzed and motivated them to start small and manageable outfits. For example, they claim they no longer have to go through the logistics of managing many individuals, and when they get paid; the income is more rewarding when shared among fewer members.

2.2.2 Male Accapella Groups
Formation of male dominated groups has brought a new dimension in the Kenyan entertainment scene. These groups are growing in number regularly as a result of public demand for such groups to provide quality entertainment during weddings, meetings and official / non-official functions. This study identified performance niche which they (groups) have innovatively filled with their popular renditions of
“zilizopendwa” and arrangements to reach out to diverse audiences. More often they opt to perform popular folk-tunes from a number of Kenyan communities and arrange these tunes for male voices. To enrich their output, they record tracks which are run by powerful amplifiers, thus effectively and innovatively locking out the use of musical instruments live on stage and instead giving room for powerful stage shows. The number of invitations they continue to receive in many functions is an indicator that these innovations have struck a chord with many audiences.

One such group and perhaps one of the oldest groups in Kenya is Kayamba Africa, which is housed in Uganda house, on Kenyatta Avenue, Nairobi. This group is largely regarded as the pioneer male accapella group in Kenya, inspired by the South Africa’s Black Mwambazo. Since their inception in the late 1990s, they have performed in hundreds of functions, both at local and international locations. Juma Odemba, the leader of this group confirms that their diary is always fully booked and one would be lucky to get their booking on short notice. The group has inspired many other groups that have come up in different parts of Nairobi. Some of these groups include Cheche, Kayamba Fiesta, and Kayamba Roots, the last two being splinter groups from the original Kayamba Africa. In the same vein, Umoja Ngoma Melodies are some of the latest entrants in the scene. These are a few among the many groups in this category. Research revealed that each of these groups have had and continue to experience a reasonable measure of financial success from their performances.

2.2.3 Popular Bands

Nairobi based popular bands are among the oldest entertainment groups in Kenya and their existence dates back to years just before and shortly after independence in the early 1960s. Popular musicians from Congo and other neighboring countries came to Kenya and naturally brought the music of their home countries. They formed the bulk of these bands whose membership was mainly instrumentalists from their countries of origin. Few bands in Nairobi have continued to play the conventional Congolese popular band music style, while others have continued to explore different styles such as jazz, rock and styles from other popular genres.
The membership of musicians in this category includes performers who are generally involved in live or airplay performances. They sing, play instruments and engage in dance stage shows. This particular kind of performing art and style expresses topics such as social values in nature of human existence: Love, patriotism, solidarity and other topical issues. Performance for these groups usually involve medium which is disciplined, self conscious and often difficult to master, (Wainaina, 2008, p.68).

Musicians in this category usually learn to play instruments and go through rigorous exercise of putting bands together for live performances rather than taking the easy way of going to studios and working with pre-recorded instrumentation. They are champions of the old entertainment legacy, usually referred to in the entertainment circles as the ‘old school’ entertainment. They still see value in this kind of performance and have therefore carried the practice into the current entertainment activities. Despite fierce competition from other new and upcoming genres of music, popular bands have a faithful clientele that still identifies with them. Examples of these groups that are based in Nairobi include the Maroon Commandoes (formed in 1970), based in Lang’ata barracks, Them Mushrooms (formed in 1969), Bilenge Musica, Congolese band based in Nairobi, among others.

2.2.4. Dance Troupes
Another category of popular artists consists of dancers, who constitute talented individuals whose main medium of entertainment and communication is dance. Their dance routines involve both live and recorded music drawn from traditional and modern sources. They are particularly popular when they perform with live bands and have created a clientele base during corporate functions, family functions and during national days. These categories of entertainers have not only made a name in the competitive entertainment world but also get opportunities in the education sector to demonstrate some of their dancing skills to enthusiastic learners.

As in the cases of other groups discussed, it is observed that almost all these groups thrive mainly on their art, supported by their loyal fans. This has motivated them to
package themselves and their entertainment medium in a manner that is attractive to their potential clientele while at the same time responding to the dynamic trends of commercialization and globalization. Discussing this phenomena George, (1991) contends that the African society today is grappling with the concepts of development and globalization, hence its inability to divorce itself from influences which directly affect its cultures. Since Africa is in contact with cultures from the rest of the world, acculturation has taken its root leading to the use of some western standards as benchmarks for most performing activities that performing groups offer to the public. Unfortunately, these ‘imported’ benchmarks are sometimes used incorrectly to assess performance of traditional Kenyan music whose realistic benchmarks should be generated from the cultures from which the music is drawn.

To show how popular music in Nairobi has endured a long developmental journey, Stapleton and May, (1987), describe traditional and popular music in the past as having been simple in design, with two vocal parts performed on acoustic guitar and accompanied with bottle tapping. This approach is validated by available literature and while simplicity in music dominated the music of the time, the messages and creative performance styles were in no way simple, rather it was what worked for the musicians and that which communicated to the society effectively. The authors go on to explain that during this period, Kenyan popular music was influenced by traditional Kenyan music and indigenous regional sounds. Even though they were perceived as simple ensembles, nevertheless they were effective and adequately served the entertainment needs of the time.

Currently however, the music industry in Kenya has witnessed development from simple to sophisticated musical instruments, styles of performance, music genres, and recording and production techniques. Lately computer programs have also facilitated experimentations that lead to fairly sophisticated works. Successful popular musicians are therefore defined by the society as those who readily employ current technology in their music, those who have embraced not only regional but also influences from other parts of the world, and have a global appeal musically. It is therefore becoming
increasingly inevitable for musicians of the day to embrace the trends of globalization and commercialization, which society and its dynamism often demand. This is a phenomenon that this study set out to pursue as one of the strategies that musicians in the contemporary Kenyan situation are adapting.

2.3 Conditions for Musicians in the Modern Setting.

It is clear that society today is exerting pressure on musicians to adjust to the current trends so as to fulfill membership and clientele needs within the context of relevance and novelty. Based on complex social orientations and cultural backgrounds contemporary society unwittingly set unwritten demands and expectations from the popular musicians. These demands have exerted in such ways that only those popular musicians who are sensitive, creative and flexible enough enjoy the success defined and supported by perennially demanding audiences. Among the conditions that modern musicians contend with are issues of capacity for multi-lingual performance ability. In discussing language in music, Middleton, (1995) says that the concept of language code is central. He explains that every language is a coded way of communication understood by a given generation or group of people at a given time. The existing models of musical language even though are a useful starting point, often understate the plurality of codes involved and the multiplicity of variables affecting every component; sender, channel, context, message and receiver.

This perspective implies a careful study of musical target by the musician before deciding on the language of delivery. It is no doubt that this is an intellectual factor that musicians must put into consideration in order for them to give it a place in their compositions. Popular musicians are therefore being pushed to a different level where they can only produce music to an audience whose language needs they have studied and understood. Based on this ‘demand’, many musicians currently have turned to composing and arranging music in English and Kiswahili languages, which have wider acceptance and following in urban center such as Nairobi.
Though successful in communication, the idea of composition and arrangement of music in English and Kiswahili was noble but proved to be only a short term remedy. Some groups, particularly the acapella male groups noticed gaps in the practice of new compositions and arrangements by local artists. Rather than compose new songs, they resorted to selecting some old popular folk-tunes from various communities and arranging these for two or more voices. This practice has proved to be successful because these groups have continued to use this type of music to attract wider reception among varied audiences. These well selected songs have increased their popularity especially during social occasions such as weddings, regional and tribal group meetings, especially when homogenous groups attend such functions.

On the other hand, the youth and the older generation demand special consideration in the way language is used in the performances. One of the outcomes of these language demands is constant experimentation by various popular artists whose desire is to adequately meet their client’s needs. Over and above established tribal languages, and the two nationally used languages (Kiswahili and English) there are those who write, listen, speak and sing using “Sheng” language, mostly considered to be the language for the youth (Ogechi, 2008). This is considered an attempt to identify with the people who use Sheng as a tool for solidarity, and may not necessarily be young people. The more conservative older generation is also in need for an innovative approach to deal with their language needs in music. At the same time, musicians who insist on singing in their local dialects only are generally confined to smaller audiences from their communities. As expected, this approach has not proved economically rewarding to their performance business.

An experience with local music shows a trend where there seems to be a shift in style of composing and arranging from the locally known styles to new characteristics that are more acceptable universally. A good number of these styles are a blend of the traditional styles and the modern characteristics leading to ideas like the Afro-fusion and Afro-classics. These are due to the fact that society wants something new all the time and musicians have to comply with the silent demands or suffer exit from the
popular music making and performance scene due to lack of support. These are some reactionary measures by local musicians to ensure their survival.

Foreign influences and especially from the west have also impacted on the way music is composed and performed. The young musicians have engaged in blind blending of styles from popular music celebrities of the west. Unfortunately this is sometimes done without the creative skill and knowledge that would improve the product. Most often the resulting product has been viewed to lack in authenticity and identity. Furthermore, these lead to a myriad of losses to the artists and hence impact negatively on their business. The introduction into the music scene of the modern electronic music instruments and equipment is another factor that has revolutionized the music scene and society has exploited this factor through demanding innovative and quality productions from musicians. Only those who are able to provide these are guaranteed survival.

From the Second World War to date, the Kenyan musical history is filled with examples of musicians and ensembles who came to settle around from neighboring countries and beyond in search of market for their preoccupation. In terms of foreign musicians entry into the Kenyan market, after the Second World War (1950s), Congolese musicians such as Eduardo Masengo and Jean Bosco became household names in Kenya. This was because they thrilled Kenyan music lovers with new styles from their home countries (Otoyo, 2006). The Kenyan music scene was already experiencing new styles apart from what was local.

By the wake of 1960 –70s, Peter Totsi and Nashil Pichen from Zambia played a critical role in the development of the Equator Sounds Band’s ‘twisti’ style, modeled after South Africa’s ‘kwela’ rhythm (ibid). These were some of the earliest indicators that mapped the trends of popular music performance. The changes eventually had great impact on the musicians and a lot of implications in the music itself, and the society at large. Gradually, there was a realization by different audiences that they had a way of demanding for certain musical services from the musician. Mukasa
(2005), points out that the society found that it could arm-twist the musicians to play to their tune in terms of style, language and themes to be tackled in the music.

Musicians on the other hand were compelled to be sensitive to the demands of the society. This was partly because of the wind of change that was irresistible in the music over time and because of the musicians’ own survival in the industry as well. Kenyan popular musician has ultimately had to move to another level of operation in order to function within the seemingly demanding contemporary society (ibid). As a result of the developments highlighted, the music produced today has arguably moved technically to higher levels. The music styles continue to experience a total shift from what Kenyans were used to. This is as a result of syncretism of local traditional music, and other styles from neighboring countries and music from other cultures that have found their way into the local scene through various associations, interactions and the media.

It is apparent that musicians today are grappling with numerous demands from a dynamic society, whose criterion for acceptable music keep changing from time to time. Success in all these seems to depend on their ability to meet these demands. Often though, music development has been left to musicians’ initiative, market forces and audience demand, (Straubhaar, 2005). These factors seem to be the main players in the popular music scene. This is the reason re-invention; flexibility and persistence towards the trends of commercialization and globalization are important attributes for any musician in the Kenyan situation today. As Straubhaar (ibid) puts it, music around the world seems to be the most globalized and commercialized commodity hence the inevitability of musicians, and in this context, particularly those based in Nairobi to rise up to the occasion. Popular music audience in Nairobi has apparently found their ground in these styles of music. They also have found new trends in deciding what genre of music works for them. The power and stake which they hold in the popular music industry is sending musicians causing the musicians to re-think their strategies in order to satisfy their clients’ entertainment needs and in turn ensure their own survival.
2.4 Theoretical Frame Work.

In considering the appropriate theory which effectively links dominant issues in this study, the researcher considered the main players in the popular music industry. Inevitably, the interplay between music (ian), audience and the media dominates any discussion involving popular music. Music is an integral part of most media as such movies, radio, video games and television depend on music as the core or the enhancement of their products. The music industry on the other hand is completely dependent on the media as promoter and distributor of its products. More professional artists communicate to their audience via a varied choice of electronic medium and only a fraction of the audience experience the artists live in performances. The dynamics of this interplay between the audience, music (ian) and the media can be illustrated by the audience–media engine model, developed by Wilkonstrom, (2006).

![Audience-Media Engine Model](image)

*Figure 2.1: Audience-media engine model (Wilkonstrom, 2006)*

This model demonstrates graphically the interactions of audience approval with the other three actors; media, audience reach and audience action.
- Media presence represents the number of media outlets where artists appear during specific times.
- Audience reach represents the percentage of total audience a firm is able to reach through its media presence.
- Audience approval is defined as the fraction of the entire audience who respond positively when they encounter the works of a musical artist.

One of the great thinkers with regard to learning theories is Albert Bandura, and one of his theoretical proposition concerned “Social Learning. He found that according to Social Learning theory, models are an important source for learning new behaviors and for achieving behavioral change in institutionalized settings. Social learning theory posits that there are three regulatory systems that control behavior. First, the antecedent inducements greatly influence the time and response of behavior. The stimulus that occurs before the behavioral response must be appropriate in relationship to social context and performers. Second, response feedback influences also serve an important function.

This study was therefore based on the social learning theory, by Bandura (1986). It is a theory that is largely borrowed from the mass media sector, where it is broadly applied. The theory states that, our consumption patterns are shaped by our own direct experiences with them and also by the experiences of others that we observe. The theory indicates that there are three basic models which influence human behavior, and these are (i) live models, (ii) verbal instruction models and (iii) symbolic models.

In this study, live models and verbal instruction models are viewed to have minimal influence as compared to symbolic models. Symbolic models are either real or fictional acts that come to us through books, television, films, radio or online media. These, import to us varied experiences, which are likely to influence and change our behavior and attitudes towards certain ideas and issues.
When applied to this study, the consumption patterns are viewed to be the trends adopted by Nairobi audiences. These patterns and trends are shaped by the audiences’ own direct experiences with the popular music (though electronic media like TV and radio) that is available in the market and depending on the audiences’ experiences, the patterns are either enhanced or modified. These musical consumption patterns are also shaped by experiences of other audiences outside the region whom the local audiences do observe. Through this process, the audiences get to form preferences for a given type or genre of music.

Traditionally, music is thought of as a simple three step process: Composer – Performer – Listener. This is however thought of as a western classical model where listeners sit quietly throughout a performance and only applaud at the end of the performance. In the context a modern live performance, this model is radically different and the concept of listener feedback constitutes a powerful affective medium the framework of which modern performers need to always be familiar with before, during and after performances.

In the modern popular music practice, the audience has taken an active role in influencing the reproduction process of the artist. In the process, the artist has lost the free will to perform what he or she prefers, rather, the decision seems to be a joint venture between the artist and his or her audience. Sometimes the audience dictates the process. In such instances the view and notion of ‘user attitudes’ becomes an important consideration for the artist when selecting music for target audience. Attitudes are powerful cognitive tools which enable us to quickly categorize, influence and reason about new stimuli, and these are in the domain of the audience. By incorporating both the user and the audience in the reproduction process, the music process ceases to be uni-directional. This mode affords some degree of control to the listener, thus increasing the intensity of musical activity and enjoyment.

In reaction to audience demands for inclusivity into the reproduction process, popular musicians have established with innovations to satisfy the demands of their clientele
and this explains the emergence of numerous categories of musicians and genres of popular music. Through diffusion, which according to Rodgers, (1995), is a process that an innovation is spread from an innovator to other members of the community, newly created music genres and categories are spread and hence practiced by various popular music groups in the region.

Bandura’s (1986) Social learning theory also supports this study by explaining the dynamic nature of the popular music entertainment scene in an environment like Nairobi. (Popular music) entertainment in Nairobi has rarely remained stagnant, it has constantly continued to adapt to new faces, some of which are caused by the musicians’ own innovativeness and experimentation while others are consequences of audiences’ thirst for new experiences, as influenced by various media.

The theory (social learning) also sheds some light in the relationship between popular musicians and the audiences. These two groups constantly monitor each other; with the result that suppliers of the popular music compel the consumers to respond proportionately (meeting their side of the bargain). Audiences who display some elements of control also dictate what happens in the restless world of entertainment. Through their daily encounters with music, they keep shaping the popular music expectations. They do this by demanding for inclusion of certain aspects and ideas in the music produced and are also sensitive about the quality of music presented to them by musicians.

In order to survive in the ever dynamic popular music entertainment scene, musicians in Nairobi have had to inevitably resort to innovative performance strategies in order to remain in business. This brings into focus the notion of the power of the audience. In this case, even though there seems to exist a symbiotic relationship between the popular musicians and the audience, the latter seems to come out as the more aggressive partner for they seem to drive and set the agenda for the former in the entertainment scene, yet for the relationship to continue smoothly, each party has to honor their part of the bargain.
CHAPTER THREE

METHODOLOGY

3.0 Introduction
This chapter articulates the methodology that was used in this study. It expounds on the research design, population and sampling, data collection method and instruments, research equipment and data analysis procedures.

3.1 Research Design
This research mainly employed qualitative research design, which was aimed at obtaining information concerning the prevailing status of a phenomenon (Phelps, 1980). Its main purpose was to describe the state of affairs, as it exists (Kombo and Delno, 2006). Research data was used to obtain and describe information on how popular musicians have and continue to operate in Kenyan urban centers, specifically Nairobi. Narrative data was used to describe popular musicians and their struggles to sustain meaningful occupations while at the same time remaining socially engaged in the society.

Qualitative design usually involves in-depth investigation through for example employing interviews or consulting archival or documentary analysis, (Ragin, 1994, pg 91). These methods do not rely on, but can involve numerical measurements. Qualitative researchers in general tend to work with an ‘interpretivist’ philosophical position using methods of data generation that are flexible and sensitive to the social contexts in which the data are produced,(Grix,2004). Qualitative research also involves the interpretation of data whereby the researcher analyses cases, usually a few in number, in their social cultural contexts and over a specific period of time. The researcher may develop a theory that emphasizes tracing the process and sequence of events in specific settings, (Holloway, 1997). It is often possible to determine what methods clearly lend themselves to either qualitative or quantitative analysis approach depending on the nature of research problem. However, most methods can be used in both, and therefore a neat division between them does not reflect their real use and value. As Greene, (et al 2005) contends;

Mixed-method approaches to social inquiry involve the planned use of two or more different kinds of data gathering and analysis techniques, and more rarely different kinds of inquiry designs within the same study or project. Using methods that gather and represent human phenomena with numbers (such as standardized questionnaires and structured observation protocols), along with methods that gather and represent human phenomena with words (such as open-ended interviews and unstructured observations), are classic instances of mixing data gathering and analysis techniques. For example, interviews, commonly associated with qualitative research, can be structured and analyzed in a quantitative manner, while surveys, often associated with
quantitative research may allow for open-ended responses and lead to in-depth study of individual cases, thus, a qualitative approach, (Blaxter, et al, 1997).

Some data associated with quantitative design that have been qualitatively analyzed include responses from questionnaires, and / or surveys, while qualitative approach was used to analyze quantitatively data which included interview schedules. As observed by Greene, (et al 2005) this study used mixed methods, guided by the types of data that were gathered from the respondents, and to ensure that treatment of the data received thorough scrutiny. Some researchers justify such mode of treating data by arguing that these divisions are to some extent artificial and that the best research usually employs both methods, (King, et al.1994).

3.2 Target Population
This study targeted the population in Nairobi city who are consumers of popular music entertainment products, especially those that had a specific interest with music industry. These included the creators, consumers and disseminators of popular music. Specifically, the study targeted popular artists (creators), Disk-jockeys (DJs) and Video-jockeys (VJs) (disseminators), and event organizers (representing consumers).

3.3 Sampling Procedure.
To cater for validity and independence of data collected, consistent with principles of good practice in research, three sampling techniques were adopted; (a) Purposive, (ii) Simple random, and (iii) Snowball sampling techniques as described below.

3.3.1 Purposive Sampling Technique.
Purposive sampling technique, also referred to as judgment sampling is the deliberate choice of an informant due to the qualities the informant possesses. It is a non-random technique that does not need underlying theories or a set number of informants. The researcher decides what need to be known and sets out to find people
who could and be willing to provide the information by virtue of knowledge and experience, (Benard, 2002, Lewis and Shephard, 2006). This type of sampling is exemplified through the key informant technique (Bernard, 2002; Garcia, 2006; Gustard et al, 2004, Lyon and Hardesty, 2005). Key informants are observant, reflective members of the community of interest who know much about the culture and are both able and willing to share their knowledge, (Bernard, 2002; Campbell, 1995; Seidder, 1974; Tremblay 1957).

For this study purposive sampling (as expounded) was found to be suitable, based on the complex (and sometimes abstract) nature of information to be collected. The technique was employed to select popular artists and performing groups because of their knowledge and experience. For representation and acquisition of desired qualities and research attributes, the researcher selected a total of seventeen (17) artists and groups for study.

### 3.3.2 Simple Random Sampling Technique

In this data collection procedure, a group of subjects (sample) is selected for study drawn from a larger group (population). Each individual is chosen entirely by chance and each member of the population has an equal chance of being included in the sample. In the study, a list of current DJs and VJs from various broadcasting stations and entertainment spots in Nairobi was obtained and used to generate a table of random digits to assist in creating the desired proportion. The table of random digits was used to ensure each individual had an equal chance of being selected to control for independent selection and ultimately make the desired representation.

### 3.3.3 Snowball Sampling Technique

This is a non-probability sampling technique that is used by researchers to identify potential subjects in the studies where subjects are hard to locate and for this study to find and identify some of the subjects proved to be difficult, and without the benefit of cooperating subjects it would have been very difficult to find desired population.
The technique works like a chain referral. After observing the initial subject, the researcher asks for assistance from the subject to help identify people with similar traits of interest. In this study, the technique was employed in identifying event organizers. Up to one hundred (100) event organizers participated in the study.

3.4 Data Collection
Two types of data were collected; thus (a) Primary data and (b) Secondary data which were consistent with the research design.

3.4.1 Primary and Secondary Data.
Primary data was collected by administering the following research instruments: Questionnaire, Opinionnaire and, unstructured interview schedule, while secondary data was collected from local libraries (Kenyatta University, University of Nairobi) and information archives such as Kenya Broadcasting Corporation (KBC) and the Permanent Presidential Music Commission (PPMC).

3.4.1.1. Questionnaires
This instrument best suited for the collection of relevant information from DJs and VJs for the following reasons;

i) The numerical number of DJs and VJs is quite large and they are spread across the city. The researcher therefore considered it practical to deliver the questionnaires to respondents and to collect them already filled.

ii) The DJs and VJs are generally busy because of the nature of their work, and are always on the move. The researcher considered it prudent to administer questionnaires which they could fill while on the move or at work in their various stations.

iii) Some items in the questionnaire were considered personal and needed to be answered with assurance of confidentiality which the questionnaire provided.
Both open and closed-ended items were used in the questionnaire. Qualitative data documenting the challenges facing musicians in their efforts to survive in the contemporary music fraternity and factors that determine music that is played in the airwaves and entertainment venues were solicited using this research instrument.

3.4.1.2 Opinionnaire
This was administered to event organizers to solicit for information from respondents regarding their attitudes and the attitudes of their clients towards musicians in the city. Respondents gave valuable opinions on why musicians (currently) are adopting certain trends in their music and performance and what determines the composition of their groups. Opinionnaire was constructed using Likert scale with items meant to provide a basis for respondents to give independent choices by checking from a list of items with which they were in agreement.

3.4.1.3 Unstructured Interview Schedule
Consistent with set out objectives this type of interview was administered to selected musicians (as explained earlier). Information on how their music is received, the challenges they encounter and the measures they have put in place to counter these challenge was sought. Factors that determine trends of their music and their experiences in the entertainment sector were highlighted. Data obtained through this research instrument was considered as representative of experiences of the musicians in Nairobi and other urban cities in Kenya. To guarantee comprehensive documentation and securing information from the interviewees, a Philips cassette, model number SPA 2310/00 audio machine was used to record the proceedings.

3.4.2 Secondary Data
Reference and review of various relevant documents was done. These included: books, dissertations and theses related to the research topic, relevant journals, periodicals and relevant websites were also visited. Reference materials were obtained from Moi Library and Department of Music and Dance, at Kenyatta
University; Maseno University Library; Institute of African Studies Library, University of Nairobi; Kenya National Archives and Cyber Cafes within Nairobi.

3.5 Data Analysis
Specific research questions and objectives highlighted in the document (proposal) guided in the analysis of data. After collecting the data it was classified and coded in readiness for final analysis and extraction of emerging themes. Some responses from questionnaires, opinionnaire and interview schedules were organized to make it possible for quantitative analysis and data processing. Before final presentation, both qualitative and quantitative data was classified and integrated, by use of summaries, qualitative content analysis, tabulation and graphic presentations, which worked for easier organization and synthesis and in line with the research objectives.

CHAPTER FOUR
THE EVOLUTION OF SONG, DANCE AND PERFORMANCE STRATEGIES FOR DEVELOPMENT OF POPULAR MUSIC IN KENYA

4.0 Introduction
This chapter discusses the role of song and dance in the society. It also explores the various stages that artists go through in the formation of their various performing groups. The chapter also identifies and discusses some performance strategies that are employed by selected popular Kenyan musicians in Nairobi. An evaluation of these
strategies is also offered from an observer’s point of view. It also proposes other possible strategies that could be useful to the popular artists for their relevance and success, and thus effectively addresses the fourth objective of the study.

Data in this chapter was sourced from the researcher’s fieldwork and observations, where expert opinion and available literature on business and performance strategies were sought and consulted. Performance strategies discussed were observed and selected from existing performing groups and their viability verified. Information obtained on business strategies was used in this chapter to develop models that could be useful to popular musicians. This was in an effort to determine and recommend more profitable business approaches in their daily entertainment activities.

4.1 Role of Song and Dance in Society
Dance, music and story-telling are among the ancient art forms that have flourished for many centuries in Africa. Music and dance are terms that are used to denote musical practices of African people. Ancient African society did not separate their everyday life activities from their music and other cultural experiences. Music and dance are activities that characterize an African musical expression and play an important part in the lives of the people (Senoga-Zake, 1986).

Music and dance in Africa have served both utilitarian and aesthetic functions. The utilitarian function involves the use of music in everyday activities including social, political and economical endeavors in the life of the African.

According McClary, (1987) the role of music is never merely an aesthetical one; it is determined by and also determines thoughts on economy, ethics, politics, religion, gender among many other areas of daily human concerns. Therefore, to think about the role, position and function of music in the contemporary society implies thinking about reciprocity, thus how it affects and also how it is affected. There are certain characteristics within music that are used by certain social strata to determine the amount of cultural capital of an individual (Bourdieu, 1989).
These are thoughts based on the social and economic roles that music plays in the society. According to George Steiner, (1984) the power of music industry leads to a ‘musicalization of culture’, where we can hardly escape music’s omnipresence. Steiner indicates that this ‘musicalization’ of culture can be ascribed to the loss of a common aesthetic ground and shared cultural criteria, which both clear way for this new ‘lingua franca’ which is music.

Music has been described as both important and inevitable, because it is everywhere around us and has both negative and positive influences on humanity. The inevitability of music has made it to permeate in to almost all vital sectors of human life, allowing it to even be the driving force behind economies of some individuals, corporate companies and some nations especially where the music industry is well managed. The position that music production, performance and consumption has assumed in the daily lives of human beings calls for closer study, monitoring and harnessing for maximum gain socially and economically.

An insightful look into the intrigues involved in the initial stages of forming a popular entertainment performing group and its management and an inclusion of researched recommendations on the strategies that have been proven to give positive results is essential to maximizing music performance resources.

4.2 Tuckman’s Concept of Assembling A Performing Group

Studies indicate that the inner workings of a group tend to vary. However, the things that have been proven to remain constant in all groups are the stages of group dynamics. In groups where project planning, communication, conflict resolution strategies or member roles vary from group to group, everyone seems to go through the same five stages. Bruce, (1965), developed an influential model for the developmental process of such groups. In this model, groups are widely believed to go through five essential stages namely, (i) forming, (ii) storming, (iii) norming, (iv) performing and (v) adjourning as expounded below;
It has been observed that groups initially concern themselves with orientation which is accomplished primarily through trial or testing. These serve to identify the boundaries of both interpersonal and task behaviors. The actual process involved here is the establishment of dependency relationships with leaders, the other group members or pre-existing standards. Forming stage of the developmental process therefore includes orientation, testing and dependence as members attempt to understand one another (Tuckman, 1984).

This leads to the second stage in the sequence, which is characterized by conflict and polarization around interpersonal issues, with accompanied emotional responding in the task sphere. This may be viewed as behaviors of resistance to group influences and task requirements and is what is called storming stage. This process ushers in the third stage, referred to as norming. In this section, resistance is overcome and a feeling of group cohesiveness develops, new standards evolve and new roles are adopted by members. In terms of execution of tasks, members freely work and express personal opinions.

In the fourth stage which is considered final in the development of the groups, interpersonal structures become the tool of task activities. Roles become flexible and functional and group energy is channeled into the task. In this stage, structural issues have been resolved and the resultant structure now becomes supportive of the performance (Tuckman, 1965, 2001). The successful attainment of this stage called performing is the ultimate full circle that forming process goes through.

A fifth stage called adjourning is also ideally part of the developmental model. It entails the termination roles, completion of tasks and reduction of dependency (Forsyth, 1990). Though expected, this is not an interesting stage especially for groups that have struggled hard to form. It is a topic that many groups would rather avoid discussing although reality is that it occurs quite often. It is sometimes
described as the ‘mourning stage’ because of the loss that is sometimes felt by former members.

Although critiques to this model argue that there exist some overlaps between the stages in Bruce Tuckmans’ model, where demarcation is not clear cut, this study merely employs the model to demonstrate the difficult but inevitable stages that performing groups must go through to experience stability and growth. Groups that get for example to the fourth stage soon after the initial stage are viewed in terms of this model as not having followed the ‘natural’ stage of development and are therefore bound to experience the fifth stage sooner than any group that rose through the ranks.

![Figure 4.1: Bruce Tuckman’s ‘Forming Storming’ Concept, 1965](image)

Activities that the group involves in from time of its inception are among the factors that inform the pace at which all the five stages of development mentioned will be covered within the group. It therefore is prudent that such a group aggressively is
involved in activities that are ultimately aimed at catalyzing growth. However, for a performing group, it calls for carefully selected activities not only to enhance growth and development of the entertainment group but also to bolster positive economic realizations.

4.3 Contextualizing Tuckman’s Concept.
In Tuckman’s group development model, the forming stage which is the initial of the five stages is described as one where individuals display certain unique characteristics. Individual’s behavior here is driven by a desire to be accepted by the other members of the group. For this reason, there is always a deliberate attempt to avoid controversy or conflict. Rarely are serious issues tackled and members of the group focus on being busy with routine. To a focused team leader, this should be the best time to spell out clear objectives of the group and define tasks to be accomplished and assign roles to members.

This is the stage where members are obedient to the set rules of the group. For a band leader with new recruits, and talent that he is yet to sample, and a host of vacancies to be filled in terms of various roles in the small group, this should present the perfect time to rehearse together and try out members with tasks. The strategy will help the team to meet often, and learn about opportunities and challenges, have an insight on envisaged goals and begin to tackle tasks. It is a good opportunity to see how each member of the group handles tasks and also how they respond to pressure.

The band or entertainment group leader needs to actively assume a directive role in this phase. Band activities that can effectively be handled during this phase include rehearsals, where individuals show-case own independent skills, getting acquainted with the group and getting informed and equipped with values that the band intends to be known for. Decisions on what genre and target audience to focus on are detailed here.

The second of the stages in Tuckman’s development model is the storming stage. For bands and other entertainment groups, this can be considered a very delicate stage
because it may be quite confrontational with members’ different ideas competing for consideration. Individuals appear to want to guide the course of the entertainment groups. Some believe only their ideas need to be given consideration, and always wish to take leading roles in most of the activities while the rest settle for secondary roles. This can be a turbulent stage and some groups rarely survive beyond it. It is sometimes characterized by walkouts by some very dependable members of the group leading to either winding up or scouting for replacements who if found, sometimes take quite long time to adjust.

However, maturity of some team members would ensure the group is guided through this stage. Main issues of concern always include administrative structures, remuneration formulae, recognition of effort and ego stunts. The leadership of a group in this phase is looked upon to steer the team safely to the other side, because by nature, this phase can be contentious, unpleasant and even painful to members of the team who are averse to conflict. It lowers motivation.

The team leader’s accessibility, professionalism and guidance in decision making will endear members to him and help him win their confidence. A successful resolution of their differences will see members being able to participate with one another more comfortably. They will be able to share their opinions and views more freely. This is always a preparation for a productive phase where members are expected to have more focus on the gainful nature of the activity they are involved in.

After the team has managed to overcome the challenges of storming phase, the next stage is expected to clearly depict the group quite differently in terms of its operations, relations and stability. The group manages to have one goal and they come up with a mutual plan to help bring it to fruition. Performing groups at this stage should have all their departments working correctly.

Technically, the performers exhibit high levels of motivation and this should naturally propel their managers and marketers into action, sourcing for performance
opportunities and other avenues to boost the economic stability of the group. Maximization of both effort and business at this juncture is a timely idea. This is considered the best and productive phase in the development of a team, where members hunger to go for the best after a stormy phase, because team members take the responsibility and have the ambition to work for the group’s success in attaining their goals.

Performing stage is a phase of almost self actualization in terms of group development. In this phase, groups are able to function as a unit as they easily find ways to get the job done smoothly and effectively without inappropriate conflict or need for external supervision. Team members showcase interdependence, they are motivated and knowledgeable. They portray competence, are autonomous and can handle decision making tasks without supervision.

For a performing group that has attained this level of competence it becomes opportune to look beyond local market and audience. Their quality of entertainment is usually of international standards. They have the best managers and marketers and they do employ the best strategies in both the management and marketing of their products. It is possible that this is the time they enjoy good financial stability, have assets and a great name which is usually or almost is a brand name in the entertainment industry.

In the local entertainment industry, where it is evident that many entertainment groups seem to be struggling with various issues, and which in a way seem to hinder their stability and development, sponsors, proprietors and team leaders need to posses unique instincts and knowledge in managing these groups. Their ability to capture and capitalize on opportunistic situations that present themselves in the course of the group’s development could be the key to success. It is apparent that upcoming groups need guidance and nurturing. This can only be provided through knowledge empowered leadership. Being able for example to detect the stage of development (Tuckman’s model) at which a group is, is helpful in making appropriate decisions for the group at any particular time.
The ability to have a multi-disciplinary approach in the whole business of entertainment would be the formula to success. This entails identifying tasks within the group, and allowing each of these tasks to be handled by qualified persons in the respective areas. Generally speaking, an entertainment group will consist of performer(s), a manager and marketers. If structured properly with each one of these members being committed to their work it is highly probable that the groups will experience stability and growth in many aspects.

4.3.1 Considerations in Recruitment of Performers

For many bands and performing groups, assembling a team, which is crucial step in building long term career in the industry and successfully developing, marketing and exploiting the fruits of the creative process, has always been a big challenge. Correct choice of a manager, talent agent, marketer among other important members of the team is essential to this success. However, all these can only be of significance if the artists in question are of a given quality that may warrant all the delicate attention accorded to them by this team of professionals. This therefore warrants addressing the whole issue of the process of selecting and recruiting members of the performing group.

The actual process of searching for the right people is often difficult than commonly thought about. There are quite a number of performers available but only a small percentage of these are compatible. Decision on whether the performing group being assembled is only for fun or one where members are to make a living, is crucial in deciding the kind of members to bring on board.

Top on the list of qualities that potential candidates should display is ability to effectively manipulate a given instrument, whether voice, other instruments or some basic competencies relevant to the new performing group. Individual character is also of essence. Discipline, respect for institutional structures, ability to get along with
other team members and a willingness to accept corrections, to learn and to better the existing skills are among qualities that are useful.

It is however quite a challenge to find all this qualities at once and some of these may have to be imparted in to members as they settle within the team. One sure way of ensuring discipline prevails in such a group is having members to subscribe to a written agreement which they sign upon reading and understanding. This document should spell out the groups’ expectations and disciplinary measures to be taken against members who go against any of these.

Members of a performing group are the nucleus of that organization. This means that they are the core of the organization that brings other professionals like managers and marketers on board, and should therefore be as effective and dependable as possible to ensure growth and development achievement of the goals and objectives set by the performing group from the onset.

4.3.2 Importance of Managers for Entertainment Groups.

A manager is the person responsible for planning and directing the work of a group of individuals. He monitors their work and takes corrective action when necessary (Reh, 1997). Managers are expected to be familiar with the workings of the groups they supervise, but not necessarily be the best in any of the areas.

Artists and entertainment groups need managers too. An artist’s manager or band manager is an individual or company who guides the professional career of artists in the entertainment industry. The responsibility of the manager is to oversee the day-to-day business affairs of an artist or band, advice and counsel the artists concerning professional matters, long-term plans and personal decisions which may affect their career.

In the initial stages of the artists’ career, a music manager ideally begins by establishing a clear understanding of what the artists want. A verbal or written
contract becomes of essence here. The music manager’s first task should always be to solidify all the artists’ development aspects and aspirations and then concentrate on product development (Larry, 2002). For a well coordinated growth and development of artists in the entertainment industry, the artists need to invest in the services of managers. Their advice upon entry into the entertainment industry is important and their guidance on handling various business issues cannot be ignored.

An artist’s manager may be hired by the band or may discover the band. However, their relationship is usually contractually bound. Among the manager’s main tasks include determining decisions related to career moves, bookings, promotion, business deals, recording contracts and other related professional and business decisions for the artist or the group.

According to Larry (ibid), duties of an active music manager may include supporting the band’s development of reputation for the musicians and building a fan base, which sometimes may include mastering and launching demo CDs, developing and releasing press kits, planning promotional activities, creating social network for the band and booking shows.

Observations through interactions during this study show that most artists in the Kenyan music industry are not known to favor investing in enlisting the services of managers in their careers. This situation is attributed to various factors, including the lack of enough personnel, who are qualified in such profession within the Kenyan music industry and selfishness on the side of the artists, thus their unwillingness to share the little proceeds from their pre-occupation with someone considered an outsider. Another factor could be the lack of enlightenment to the artists on the benefits of having a professional manager to run their entertainment business while they concentrate on performance.

This study found out that the common practice in many performing groups has always been to subject members to elections where they contest to become officials. Hence forth, the running of affairs of the group is laid on these individuals’ shoulders.
They become the performers, managers, promoters, marketers and assume all other important administrative roles of the group. This has always proved to be counter-productive with little development to boast of.

On the other hand, there seem to be a deficiency of professional managers who could come out to assist such groups. This has been attributed to the fact that there are no known institutions offering courses specifically in managing music groups. It is time any individuals with such skills obtained elsewhere, showed an interest in the performing groups’ activities with a view to help the groups to operate at their optimum in terms of personal organization, realization of their potential and business fortunes.

It can easily be said that the main reason why many entertainment groups do not realize positive growth from their pre-occupation is because of improper management approaches that they employ. Investment in proper management skills that should be handled by professional managers would possibly turn around the fortunes of the seemingly struggling entertainment groups within the local popular music industry.

4.3.3 Need for Marketers for Entertainment Groups

In business terms, marketing can be defined as ‘the sum of activities involved in directing the flow of goods and services from producers to consumers,’ (Encyclopedia Britannica, 2009). The principle function is to promote and facilitate exchange of goods and services. Performing groups are manufacturers and owners of a product which they produce on a daily basis. This product however needs a channel with which to get to consumers and this is where marketers become of essence.

Through marketing, individuals and groups obtain what they need and want by exchanging products and services with other parties. There are professional marketers who are well trained in handling different products in the market. It is a valuable strategy to enlist such individuals in marketing the groups’ music and other entertainment products.
There have been numerous music marketing strategies from early days. Some of these have been successful while others have not succeeded. However, it is important to note that as days go by and the society becomes more technologically advanced, marketing strategies in any given field continue to experience change, and this also applies in the popular music entertainment industry.

One of the most recently devised popular music marketing strategies is the sale of music online. It is thought to be one of the easiest ways to create a huge fan-base if successfully managed. Online music marketing strategy is an idea, concept, or theory of how to get people to hear your music far and wide, worldwide. Social networks, online radio stations, blogs, and online music magazine promotions are the most common music marketing strategies circulating on the internet.

The idea of marketing music and other entertainment products, whether online or through employment of newer strategies is best handled by people trained in the marketing field, while performers are left to concentrate on the process of production. This would in turn ensure quality in both ways; thus quality products and quality (maximum) returns.

4.4 Performance Strategies
The Queen’s English dictionary describes the term strategy as the planning and conducting of something, for example war, business etc. In business, Johnson and Scholes, (1994) describe strategy as the direction and scope of an organization over the long-term, which achieves advantage for the organization through its configuration of resources within a challenging environment, to meet the needs of markets and to fulfill stakeholders’ expectations. In performance, strategy involves the sourcing, exploitation and utilization of all available opportunities that yield many performance opportunities and also afford performers sustainable income for business expansion and for personal growth. This study adopted all the three definitions and applied them at varied intervals.
Some fundamental issues emanate from the definitions cited in connection with this study. Essentially, popular musicians engaging in the entertainment business do engage in a business endeavor with an expectation of gaining maximum financial returns. For this reason, they deliberately or unknowingly adopt strategies with an objective of seeking economic growth and expansion in their entertainment business.

Having identified their business engagement line, the musicians define their scope, (the genre of music to engage in). This is important because, according to related field observations and expert opinion from discussions with experienced practicing musicians, this assists in creating an identity for the group. Experience shows that specialization in a particular field of engagement and especially in the popular music industry ultimately ensures quality with promise of stable financial returns.

Recognition that all these happen within an environment where other artists are also engaged brings into focus the notion of competition, mainly for audience. In such situations, the performing group that produces entertainment services is favored, and therein emanates the ‘challenging business environment’.

It is believed that for musicians to experience success in their entertainment business, just like other business ventures, their strategies must take into account the ‘needs of the market’ and also be able to ‘fulfill stakeholders’ expectations.

The music entertainment field resembles a conveyer belt that revolves around all players: creators, marketers and retailers. These are stakeholders whose varied interests, however conflicting must be satisfied.

It is therefore prudent that popular artists perform their roles effectively through strategies that can stand the test of time, in ensuring each stakeholder feels that their efforts are rewarded and expectations are met effectively which would then guarantee them support and good will.
4.5 Basic General Strategy in Business

Johnson and Scholes, (1994), assert that strategy in any business is about answering the following six questions;

1. Where is the business trying to get in the long-term? This question addresses issues concerned with the direction the business intends to take from the time of its inception.

2. Which markets should a business compete in and what kinds of activities are involved in such markets? This question deals with markets and the scope that the business intends to cover.

3. How can the business perform better than their competitor in the market? In addressing this question, those involved recognize that there is no monopoly in the field hence the need to work towards having advantage over the others who are engaged in the same or related business.

4. What resources are required in order to compete? Enquiry in this area concerns the individuals’ mobilization of all the required input for smooth and successful launch and running of the business in question. The resources include skills, assets, finances relationships, technical competence and the facilities required.

5. What external environmental factors affect the business’ ability to compete? This is a thorough awareness of the sum total of internal and external factors which affect the running of the business.

6. What are the values and expectations of those who have power in and around the business? This question addresses the ability of the business to adequately cater for the interests of the stake holders while adhering to its core interest of profitability without compromising quality.

Like any other business engagement, musicians engaged in popular music practice in Nairobi are compelled to address themselves regularly to the questions above because of the relevance these have in their day to day dealings in the entertainment business. Through their deliberate actions in their pre-occupation, they consciously or unconsciously tackle some of these questions. However, the ability to correctly discriminate, analyze and engage each of these questions consciously, exhaustively, and on merit, depends on the individuals’ level of knowledge, exposure and experience in matters that concern management of the business in addition to their performance skills.
From observation of both successful and struggling entertainment groups, and documented evidence in books, journals and newspaper commentaries, it is apparent that popular musicians have the sole responsibility to determine the direction their pre-occupation takes and also to chart a way forward. Proper strategies lead to success while improper strategies lead to failure in equal measures.

The initial decision to start accapella groups, dance troupes, popular bands or one man guitar bands, is viewed as the first step towards decision on a clear direction in the artistes pre-occupation. Other related decisions aimed at moving their performance activities to the next level as business ventures must always follow for the groups to remain vibrant and relevant in the current competitive entertainment environment. Innovativeness is viewed to be paramount in this process if uniquely thought out ideas are to stand out well above the other existing ventures that have the same objectives.

After anchoring the business idea on experiences of some successful performing groups, the next logical level, according to the expert opinion consulted in relevant field study, should entail the group’s identification of a market for its products and the definition of the scope in which to operate. A proper understanding of the clientele within the entertainment industry and their needs is viewed to be a prerequisite. Ideally, defining the scope, within which to operate, is instrumental in ensuring:

(a) Sound decision on the genre to specifically engage in. This ensures specialization, quality and a defined standard for music that is both produced and performed.

(b) Identification of a target audience and market, and working towards ensuring satisfactory service delivery.

(c) An exploration of other possible fields for expanding to ensure maximum utilization of resources and opportunities.

Competition and competing interests by other players within the chain in the market remain a big challenge in the entertainment business. Popular musicians are therefore
required to be versatile and aggressive in terms of seeking for means to gain advantage over their competitors and other stakeholders in the market, in order to endear themselves to their clientele.

Wider consultations, learning from experiences of the fore- runners in the same field and exposure through new experiences and wider reading becomes instrumental in this phase of development. The means and ability to accomplish the requirements successfully, remains solely in the artistes domain. Therefore, whoever adopts the most suitable strategies is most likely destined to prosper in the entertainment market.

Brabec and Brabec, (2004) argue that resources in business are vital for success. The entertainment business being a dynamic area requires the artiste to be equipped both with physical assets and intellectual resources. They assert that creativity, capacity building and exposure are some of the key areas that popular musicians are required to capitalize on.

These become important resources that together determine whether competition can be surmounted or not. As popular musicians in business, it is important to cultivate a proper understanding of one’s physical environment in order to detect threats to their business and also take advantage of what the environment offers (ibid).

Artistes, who are conscious of their surrounding, are able to react to its demands appropriately and also take advantage of opportunities it presents while employing corrective measures in case the situation demands so. They often operate at an advantage over the others who may not be sensitive to the challenges and opportunities around them.

Finally, stakeholders form a pertinent group in the entertainment business. They are the drivers of various sectors that directly or indirectly affect performance of popular musicians (Fisher, 2001). They range from the sponsors, audience, retailers, distributors, and various outlets including radio and television stations among others.
A good understanding of their wishes, aspirations, demands and their way of operation in the entertainment market would most likely propel the popular musicians towards a harmonious relationship with the most important players in the market and also most likely guide entertainment business to success if other conditions remain favorable.

4.6 Managing Business Strategies
A proper knowledge of the six business questions advanced in Johnson and Scholes (ibid), is the initial step towards identifying good strategies towards an entertainment business by any popular musicians. However, strategies also need to be managed for effectiveness in their implementation. In practice, a thorough strategic management process has three main components as presented in the figure below;

![Strategic management components](image)

Fig.4.2 Strategic management components

4.6.1 Strategic analysis
This strategy involves analyzing the strength of a business position and understanding the important external factors that may influence the position. It means that a business person has to spend some time assessing what exists, how it is likely to change and what steps are necessary in order to prepare properly for business opportunities.

4.6.2 Strategic Choice
It is a process that involves understanding the nature of the stakeholder expectations, identifying strategic options and then evaluating and selecting the most appropriate choice for determining what works for the business.

4.6.3 Strategic Implementation

This involves translation of the selected strategies into organizational action. This phase is often perceived by business people to be the most difficult. When a strategy has been analyzed and selected, the remaining task of actualizing it poses challenges of interpretation, fear of departing from the norm and uncertainty of the resultant outcome. However, consistent with the age-old business convention, conducting business involves a certain amount of risk taking, but when well thought out and implemented, sound business strategies yield impressive results.

The process described above in Johnson and Scholes (1994), is a tested and proven basic ideal in running a successful business. Its structures and model seem to be suitable for running entertainment business. The basic structure discussed however requires some deliberate measures from the concerned individuals for these to be deemed as gainful. Investing in some formal training or reading of relevant literature to acquire this knowledge is important.

Through interviews and observations on how some entertainment groups are managed, the study noted that not many Kenyan popular artistes go out of their way to access vital information. This is manifested in the way the many popular bands and musicians interviewed in the study manage their performance activities. Little or no management structures or basic strategies are evident. The study attributed the observed short term and minimal business success apparently experienced by many popular musicians in Kenya as a possible consequence of the lack of the initiatives earlier discussed.

From the survey, ten performance and business strategies were identified as being currently employed by popular musicians in Nairobi. The strategies, even though
founded on the most basic or no business principles, aim at helping the musicians to have guarantee on three main areas in their entertainment business. These include the aspects of; relevance, good business and sustainability.

In seeking relevance, the popular musicians are compelled to be alive to the fact that they must relate to a given audience through their music. The target audience must be able relate to the genre and themes they engage in. Experience shows that there exists different audiences with varied tastes and preferences in Nairobi and therefore musicians are forced to go an extra mile in identifying their target audience and then striving to meet their expectations by providing adequate entertainment that their audience can relate to.

In their effort to achieve good business, the popular musicians strive to be aware of their deliberate choice to pursue a career in the entertainment field. This means a deliberate investment in time and other resources, to guarantee a descent living through their performance. The entertainment activities they engage in therefore need to be managed well in order to give good returns. These however depend on the musicians’ creativity in selection of appropriate strategies, their exposure and aggressiveness in the entertainment field.

Finally, musicians in their business must seek to have sustainability. According to Gillette (2000), sustainability is defined as the capacity to endure and persist in different situations. It is the potential for long term maintenance of well being. This particular aspect in music entertainment business is multi-pronged. Every input by musicians in their business must be able to stand the test of time, hence endure.

A consistent trend in the quality of production is important. Evidence of gaining more audience as opposed to declining, is also a good pointer to sustainability. The overall style of conducting business within the entertainment environment should be one that supports long term endurance of the process. This is in line with the above definition,
of seeking potentiality for long term maintenance of well-being. Well-being in this context refers to the overall sustainability of the group.

4.7 Effectiveness of Performance Strategies by Popular Music Artists.
In order to adequately address the three aspects of relevance, good business and sustainability as discussed, the current study generally observed that popular musicians in Nairobi have innovatively engaged in employing several strategies to capture and create opportunities to meaningfully engage the audience through performance, and also sustain themselves financially.

About fifty percent of the musicians involved in this study complained that the available performance opportunities are inadequate and clients seem to favor those who are already established in the market, hence starving the upcoming musicians of opportunities to perform and promote their careers. These are some of the reasons that have necessitated their innovativeness and the strategies which they have put in place. This section discusses how these are employed and their effectiveness in providing performance opportunities and the resultant benefits to the popular artists.

4.7.1 Engaging in Unique Genres of Music.
This is a strategy where musicians specialize in given genres of popular music, for example jazz or afro-classics to satisfy specific audiences. They have a particular target audience in mind for which they tailor their music to suit. Through this strategy, they are assured of a consistent audience and a sustainable business engagement.

The main idea behind this strategy is to curve a niche for the individual as a popular artist, by daring to specialize in a given genre of music that may not be so popular with a wider majority of the audience. The genre in question therefore targets a small and unique audience who appreciate the given taste of music. The common practice is that these popular artistes sign contracts with entertainment establishments situated in locations frequented by their target audience. It is always
up to them to ensure their contracts are sustained through offering quality and relevance in their entertainment products. A good number of popular bands and individual musicians have recorded great success with this strategy.

Observations indicate that there have been quite a number of success stories from musicians who have dared to employ this strategy. According to Susanna Owiyo, a Kenyan popular artist in this category, who specializes in Afro-fusion, reciprocation from the audience is always great once they can trust an artist. This calls for the artist’s honest engagement with the audience. She continues to say that the high levels of professionalism, commitment and persistence are the important values for success. This strategy seems to be relatively new with only a few artists attempting to employ it. It is a strategy that requires specialization and an affinity to hard work and for perfection. Observations show that Nairobi has many unique audiences with varied tastes of music, who are yet to be satisfied by artists. It is therefore upon the artists to reach more and identify the areas of need that are yet to be addressed and to focus on providing the desired music genres. However, success in the employment of this strategy is guaranteed only if the artists uphold high levels of commitment to their work and to their audiences.

4.7.2 Performance Contracts in Institutions and Entertainment Establishments.
The idea of creating performance contracts is one strategy that many popular artists in Nairobi employ to assure themselves of constant daily, weekly or monthly income for the groups. The groups identify venues for performance for given number of days in a week. These venues include restaurants, learning institutions or other entertainment establishments.

The strategy is applied by almost all artists ranging from amateurs to the most established ones. Most artists employ this strategy to introduce themselves to audiences. They aggressively seek for performance opportunities by making visits to prospective venues and institutions. Sometimes they are subjected to rigorous auditions and in some instances they are even asked to give free shows.
Successful performances in these venues open up opportunities for the artists to be discovered by potential clients who seek their services in other private functions. This strategy seems to be quite popular because managers of entertainment establishments seem to have discovered that music by its nature is a crowd puller and therefore good bands would guarantee a continuous flow of revelers and thus translating to good financial returns for their business.

It is a commonly accepted view within the entertainment industry that this performance strategy is like common denominator, which almost every aspiring popular artist must apply. This approach forms the basis or a gate pass to audiences participating in whichever genre of music. The strategy is bound to offer success to an individual artiste depending on how well the artist utilizes the opportunities offered. Since this strategy seems to work in the launching of many music careers of most popular artists in Kenya, this study envisages growth for the artists who aggressively take advantage of the window of opportunity they are given to perform. It is through such performances that they perfect their skills as they look forward to establishing themselves as career musicians.

4.7.3 Organizing live concerts

This is a bold strategy which observations indicate are attempted by fairly well established artists. An artist prepares his or her repertoire, organizes for a venue and invites audience to attend. Live concerts afford opportunities for musicians to meet with their supporters. These occasions give them confidence that they have a fan-base. At the same time they use the concerts to gauge their level of popularity by taking stock of the number of people who attend their concerts.

This approach is among some of the reasons many popular musicians have elected to endear themselves to their audience through organizing concerts. Other benefits they are assured of are the gate-collections, and also an opportunity to interact with and get feedback from their audience. This is always an opportunity to positively engage corporate organizations to sponsor the concerts. Well organized concerts often end up
with more than one sponsors thereby guaranteeing some financial boost to the musicians and their entertainment business as well as promoting the corporate organizations objectives.

The artists interviewed in this study who have employed this strategy often, revealed that live concerts require proper organization and co-ordination of events. They consider this to be an advanced strategy, no wonder not many artists engage in it. However, they reveal that if properly managed, it is always a sure way of reaping benefits ranging from expanding one’s fan-base; financial benefits from gate collections and sale of music, big sponsorship from corporate companies and organizations, and in some instances an opportunity to engage with the media. All these are the opportunities that boost careers of any popular musician.

Live concerts need to be the ultimate avenues where artists showcase their finesse. It is the level which every artist should aim to ultimately attain. In this a level, individual artists’ show that they have matured in their trade and can expose themselves to their audience live and not just through recorded music. Therefore, as a performance strategy, it can only be effective for the confident, hardworking musicians who believe they have matured in their trade and are daring enough to bring together an audience to show-case their prowess.

4.7.4 Album launching.

This is a strategy that is increasingly becoming popular with dynamic artists especially those who spend sleepless nights churning volumes of music from recording studios. As indicated in the previous chapters, recording and selling of music CDs and DVDs is one of the main channels that musicians get to connect with their audiences. However, after recording, the music needs to be promoted and popularized among the masses. One of the most effective ways of doing this in the recent past has been through concerts christened, ‘album launch concerts’.
Currently newspaper advertisements, posters and other print and electronic media are usually full of stories on album launching events by various popular musicians in different venues in Nairobi. This has become one popular strategy employed by musicians to get platforms to meet potential audience and to perform. Many musicians use these events as fundraisers through gate-collections, sale of CDs and DVDs and also by seeking sponsors. The few artists whose trends this study followed especially to find out the effectiveness of this strategy returned a positive verdict. Most of them indicated that through album launching concerts, they get to open new avenues of performance by meeting new clients, sponsors and their adoring fans. This, they say is a big morale boost especially for the artists. It therefore is a strategy that can be recommended especially for most recording artists.

One of the most pronounced challenges experienced by artists in the Kenyan music industry is piracy of their music. Artists therefore take advantage of the opportunities offered by the album launching concerts to sell their original music and also to sensitize their potential clients against promoting the illegal activities by buying pirated music. It therefore is a strategy that can be recommended especially for most recording artists.

It is however apparent that for one to put up such a successful concert and expect good returns, quite a good infrastructural organization needs to be put in place. Any album released into the market with a hope of making big sales must be released with pomp. Incorporation of experienced event organizers should be a priority. They help the artist to link with the media, court and attract sponsors and collaborate with other artists so that the event is more publicized. This therefore is a strategy with great potential. With proper planning and execution especially by aggressive artists in the music industry, its benefits are bound to be enormous.

4.7.5 Curtain Raising Strategy. 
Curtain raising is a practice that is used world during major concerts. Either, upcoming and little known artistes or even the host artistes take to the stage to ‘warm it’ up before the main artiste performs. The dream of many popular artists in Kenya
is always to share stage with established artists in the local music industry or from the rest of the world. This propels their profiles giving them an edge above their peers in the market.

This strategy is viewed to have two main advantages to the upcoming artist; he gets to be introduced to a high profile audience thus giving him a platform to showcase his music, and secondly, it acts as a morale booster for the artiste. The fact that he is able to share stage with an international artist and perform as well makes him believe in himself.

This is considered in the local music industry to be one of the best strategies for artists and has had instant results especially in boosting the profiles of upcoming artists. Some current big names in the entertainment industry in Kenya can attribute their success to such exposures. One such artist is ‘Abbas Kubaff’. In the mid 90’s, he curtain raised for a hip-hop group known as ‘Lost boys’, and he did the same for Coolio and Maxie Priest. From there, his music career took off and in the year 2007 and 2008, he won the chart award as the best male Hip-hop artist. He continues to release albums for the music market to date.

One major challenge for this strategy is that it is highly dependent on visits especially of renowned foreign artists. However such visits by international are not quite frequent. From observation in the recent past, the local music industry has recorded an average of five internationally recognized musicians visiting per year. This is according to the various entertainment segments of the nationally recognized media houses, which cover such artists during their Kenyan visits. This is considered a small number compared to the tens or hundreds of musicians who may want to take advantage of the opportunity that such a visit offers.

Another challenge associated with this strategy as found out by the study is that the organizers of such events have resorted to scandalizing the whole idea. Organizers and promoters seem to be quite aware of the high demand for such performance and
so they resort to subjecting the opportunity to lobbying, and hence opening a window for corruption. Many artists even pay in order to perform and sometimes they still fail to get an opportunity, due to poor organization, or they are simply duped.

Even though this may be a sure way of promoting an artiste’s career, it is a strategy that offers very little in terms of its dependability. Only few artists can benefit from it and even though quite effective if well utilized, it is not a strategy to count on unless an artiste is well connected to the establishments within the industry, which is sometimes considered to be full of cartels that are out to negatively exploit the upcoming artists.

4.7.6 Collaborative Recording and performing with Renowned Artists

This strategy involves complementing each others’ strengths in the recording and performing areas. Upcoming artists usually ride on the popularity of more established artistes so as to endear themselves to the audiences. Local artists also get opportunities to break into the international markets by collaborating with internationally renowned artists. Any of these scenarios are strategies meant to uplift the profiles of the artists.

This strategy has been utilized quite well by artists in the local industry who have collaborated with local artists and also with international artists. Many of these collaborative performances have worked quite well and the artists have achieved their desired ends. The audiences also have approved and encouraged more of these ideas because there seems to be an additional flavor in the collaborative performances and productions as opposed to productions by single artists. This concept is commonly to as ‘Collabo’ in the local music industry. Among the musicians considered as pioneers of this strategy in Kenya are Joseph Mathenge, whose stage nickname is ‘Nameless’. In the early 2000’s, he collaborated with a young artist, the late E-Sir Mmari and produced a track called ‘Boomba Train’ which became a huge hit on dance-floors and clubs across the country.
This is one strategy that continues to be exploited by upcoming musicians. Some of the benefits they get include opportunities to be seen and heard on various outlets like popular music television stations, FM stations and also increasing their fan-base. Over a given period of time, such musicians manage to stand on their own.

Other renowned Kenyan artists who have collaborated with other musicians include Eric Wainaina who recorded an album with international musician from Zimbabwe known as Oliver Mtukudzi, producing an album called ‘Twende Twende’. Susan Owiyo has also recorded with among other international musicians Congolese musician Mbilia-Bel and Oliver Mtukudzi. A host of other local artists, especially in the gospel pop music industry have also done collaborations with perceived great artists in Kenya.

Since this strategy seems to be favored by both artists and the audience, the artists could benefit more by involving much more and well calculated collaborations, where those they collaborate with do add value to them. Mutual benefit for the artists and the audience should be the propelling factor informing collaborations, as is the practice in other developed music industries.

4.7.7 Performance during State and Corporate Functions

During state functions, musicians are normally invited to entertain guests. Artists are always assured of big audiences from different walks of life. The events are usually aired live through various media stations. This is an opportunity that many popular musicians covet and they go to great efforts in order to be invited to perform. The state events are normally coordinated by the permanent presidential music commission (PPMC), which is a department in the Ministry of State for National Heritage and Culture.

One of the objectives of such performances is transmission of the rich and diverse music and dance heritage of Kenya to the whole nation through live coverage of the
events. If given a chance in such an event, many of these musicians get a break through with their audiences through free publicity offered through national radio and television stations, hence exposure and future business opportunity. This strategy apart from being a national duty of entertaining state dignitaries is also deemed to be a way of advertising an artist and also for financial boosting.

On the other hand corporate organizations are known to be some of the best paying in terms of performance fee. Many artists struggle to catch the attention of event organizers who work for such corporate organizations so as to benefit not only from the hefty amounts of money they pay but also to widen their client’s base.

This is a good strategy whose results are instant and good. It is a strategy that is open to all who are able to lobby for it. The only hurdle is that artist need to either have good managers and marketers who should spearhead good rapport with the organizers of such functions. Proper and elaborate connections are also important. Many artists go through hard times before establishing such credentials and some are often tempted to give up.

Even though this is taunted as an effective promotional strategy that is free and open to all to attempt, there is need for artists to source for and attempt other related strategies and openings to widen the scope of opportunities that are offered by such and other relate strategies.

**4.7.8 Formation of Small Groups**

The basic idea behind formation of small performing groups is the minimization of expenses, while maximizing on available resources. This strategy is motivated by issues to human and financial management. Many performing groups have members who only perform administrative duties within the group. The arrangement within small performing groups is that performers double up as administrators and work is shared to fit the number of members available.
Newly formed groups with little or no resources to meet travel and accommodation expenses prefer this strategy. It is always easy to get into public transport to the next performance venue than hire private means. These groups either have portable musical instruments or arm themselves with pre-recorded tracks which they use for performance.

Most popular musicians are unable to manage their groups well when the numbers are too large. It therefore becomes strategic and beneficial to the musicians to have few members. Groups that have adopted such a strategy include what is popularly known as one man Guitar, Capella groups of six to eight members, small choir outfits and dance troupes.

The main advantage in this strategy is that it is easy to manage small groups of performers. The little money that comes from such performances when shared, all members take home a substantive amount of money as compared to a group that has large membership. On the other hand, the disadvantage of such an arrangement is that members and resources are stretched to their limits. The warmth of many performers is always missed while the output compared to what large groups can offer is always fairly limited if both groups are operating to their maximum.

Operating in small performing groups is a noble idea especially when viewed against the backdrop of the objects behind it. Caution, however must be taken to ensure the benefits are not only one sided, but should also spill to the audiences. Care should be taken to avoid compromising of standards and to uphold the audience expectation at all times.

4.7.9 Utilizing Varied Print Media
The print media seems to be the most common and readily available means of reaching to the common public, which forms the bulk of the audience. Artists make use of every possible and available channel to reach their clients. The print media
which include newspapers, posters, fliers and business cards are such readily available resources that artistes always turn to. These are mostly distributed to the masses free of charge except for newspapers which are often sold.

Even though these seem to be traditional methods of endearing themselves to the public, this strategy has borne fruits to many artists. Even the artists who now seem to be employing the latest technologies and social media in advertisements are believed to have started from such traditional methods as the print media.

With the advent of other social media networks, like face book, and twitter, where a bigger proportion of the population seems to be engaged in, there is need to rethink the use of these traditional print media as the only avenue of advertising oneself as an artist. A survey needs to be conducted to establish the extent to which they are still being employed before one puts the whole of his trust in it for any tangible results.

4.7.10 Integrating Performance with Related Business Service Activities
This is one of the latest innovations in the local entertainment industry. The hunger to be self sufficient in service provision and financial stability seems to have catalyzed this aggressive innovation. Apart from provision of music entertainment, the groups also provide other services like public address systems, tents, seats, and other related services especially in open air functions. This provides a good reason for event organizers to target such a group that offers entertainment services as a package.

This study encountered several groups that have embraced this strategy. They continue to offer these types of services and are evidently seen to be doing well in terms of the number of business opportunities they get which has translated in their financial strength. Some of the groups include Kipawa Kimoja Melodies, Kayamba Africa among others. It seems this is an idea whose time has come. Since entertainment groups need to find other means of supporting their ventures especially in times when performance business in the industry is low.
It is however important for the groups to have a strict prioritization of the activities the group engages in. More emphasis for example on the other services may render the initial performance activities redundant hence lose of focus. This may kill the initial objectives of the group. A group should therefore be able to balance between the activities or decide to concentrate on what they best can offer.

4.8 Sampling of some Popular Performing Groups in Nairobi
This section presents profiles of some popular music performing groups in Nairobi. It attempts to link the groups with the performance strategies discussed, in their efforts to get performing opportunities. These groups range from accapella singers, bands, dance troupes and a number of one man guitar artists. The section also provides information on where the groups are located, their history and vision among other relevant information concerning them.

4.8.1 Male Accapella Groups
The following is a presentation of some popular male accapella groups that have taken Nairobi and its environs by storm in their performances of pure vocal music. In order to flavor their performances, they have prerecorded some tracks which they sing along in most of their live performances in the numerous functions that they grace.

4.8.1.1 Kipawa-Kimoja
Kipawa Kimoja is a performing group formerly known as Umoja Ngoma. The name Umoja Ngoma existed for over Five years since the formation of the group in the year 2005. It originated from the fact that the group was based in Umoja, a residential estate, in the Eastern parts of Nairobi, Kenya.

The group started as a church choir in Umoja Catholic church. The choir was disbanded by the Parish administration in 2004, after some misunderstanding. The men in the disbanded choir decided to form a singing club, not affiliated to the church, which they named Umoja Ngoma. Several trainers who contributed in
training the group in its early stages include renowned choir masters in Nairobi such as Robert Onyango, Joseph Muyale, the late Ernest Waomba and currently Shem Nyabera.

Initial objectives of the group included bringing together talented male singers from Umoja Catholic Church for performances for own enjoyment and as a pastime. This objective has however changed over time. The group originally had a membership of twenty four singers. Today it has about thirty-six members. In a recent personal interview with the group’s technical leader Mr. Shem Nyabera, he revealed that the group performs a variety of genres of music. These include gospel music, Afro-American songs, zilizopendwa, folksongs, arrangements, and compositions on varied themes.

The technical director however revealed that that the music they perform is mainly dictated by their clientele’s tastes. ‘…the client is always right…we cannot afford to go wrong, hence our efforts to have in our repertoire varied genres to avoid a situation where we are caught-off guard any day by our esteemed clients…’(personal interview with KIKI group leader, July,2010). This seems to be one of the strategies the group has employed to ensure their potential clients feel they have all that they may need in terms of their music tastes.

The group’s songs are performed accapella and of late they are venturing into live performance with use of musical instrumentals. The songs are sourced, composed, arranged or re-arranged by the group’s technical committee under the leadership of Shem Nyabera. The technical team engages in deep research to ensure authenticity especially of the traditional tunes and relevance.

Among the strategies the group has put in place to ensure sustainability in their performances and staying beyond their competitors include aggressive marketing through the media, printing of brochures, cards, and providing occasional free performances in churches and in some selected functions. The group has also
endeavored to invest time in vocal training for members, physical fitness and thorough choreography of dance movements to ensure quality stage performance.

According to the technical leader, all members of the group have equal ownership of the group’s assets and proceeds from performances. Every member registers annually with a sum of five thousands shillings. A member takes home ten percent of the total proceeds of a job he sources for the group. The rest of the group shares equally an agreed amount and a percentage is kept in the group’s account. He says that by the close of business in the year 2009, the group had assets worth 3.8 million and had 4.6 million shillings in the account.

The year 2009 which seems to have been the peak year for the group saw a proposal for both name change of the group and change of base from Umoja Estate to Nairobi town centre. Their clients wanted a more universal or inclusive name and a central base where it would be possible to physically contact the group. The group settled on Kipawa Kimoja or KIKI, as a pet name which is the first two letters of the words Kipawa Kimoja. It has not been smooth sailing however; as some pioneer members of the original group insisted on retaining the original name so as not to lose their identity. This led to suspicion from some members, resulting into splitting of the original group. Fourteen members remained with the original Umoja Ngoma name, while twenty two members joined the new outfit. However, the two groups have pledged to work together as before though serious administration challenges especially of the assets are anticipated.

Future plans for the group include engaging in international performances, to be more involved in promotion of culture and tourism, to register a stable company and also start a music school to train performers in theory and practice of music. The group has so far produced two albums entitled Masahi ga Yesu (2006) and Vumilia (2009). Their third album entitled Masambu will soon be launched.

4.8.1.2 Cheche Group.
Cheche Group was formed in 1996, and the group traces its foundation in the Makadara Pentecostal Assemblies of God (PAG) Church, where they used to meet on Sundays to sing in the choir. Cheche started out by performing in churches around Nairobi, but soon they started getting invitations from hotels, weddings, academic institutions and state functions. This is a group that makes music without the aid of any instrument. They perform pure accapella music, and the only other sound heard in their music is the thumping of their feet, clapping of their hands and stamping of their feet. When Cheche Group gets on stage, it is usually observed that they create an excitement within the audience, hence their name Cheche, which is Kiswahili word for spark.

Inspired by South African group Ladysmith Black Mwambazo, Cheche members have made great strides and caused ripples in the Kenyan music industry. With seven original members, Cheche creates a powerful sound supported by their unique dancing style. The group sings in different Kenyan languages and other African languages from Nigeria, Zambia, South Africa and Uganda. They have created a pan-African appeal with their debut album. Cheche Group is one of the groups that qualified for the finals of the Safaricom Star Search 2002, and in 2003. The group was invited to perform at Festival Mundial in Tilburg, the Netherlands in 2004. In 2005 and 2006 the group went to Canada and the USA to perform for three months on different locations in different states. In June 2007 Cheche performed at the Sawa-Sawa festival in Nairobi alongside legend Hugh Masekela from South Africa.

Cheche group has a wide national and international experience in performance and is one of the most formidable male accapella groups in the Kenyan music scene. For sustenance and financing of their day to day operations, the group seems to have developed good networking from their long experience in the entertainment business. They organize and also get invited to perform in concerts both locally and internationally. Many institutions seem to be quite fond of the group and are therefore constantly engaged in performance in functions of such institutions.
In a personal oral interview held with the group in July 2010, the group revealed that most of their international performances over the years were sponsored by the department of culture, which is housed in the Ministry of Gender, Sports and Culture in the government of Kenya.

4.8.1.3 Picture Caption of some Male Accapella Groups

*Picture1: Members of an accapella group during a performance*

This picture captures one of the male accapella performing groups. It is a splinter group from one of the main groups initially formed. This is evident from the visual outlook, with limited resources like uniforms and sound equipment. However, even with these limitations, groups like these still manage to secure contracts to perform. This corroborates the fact that male accapella music is popularly in demand with the masses and hence the need to invest more in its promotion.
This is a picture of a section of members of Kayamba Africa, a group that is credited for pioneering the advent of male accapella group performances in Kenya. Through their innovative vocal music arrangements of traditional melodies, the use of modern instrumentation in their recordings and powerful stage shows, they have inspired other groups to come up and form formidable performing units. These groups have continued to effectively entertain the masses with accapella music.

4.8.2 Dance Troupes
This category comprises of dance troupes engaged in both traditional and neo-traditional dance genres. Groups engaged in purely traditional dances are evidently few within Nairobi and the once that exist are housed within some institutions which have an interest in promoting traditional dances. The rest of the groups do a hybrid of both traditional and neo-traditional dances because of the type of clientele they target. Their performances are purely for commercial purposes and not preservation and promotion of culture

4.8.2.1 Bomas of Kenya Dancers
The Bomas of Kenya was started by the government of Kenya in 1971 as a wholly owned subsidiary of the Kenya Tourist Development Cooperation (KTDC). The company was established to preserve, maintain and promote the rich, diverse cultural values of various ethnic groups of Kenya and to act as a tourist attraction centre.

Bomas of Kenya is expected to preserve the authenticity of the Kenya’s cultural values and portray them in their original form. According to records available at the Bomas of Kenya currently, there are 47 different traditional dances, collected from different ethnic groups of Kenya. Among the services the Bomas of Kenya offers include:
1. Creating cultural awareness for current and future generations.
2. Special performances for school children. They either visit the schools or the schools come over to attend their shows.
3. Hire out facilities like halls and grounds and also provide equipment like public address system.

With regard to their institutional objectives, the Bomas of Kenya has laid down three main points as their vision. These include;

1. To be a leading custodian of Kenya’s cultural tourism.
2. To be a leading custodian of Kenya’s diverse cultures as a national heritage for prosperity and posterity.
3. To be a world class leader in cultural tourism.

The Bomas of Kenya Dancers each day perform traditional dances and songs from selected country’s ethnic groups, to clients who visit the place. This is one strategy of performance whereby clients know the spot where to find them whenever they want to watch their performances.

Another one of their strategies is performing traditional dances from many ethnic groups in Kenya. Every ethnic group finds satisfaction from the same group and they don’t have to move from group to group looking for different tastes. A good number of former Bomas of Kenya dancers were employed in Kenyatta University as part of recent trends in forming variety of entertainment groups.

4.8.2.2 Bakulutu Dancers

Bakulutu is a drum and dance troupe, based in Shauri Moyo, a residential estate in the east lands of Nairobi. The group engages in traditional African music and dance with passion, energy and talent. The group was originally formed in 1996 by a gathering of talents. The name Bakulutu is Congolese word which means The Great or The older one. Among the objectives of the group at formation was to contribute to the development and the understanding of the African culture and its diversity as well as keeping alive the African heritage both in Kenya and abroad. Through song and
dance the group has attempted to a large extent to preserve the African heritage. They have done this over the years through passing on the next generation its cultural knowledge and approach.

As a result, this effort has given birth to three generations of artistes engaging in traditional dances and playing of percussion instruments. These are Bakulutu Kenya, Bakulutu Entertainment and Bakulutu African Entertainment. All the groups have their independent administrators and are registered with the department of Culture in the Kenyan government. After its creation, the group became quite active and was counted among the best traditional African dance groups based on its performances in both local and national festivals. The group is widely travelled both in Kenya, within the African continent and beyond. Among the recent performances they participated in was the July 9\textsuperscript{th} 2011 birth of the new South Sudan nation, in Juba.

The group is run by officials elected from the membership. They get support from willing sponsors and also get income through the performances they engage in. Bakulutu dancers perform in public and private functions, weddings, graduation and other parties on invitation. The group also conducts dance and percussion workshops in institutions.

4.8.2.3 Picture Caption of some Traditional Dance Troupes

\textit{Picture3: A Traditional Ramogi Dance Troupe during a performance in the village.}
This is a typical example of a dance troupe that continues to promote and sustain traditional dances in the rural setting. They grace occasions that require traditional dance music thus ensuring performance of traditional dance in the right contexts. This group is among the few traditional dance groups that have continued to carry the traditional dance legacy in Kochia village in Homabay County in the western part of Kenya.

*Picture 4: A Traditional Dance Troupe performing during a national day celebrations*

This group represents dance troupes that are based in urban settings. They are strategically formed and placed to benefit their members economically. Such troupes seek for opportunities to perform for pay during social functions, national days and other celebrations that require traditional music especially in the urban settings.

4.8.3 **One Man Guitar**

This category of artistes is known for their ability to perform a whole range of repertoire on one guitar, accompanied by a set of drums played by an individual who also doubles as a vocalist, either leading or providing simple vocal harmonies to the melodies that they sing. Their performances have taken the local entertainment scene by storm and revelers enjoy their performances tremendously. Some revelers
interviewed in this study said that the most attractive idea in the one man guitar show is the fact that they play old time music, a fact which clearly shows why their main clients are mature adults. The young people only enjoy their performances for fun, but they claim it is not their kind of music. Some of the artistes who have popularized this genre of music are discussed below.

4.8.3.1 Mike Rua (1963-to present)
Mike Rua is a popular artist who is credited to have popularized the ‘one man guitar’ style. He started playing the guitar in church, which he had acquired controversially from a church where his mother was a stores custodian. His playing of the guitar encountered challenges when the churches he used to play for demanded that he first be converted to Christianity so as to continue offering his services. He continued to perfect his skill by going to clubs and observing the popular bands such as Ulinzi Stars perform. He would be in church the following day to practice what he had observed.

His turning point came when he met the late Queen Jane, a popular Kikuyu Benga artist, and he convinced her that he could play her songs. She gave him a chance and took him under her tutelage. During this time, he perfected his play on the lead, rhythm and bass guitars. He was also good at playing the drums. Soon he was on his own, and he combined with other musicians like Salim junior and Mike Murimi, with whom they played together for a while but also parted ways as performance opportunities became scarce.

One day he got an opportunity to perform at a prominent spot in Zimmerman estate. ‘I took to stage and sang a few ‘Mugithi’ songs, and seeing that most of the audience was drunk, I sneaked in some dirty lyrics’. He says the audience went wild at this and he saw that he had struck a chord with them. He got many more opportunities to perform thereafter and he has never looked back. So far he has three albums released under his name.
Among the strategies for performance that he employs include signing contracts to perform in entertainment establishments. It is a common feature to see banners in various parts of Nairobi town advertising the location where the musician would be performing. He has developed a large audience and proprietors of entertainment establishments contract him because his performance in such places translates to huge number of clientele in their establishments. Other strategies he employs include album launches and more recently, he ventured into international concerts, where he toured most parts of Europe, and entertained Kenyan and other international audiences. He hopes to maintain this strategy with availability of proper sponsorship.

4.8.3.2 Salim Junior (1974-to present)

His real name is Paul Mwangi Salim. He learnt his guitar playing from his father, who was a guitarist and performed secular music but later, turned to gospel music. Salim Junior started his career in 1992 in a club in Nakuru. He later joined Subukia Jazz band which was led by Sammy Muraya. He later joined Queen Jane’s Less-less band. It is in this new band that he met other musicians like Mike Rua and Mike Murimi who were among his biggest influences, especially in guitar playing.

In 1997, he went solo and started performing in a club along Thika road, known as the Heritage Village. At the club, he performed both as a solo guitarist and vocalist. He re-did songs that had been popular before and also blended these with gospel tunes that were most of the time corrupted to fit his audience. Since then, he has been performing in many popular night clubs in Nairobi and he is currently viewed as being among the top ‘One Man Guitarists’ in Nairobi City. His popularity has earned him a visit to the United States of America on invitation by Kenyans living there. His prowess on the guitar, his mellow voice and creativity with lyrics of existing songs and his compositions have earned him a soft spot in the hearts of many music patrons. An enquiry into his diary reveals one that is overwhelmingly fully booked. His weekdays just like the weekends are packed with performances thus revealing an artist who could be doing well financially if the gigs are well paying although he was reluctant to endorse that as a fact.
Salim Junior is one of the musicians who have promoted the One Man Guitar genre of music by taking it to the people. The genre is fast acquiring a new name called ‘Mugithi’. This is a Kikuyu name for ‘train’, and seems to emanate from the fact that people dance to this genre of music while following each on a line equated to a train.

4.8.3.3 Picture Captions of One man Guitar Artists

Since it is a tedious task to sustain an audience for long hours through singing only, some one man guitar artists sometimes engage in theatrics and storytelling, sometimes employing vulgar talk, which apparently connects well with the audience who enjoy these moments. For the artists, it is a way of taking short breaks from continuous music performance.
The one man guitar phenomenon is a unit of performance whose idea was as a result of minimization of number of performers in a band and for maximum gain during remuneration. This means that the equipment and performers involved are those deemed to be very useful to hold a performance. The instrumentation employed is basic and includes a lead guitar, a drum set and a bass guitar if necessary.

4.8.4 Bands

The outfit referred to as bands in this study is an ensemble of musicians who perform on a variety of instruments such as guitars (lead, rhythm and bass guitars), some brass instruments (trumpets, saxophones and trombones), drum-sets and vocals. It is an ensemble of many musicians who come together for the sole purpose of making music, mainly for entertainment and to earn a livelihood. In the local industry, these were the earliest forms of elitist kind of entertainment in the urban centers. There were numerous local and foreign bands that provided entertainment to music lovers of the time. With time, other genres came into the scene and band music became less popular among local clients, preferring smaller entertainment groups. In terms of management of the bands one of the reasons for reduced interest was attributed to the bulky nature of the bands and the cost of running and maintaining them. A few bands
have however survived the competitive nature of the industry and still exist to date. Profiles of some of the existing bands are discussed below;

4.8.4.1. Maroon Commandos
It is one of the most popular musical groups that stood the test of time against many odds, although during their long history they needed to make some changes. It is a military popular band belonging 7th battalion of the Kenya Army. The band is based in Army Barracks in Lang’ata, Nairobi. Among their many music genres the group performs music drawn from Rumba and Benga traditions. They perform more of their own original music but supplement it with music by other popular bands in Kenya and across the borders. Maroon Commandos is traditionally engaged in many entertainment establishments and is also a common feature during National days and state functions, which (in many ways) has contributed to their wide following among music fans.

Currently, they are a resident band at Ronalo, a food and entertainment joint along Kimathi Street in Nairobi, where they are engaged with providing music on Fridays, Saturdays and Sundays every week. Maroon Commandos was formed in 1970, by their band leader the late legend Habell Kifoto, with cooperation by other members. The following year (1971) they signed a contract with a recording company called Polydor Kenya. Unfortunately, in 1972 during their regular concert tours the band was involved in a bad traffic accident in which tragically some key members died. This led to five years of dormancy, probably as a result of the accident, until 1977 when they started to actively release albums. Some of the popular hits released during this time include ‘Riziki haivutwi na kamba’ and ‘Chironyi ni wasi’.

Their late leader Habell Kifoto led the group for thirty two years, a very long time for one leader to sustain the group (especially among popular bands). Part of the reason might be the disciplined nature of Armed Forces tradition, to which the band members belong. The group has remained Kenya’s most consistent and decorated band, with unmatched string of hits released in the entertainment market. Kifoto left
the helm of the band’s leadership in September 2002, and handed it over to Oguro, who continues to lead this famous national group. Kifoto retired from the military and got engaged in the leadership of the Music Copyright Society of Kenya (MCSK), until his death in July 2011. Even though most of the founding members of the group left for various reasons including rising within the military ranks, while some members died, the group continues to thrive on the earlier leadership foundations and maintain active performance for both live and recorded performances. Their latest release is titled ‘Shika Kamba’ album, which was released in 2007, under Sound Africa label.

4.8.4.2 Them Mushrooms Band
This is a musical band that has been in existence for quite a number of years. As in the case of Maroon Commandos, it is one of the renowned popular bands in Kenya. The group was founded in 1969 (one year after Maroon Commandos) with the original name of Avenida Success. The original band members consisted of four brothers Teddy Kalanda, Billy Saro, George Zirro, John Katana, and two other members. Another brother Denis Kalume Harrison joined the band two years later. In 1972 the band changed its name to ‘Them Mushrooms’ a name they have carried to this day, and in significant ways has continued to define their music performance space with their music fans.

The group originally played at beach hotels circuit in Mombasa until 1986, using coastal classical musical and cultural influences. Later in 1987, they moved to Nairobi, settling their activities at Madaraka shopping centre (one of the residential estates in the city), where they have continued to create and develop their music. In 1992, the group almost disbanded as a result of two major events. On one hand their song writer Dennis Kalume died and one of their important founders Zirro left the band to start a solo career in music.

In 2002, for the third time the group changed their name, this time they were renamed “Uyoga.” According to the members, the name ‘Uyoga’ was necessary at this point in
time because it was a season of re-birth as they engaged in a series of international performances in various parts of the world. They needed an indigenous Kenyan identity in their name and Uyoga certainly filled this identity need. However, this name did not last long, as they resorted to “Them Mushrooms” again, probably after they concluded their international performances and looked forward to re-connecting with their local audiences. The band plays mostly Chakacha style, some Benga Music and also engages in reggae music performances. Although they usually sing in Kiswahili, some of their songs are also sung in English and other Kenyan indigenous languages, which they say is a strategy to expand their fan base. Their biggest hit was a Kiswahili song ‘Jambo Bwana’, which was released in 1980. This song is quite famous in Kenya and especially with international visitors. The band is currently composed of three musicians, that is; Teddy Kalanda, Henry Ndege Saha and Ben Mutwiwa. In an effort to promote their Kenyan style of music and their band, the group has widely travelled in Kenya and internationally. Among the countries they have toured include the United Kingdom, Germany, Switzerland and India.

4.8.4.3. Picture Caption of some Popular Band Groups

The popular bands currently found in Kenya include those that have continued the tradition of having bulky instrumentation and equipment as was experienced when band music entertainment was at its peak in Kenya in the early 1980s and part of the 1990s. The other more recent category is the modern band. These bands are more technologically advanced and only have simple instruments that are powered using powerful amplifying gadgets and the members do not have to move with heavy machinery to a venue to perform.
Picture 7: Members of a popular band during a live performance
This is a good example of a band with a tradition of performing with heavy instrumentation and equipment. The band consists of performers (both vocalists and instrumentalists) and technicians. A successful performance is a result of concerted efforts by many people who contribute their skills for an overall impressive musical display.

Picture 8: members of a band pose for a group photo after a performance.
This too is an example of bands with a tradition of performing with bulky instrumentation and equipment. One of their strategies of staying together and maintaining a great sense of team work is engaging regular activities that bring them together and also having a memorable record of their activities like photos.
This is an example of a modern band. Their major characteristic apart from employment of more technologically advanced equipment during their performances, they also thrive in stage shows and have a way of working their audience to come alive during their performances. Their unit is a great improvement of the traditionally known band set-up.

4.9 Potential Strategies Resulting from the Study

A critical survey and evaluation of the operation and management strategies employed currently by the existing entertainment groups and particularly those that were sampled in this study clearly indicated some inconsistencies and inadequacies regarding their performance practice, business trends associated with their trade, group management before and during performances.

To a large extent the study attributes these shortfalls to a range of issues including minimal performance by many of the performing groups in their economic and organizational well being to the identified inadequacies and inconsistencies. For effectiveness in turning around the fortunes of these performing groups, the shortcomings identified, need to be addressed with the aim of curing them.
through application of effective strategies and by taking other result-oriented approaches. The suggestions made in this study are merely indicators and not really comprehensive solutions to very complex demands and procedures. Some of these approaches are discussed below:

4.9.1 Business Focused Approach in the Groups’ Operations
Music industry in Kenya is a complex system of many different organizations, firms, industries and individuals. The industry has undergone several changes during the twenty first century and continues to develop such that even the current business structures are in the process of changing in response to changing times and information. However, majority of the participants in the industry continue to fulfill their traditional roles such as recording music, live music performances, managing the artist and running other income generating activities. To be able to adequately deal with the challenges of running effective performing groups that ensure growth and profitability, some ideas are hereby proposed based on the findings of the study.

4.9.1.1 Establishing Formal Management Structures
One of the main (observed) factors that evidently slow down the pace of growth in performing groups is a lack of proper chain of effective management. There seems to be in existence a scenario where there is a lack of any formal structures where individuals are expected to take responsibilities and execute their mandates in the organization. Because of this situation, a lot of work is either done without much care or is not done at all. It is also common to find same kind of work within the same group being done in many different ways, because it is done by different people, thus killing the most needed consistency in this business.

In negotiating with a client, for example, it is expected that a specific individual is tasked to be in charge. However, in some situations observed, this task is started by one member and half way the process, it is taken over by another individual member without appropriate information chain or command. This action was
observed to negatively affect consistency in dealing with potential clients and thus exposing the weaknesses of the groups leading sometimes to exploitation by the clients. This brings into focus the importance of well defined roles of individuals in the groups to avoid duplication of efforts or individuals undertaking roles that they are not very well qualified.

Depending on the needs of the entertainment group, it is possible to adopt a management structure that would bolster their business potential and move it to profit making levels, for indeed this should be one of the major objectives of any entertainment group. Large or small groups need management structures, where responsibilities are either shared among members or delegated to professionals in the field who carry out these responsibilities on behalf of members of the group, (Thomas, 2007). This study recommends and supports the strategy suggested by Thomas, (2007), because based on “good practice” in business better results come from engaging professionals with proven experience to structure business practices based on results. It is true that performing groups usually have leaders but these come either from the performing groups themselves or they could be sponsors of the group. There are two main areas in the running of the groups that require critical leadership. These include (i) technical area, which is mainly concerned with performance dissemination, and (ii) administration, which is mainly concerned with the day to day planning and running of the affairs of the performing group.

Members of the performing groups are adequately equipped to handle the rehearsals, learning, enhancing of skills, and building of the group’s repertoire. They could also choose to delegate these duties to an external person. The administrative segment of management of the group however, is what most often needs to be delegated to professional managers. The numbers of professionals brought on board mainly depend on the size and needs of the band, its administrative structure and their vision for future activities.
Most organizations survive because of good administrative structures which are
designed to help attain the organization’s goals. Performing groups are such
organizations and this study highly recommends that these too consider having
administrative structures tailor-made to suit the needs of the groups for faster
development and effectiveness in attaining their objectives and to experience
growth. As in all business these performing groups require technical (including
business) checks and balances administered by professionals in timely fashion to
ensure that emerging problems are dealt with adequately and consistently.

4.9.1.2 Enlisting Services of Managers in the Groups

More often than not many band members do not engage the services of managers
and the reasons for not doing so are quite varied. Consequently, music or band
managers are normally hired by progressive groups, or in some cases they may
offer their services for bands or groups with a view to raising the profile of the
groups. Normally, this arrangement is based on mutual agreement with the band
members. The relationship between these the two parties (Band members and
managers) is usually contractual to forestall any misunderstanding in the future.
The manager’s main job should ideally be making decisions related to members’
careers, business deals, recording contracts, promotion, venue bookings, etc.

Other crucial responsibilities include meeting with club owners, networking with
other bands to maximize on performance opportunities and critically studying the
music industry to keep with trends and other information currency. A manager
should have skills that can enable him to read, understand and explain a contract
and also be able to comprehend the long-term implications of contractual
agreements involving the band he manages and the people with whom they do
business. A good manager shares in the interests, obligations and successes of the
bands they work with. However, they also get driven by the band’s achievements.

Most bands want to achieve success in the music business and good management
is a crucial ingredient. Even though many musicians are fairly well informed and
resourceful, and have the capacity to handle their own affairs, it is difficult to successfully do this without losing focus in the progress of their art. At any rate few people are so endowed with specialist knowledge in these two areas (Performance and business management) and can operate these services simultaneously. It has to be said though, that while this recommendation is well placed, it may not work for all bands. For example some bands seek for management too early in their careers, when in reality they cannot afford the salaries for managers or even rent for their premise. In such cases it is also important for the groups to be aware of the benefits of engaging professionals, and that when their income cannot allow it is better to engage such services sooner than later.

Some of the qualities to look for in a manager before entering in to an agreement with him/ her include; (i) individuals with powerful, outgoing personality, (ii) well-connected in the community (a benefit when it comes to making connections for performances), (iii) a good negotiator (in terms of pricing, performance venues etc), and (iv) enthusiastic, committed and accessible at all times. He /she should be an individual who inspires musicians’ trust and respect. Some benefits of having such a manager are that artists do not have to worry about their well-earned resources being mis-managed by promoters, good and consistent record-keeping to track their performance records and business incomes. This happens when good managers are consistently aware of trends and practices used across businesses and to be on the lookout for potential problems and opportunities. At times, artists forget their worth, and therefore the manager’s role is to uphold the artiste’s brand name and ensure it is a respectable household name.

This study, after observing several performing groups, their management structures and styles, is of the opinion that many performing groups have not yet achieved their potential and need guidance from experienced managers to run their administration while the members concentrate on technical related activities, which include rehearsals, performance and recording.
4.9.1.3 Enlisting Marketers in the Groups

Just like the artists’ managers, marketers have a crucial role in ensuring the artists exposed to various audiences, acquire new clients as well as keep the old ones. This is all aimed at ensuring performance business is running and that it is profitable. Marketers are professionals whose main task is to ensure the artistes name, products and other merchandise are known to the people. They package all these (products) into sale products ideas and items to target the audience for business. Their professional advice to the musicians and their managers is valuable in ensuring good business practice within the music industry.

Marketers are usually hired by the artists through their managers and their main terms of engagement include ensuring thriving business for performing groups. They are better placed to survey the market and advice on what trends are current and on demand, for the artists to adjust accordingly. They invest time for market research in search of potential clients for the artists and also to seek performance opportunities as well as sale of artistes’ products through various established outlets. The artistes may not have the time and experience to handle this kind of assignment hence the need for enlisting a marketer. Depending on the strength of the business, the artists could have more than one marketer and the advantage of this arrangement is that the depth of the market covered could be wider hence better results in their sales efforts.

Artists and any other persons involved in business do need someone to promote and sell their goods and services. The more this is done by professionals in this field, the greater the prospects for profitable results. It therefore is a long overdue idea for the artist in Kenya to embrace the inclusion of such professional marketers in their preoccupation to ensure their brand name, products and any other merchandise they deal in are properly marketed and disseminated for maximum gain.
4.9.1.4 Multi-tasking Strategy

To be successful in music business today, artists have to be flexible and multi-skilled. This ability gives a perfect opportunity for the artists to practice the art of multi-tasking. It is a reality that sometimes entertainment business can be frustrating and not yielding adequate income. There are also occasions when the entertainment industry experiences a low season (when performances are few and clientele responses low). This is the point when with good advice, the artiste can engage in other activities in line with their performance preoccupation.

This strategy ensures that part of the business can be used to enhance and sustain the other areas of the business that may be experiencing low sales, until such a time that they can be stable. An example in this area includes performing artists who engage in performance activities, operating a recording studio while running a music school at the same time. Granted that one of the areas may slow down (for example recording activities) for reasons beyond the musicians, nevertheless the other two areas (performance and school) may be thriving, thereby able to raise sufficient income to assist in the main business. This example provides a perfect illustration of how artists can apply the multi-tasking strategy to boost their business. For such multi-faceted business, all the activities are related and are complimentary to each other. While others like performance could be seasonal, production and offering music lessons have the potential of running though out the year. The choice of what business activities to engage in as an artist in the multi-tasking strategy should be well thought out, to ensure the activities can complement each other while at the same time ensuring the selected activities are not so different to cause divergent line of thought, for example performance activities coupled with catering.

4.9.2 Standard Global Strategies with New Innovations

Studies indicate that music industry worldwide has undergone a long journey of growth from earlier years to modern times. Over the years, some management and operation strategies have been employed globally by leading performing groups in
various entertainment industries and these have more often than not led to positive results. Based on their success and positive results, some of these strategies have inevitably been adopted by many performing groups in their structural and operational management. Some of the best examples can be found in practices by groups in U.S.A, South Africa, Europe and South America. As a result of advancement in technology and research, new innovation continue to be advanced while performing groups take lessons and continue to embrace proven strategies for better management of their teams. Some of these strategies are discussed in the following section.

4.9.2.1 Embracing the Use of Online Services
It is easy to conclude that problems within the music industry are found only in some countries, but this would be misleading because even among seemingly successful international artists and groups, problems are realities and often color the performance landscape. Problems of dwindling incomes, reduced exposure, uncontrolled downloading of artists’ creations, reduced public air play of popular music, effects of piracy etc, are currently experienced in many parts of the world.

In the United States (US) for example, the major record labels which rely on CDs for most of their revenue are in decline, and this is because CD sales in the US have dropped by 20% from a peak of $ 13.4 billion in the year 2000 (Howe, 2009). This situation is undoubtedly manifested in other parts of the world, and Kenyan music sales and artists’ income certainly experience these economic meltdown effects.

However, this conclusion seems to be based on sale of CDs and cassettes only. It is said that the record labels are not in the business of selling music but in the business of selling plastic discs. The reality, according to Howe (ibid) is that the market for music is thriving. This rise is attributed to the increased use of digital technologies, outside the old format of plastic discs.
By engaging in online distribution and sale of music, the artists get to breakthrough in two major ways:

i) They easily get through to all markets without barriers. Their fans and potential ones get to access their music from any part of the globe. The problem of ensuring that music is packaged according to given commercial formats is obsolete and the music can be downloaded by all fans and paid for using new modes that are available all over the world. The use of online technologies therefore brings with it affordable and easy ways of selling, distributing and advertising music that has never been experienced before. The level of interaction between musicians and their fans has been enhanced and this is good for the artists’ business.

ii) The trouble of having to deal with many players in the industry is minimized while effectiveness in tracking sales is enhanced. This means more savings on the side of the artists because the many players, some of whom are extortionists, who illegally claim commission from sales’ incomes, and any other standard services offered to the artists, are now excluded from the chain. The artists can now concentrate on recording and have significantly little worry about distribution and sales for this is taken care of in a more efficient and less expensive manner.

4.9.2.2 Street Team Strategy
According to Howe,(ibid), street team strategy is an innovative strategy where a group of volunteers, (usually an artist’s die-hard fans) who wish to increase an artist’s levels of income through sale of CDs and other merchandise, increase the artist’s fan base while enhancing his stature can freely participate. The author notes that the aim of the volunteers is to move the artist higher within that success ladder without invoicing the artist for the hours they put in. It is one strategy that any artist should capitalize on to utilize every little promotional opportunity in order to increase their visibility as artists.

Street teams traditionally spread word about the artist and in an ideal situation; they bring business to the band they are representing. They hand over fliers and
plaster messages on bulletin boards all over the internet. It is not unusual to find artists who enjoy good will from their peers or fans from the same estate and who would wish to contribute to the artists’ growth and success. This is how street teams are formed. However, one of the greatest challenges of this strategy is that it depends on good will from those involved and the artist does not have control over them on when and how to run their promotional activities.
CHAPTER FIVE  
DATA PRESENTATION

5.0 INTRODUCTION:

This chapter presents analysis of primary data collected from the field. Data was derived from opinionnaire submitted by event organizers in Nairobi. These are individuals and companies who link musicians and their music with the clients. Pertinent issues concerning musicians, quality of their music and clients’ preferences were addressed in these opinionnaire.

Questionnaires were administered to DJs and VJs from various radio and television stations and entertainment establishments. They responded to questions relating to their audiences’ preferences and involvement in shaping the musical styles and genres that are experienced today. Interviews with various popular musicians were also conducted and this provided part of the data that is presented and analyzed in this chapter.

5.1 ANALYSIS OF FEEDBACK FROM RESPONDENTS

5.1.1 Feedback from Event Organizers’ Opinionnaire

Opinionnaire targeted event organizers because of the pivotal role they perform as a link between musicians and consumers of music referred to here as clients. They gave their valued opinions regarding the quality of music and clients’ preferences.

The researcher managed to distribute opinionnaire to one hundred event organizers who were sampled using the snowball technique. The researcher came into direct contact with only twenty respondents during the events they had organized while some gave appointments in their offices. Through employment of the snowball technique, the number of the event organizers who participated in the study rose to one hundred. All the respondents returned the opinionnaire. Responses to the questions were weighted using affirmative to negative continuum, whereby five (5) represented highest affirmative weighting, while one (1) represented most negative response.
5.1.2. Popular Forms of Entertainment in Events

The respondents were required to indicate whether the forms of entertainment they provide in their events are primarily made up of music or other entertainment forms. This question was partly to validate parts of the objectives of the study and also to assess the reality on the kind of activities entertainers are involved in as part of their entertainment portfolios. The responses are presented in the pie chart below:

**Pie Chart 5.1**

*Entertainment forms: More of music than other forms.*

Majority of the respondents (58%) agreed that music comprises the larger entertainment form in the events they organize. A significant population of 30% of the respondents was quite categorical in affirming the statement hence strongly agreed. Only 8% of the respondents disagreed with the statement while 4% were undecided. Consequently, the study, based on the findings in this particular area concluded that music performance is the most popular entertainment form in most of the events organized locally.

5.1.3. Clients’ Preferences: Live or Recorded Music.

Event organizers were asked if their clients preferred live performances by the musicians to pre-recorded music on CDs or audio cassettes played on a music player. This was to ascertain how much the clients value and appreciate live music performed on stage as opposed to pre-recorded CD’s and other music (sound) formats. The responses are as presented in the pie chart below:
This produced a surprising finding whereby 48% of the respondents were in agreement that live performances on stage are most preferred by clients while 34% strongly agreed. The findings gave credence to the fact that clients would rather have musicians perform ‘live’ in their functions than use recorded music. A small percentage of 14% of the respondents were undecided on the issue while an insignificant percentage of 4% disagreed. The respondents who were undecided (14%) and those who disagreed (4%) give the view that pre-recorded music is still useful even though less preferred in functions.

On the strength of the popular view expressed above, other concerned people have separately added their voices on the issue. Many fans complain that the use of pre-recorded music in a live function distracts from the integrity of performance. Elton John, a renowned American pop artist in the year 2004 took a rather dramatic stance when he said, ‘…anyone who lip-syncs in public on stage when people have paid 75 pounds to see them should be shot…’ Sauti soul, a locally based band say they believe in live singing and playing of instruments because it is quite fulfilling to them, and also ensures personal connection with their fans (personal interview, November, 2010). These candid views by artists go a long way to demonstrate the value with which clients hold live music in their functions.
5.1.4 Preferences of Bands Based on Variety of Music they Perform

On whether bands that perform more than one genre of music are more preferred than those that engage in only one style of music, the responses were categorical and largely on the affirmative. The following Bar Chart shows respondents’ views;

**Bar chart 5.1**

![Bar chart showing preferences of bands based on variety of music they perform](image)

*Clients prefer bands playing variety of music genre.*

As shown in the bar chart, majority of the respondents representing 50% of the total number strongly supported the statement. 32% of the respondents agreed and only 18% were undecided. This gives a strong indication that clients display mixed perceptions and preferences of music. Bands that can satisfy these preferences become their preferred choices.

The fact that no respondents disagreed with this statement clearly indicate that bands are encouraged to attempt a variety of music styles to endear themselves to more potential clients. Another thought deduced from analysis of the responses is that clients do not have strong opinion outside concert environment, but build their opinions during live performances. With this view, bands may need to fashion themselves to a view that showcases them in a favorable light to their potential audience as concerns the question at hand.
5.1.5 Clients’ Views on Bands’ Music Performances.

With regard to statement that clients have much say on what music to feature in their events, respondents were required to affirm or negate this position. This was meant to assist the researcher to ascertain what role clients (audience) have had in shaping the preferences and non-preferences of music and performances. This was based on one assumption that musicians change their styles according to the trends of demands as posed by their clients. The bar chart below shows the opinion of the respondents;

Bar-chart 5.2

![Bar chart showing opinions of respondents]

Clients dictate what is to be performed in their events.

A larger percentage of the respondents (60%) indicated that clients have a strong opinion regarding type of bands and music that is selected for performance during live functions. 14% of the respondents were strongly agreeable with the sentiment while 26% were undecided. None of the respondents disagreed or strongly disagreed hence showing a strong positive opinion taken concerning the statement that clients have a strong say on who plays and what is played in their functions.

5.1.6 Identification of Bands by their Genre of Music

On the issue of whether or not bands can be identified by the styles they play, the researcher mainly intended to get the experiences of the event’s organizers with the musicians with whom they closely work. The event’s organizers are usually better placed to know which bands to approach when they need variety and which ones
when they need specifics. This is because of the interactions they engage in, in the course of their preoccupation. The responses were received as indicated in the bar chart below;

**Bar-Chart 5.3**

![Bar Chart Image]

*Most bands are not recognized by their performing style.*

From the responses sampled, a larger majority representing 38% of the respondents were of the opinion that most bands cannot be identified by the genres of music they play because they perform a hybrid of genres. Closer to these were 34% of the respondents who strongly affirmed the sentiments in the statement, while only 28% of the respondents were undecided. None of the respondents disagreed or strongly disagreed. It can therefore be concluded that majority of the bands rehearse with their audience in mind, well knowing that most of their audience’s wishes, like playing a wide variety of genres must be put in consideration in their day to day practice.

**5.1.7 Publically Preferred Music: Frequent Invitation to Events**

The respondents were required to give their views on the opinion that constant invitation for these bands to perform in various events is pegged on their ability to provide the audience with the music that is most preferred. This issue was appropriately raised to the event organizers because they are the main link between
musicians and the clients who voice their demands through them. Their views are presented in the pie chart below;

**Pie Chart 5.3**

*Preferred repertoire results to frequent invitations.*

The responses seem to overwhelmingly suggest that for the bands to be invited constantly for performances, they should be able to perform music that is most preferred by their clients. A greater majority, thus 37% of the respondents agreed with the sentiments. A fairly larger percentage, representing 33% of the respondents strongly agreed, while 28% were undecided. Only 2% of the respondents disagreed.

**5.1.8 Determinants of Quality and Style of Performance**

As noted elsewhere, musicians’ performances, business returns are so closely related to the types and styles of music that are well received by their clients. Based on their experience, the rapport they enjoy with musicians and clients who are the public (audience), event’s organizers were asked to take a position on the statement that quality and style of performance by artists is determined by the public due to their resultant economic power. The following bar chart shows their response;
Clients determine the quality and style of music.

None of the respondents seemed to disagree with the statement which seems to give credence to the sentiments. This is supported by an overwhelming 60% of the respondents who were in agreement that the public plays a big role in determining quality and style of the musicians. A further 10% of the respondents added to the weight by indicating that they strongly agree with the statement. Only 30% of the respondents were undecided. Based on the responses by event organizers, there was respondents’ conclusive evidence that the wide claim indicating that the public dictates the quality and style of performances that are show-cased by artists in the local music scene is credible.

5.2 Feedback from DJs’ and VJs’
A questionnaire was administered to Disk-Jockeys (DJs) and Video-Jockeys (VJs) who operate in various music outlets. These outlets included radio and television stations and other entertainment establishments. Through their role as DJs and VJs, these individuals interact daily with music from different artists and the audience who are the consumers of these productions. Given their position, VJs and DJs are privy to a lot of information concerning the feelings, demands and comments relayed to musicians by their audience. Most of this information is communicated directly for example through the choices of music that they request to be played via the various media.
The questionnaire sought to mainly establish how the audiences relate with musicians, and also clarify other pertinent issues. VJs and DJs who are the main agents that actualize the relationship between artists and the audience were best suited to shade light on many of the issues raised in the questionnaire. One hundred (100) questionnaires were administered, out of which 64 were returned. A return rate of 64% was therefore realized. This was viewed as being adequate for the study. The following is a summary of responses from VJs and DJs.

5.2.1. Gender of VJs and DJs involved in the Study

The researcher sought to establish gender distribution among this influential group of respondents. This was to ascertain the ratio of men to women who are involved in the entertainment business as DJs and VJs. Out of the sixty-four (64) respondents who returned the questionnaires, only eight (8) of the respondents were females, representing a mere 12.5% of the total number of the respondents. This survey therefore established a male domination in the field of DJaying and VJaying with an overwhelming 87.5% representation in this study.

**Pie chart 5.4**

*Gender representation in the DJaying and VJaying field*

**5.2.2 Domination of DJs versus VJs.**

The study sought to find out the number of DJs against the number of VJs. The DJs have for a long time dominated the entertainment scene spinning music both in radio.
and other entertainment establishments. This is thought to be due to the fact that disk-jockeying came into existence earlier compared to video-jockeying. The emergence of VJs has however not escaped attention in the more contemporary audience today, as they have sought to claim a position in the entertainment scene. They are viewed as representatives of the advanced technology of today’s music crazy generation. The comparison in ratio of the DJs against VJs was meant to ascertain how much advanced technology has found its way into the entertainment scene. Only 8 out of the 64 respondents were VJs, accounting for 12.5% of the total returned questionnaires. The DJs dominated, having been 87.5% of the respondents. This is represented in the pie chart below.

**Pie-Chart 5.5**

![Pie Chart](image)

*Number of DJs versus VJs in the entertainment Industry*

### 5.2.3 Stations of Operation for VJs and DJs

The researcher sought to find out the working stations where the VJs and DJs operate from. Emerging stations included radio, television and entertainment establishments like hotels, pubs, discotheques and music stores. The distribution in numbers and percentages was as follows; those operating on radio stations were 20, accounting for 31.25% of the respondents, those operating in television stations were only 4, accounting for 6.25%, while those operating in entertainment establishments were 40, and accounting for 62.50% of the total responses. This is presented in the pie-chart below;
Pie-Chart 5.6

*Distribution of DJs and VJs in various stations of operation*

### 5.2.4 DJs and VJs Work Experience in Years.

The researcher sought to ascertain the number of years the various DJs and VJs had been involved in their preoccupation. The years of experience ranged between zero and over ten years, clustered in four parts as follows; 0-2 years, 3-5 years, 6-10 years and more than 10 years. The study established that those who fell under the 0-2 years cluster were 20, representing 31.25% of the respondents. Those clustered under 3-5 years cluster were 32, representing 50% of the respondents. Those clustered under 6-10 years of experience were only 12, representing 18.75% of the respondents. The study did not encounter respondents who had over 10 years of experience. It is possible this category was among the 36% of the questionnaires that were not returned. The table below shows the number of DJs and VJs and their experience in years.

*Table 5.1*

<table>
<thead>
<tr>
<th>Cluster in years</th>
<th>Number</th>
<th>% (n=64)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-2</td>
<td>20</td>
<td>31.25</td>
</tr>
<tr>
<td>3-5</td>
<td>32</td>
<td>50</td>
</tr>
<tr>
<td>6-10</td>
<td>12</td>
<td>18.75</td>
</tr>
</tbody>
</table>

*DJ$s, VJ$s and their work experience in years*
5.2.5 Number of Years the Music Stations have been in Existence

The study sought to establish how long the stations where these respondents are engaged in have been in existence. These were also clustered in four groups as follows; 0-2 years, 3-5 years, 6-10 years and more than 10 years. The results showed that 28 respondents representing 43.75% of the total respondents worked in stations that had been in existence for between 0-2 years. 20 respondents, representing 31.25% of the total number operated in stations that had been inexistence between 3-5 years, while 16 respondents representing 25% of the respondents were engaged in stations that had been in existence between 5-10years. None was in the more than 10 years category. This is represented in the table below;

Table 5.2

<table>
<thead>
<tr>
<th>Cluster in years</th>
<th>Number</th>
<th>% (n=64)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-2</td>
<td>28</td>
<td>43.75</td>
</tr>
<tr>
<td>3-5</td>
<td>20</td>
<td>31.25</td>
</tr>
<tr>
<td>6-10</td>
<td>16</td>
<td>25</td>
</tr>
</tbody>
</table>

Number of Stations and the years they have existed

5.2.6 Types of Music that Dominate the Stations

Respondents were asked to state the type of music that is dominantly played in their stations. The responses were quite varied. The following table shows the type of musics played in these stations, the number of times a given type of music is mentioned, and the percentage based on the total number of times all the musics were mentioned.
Table 5.3

<table>
<thead>
<tr>
<th>Type of music</th>
<th>Times mentioned</th>
<th>Percentage of times mentioned (n=71)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raga</td>
<td>13</td>
<td>18.31</td>
</tr>
<tr>
<td>Dancehall</td>
<td>5</td>
<td>7.04</td>
</tr>
<tr>
<td>Reggae</td>
<td>10</td>
<td>14.08</td>
</tr>
<tr>
<td>Rhythm and Blues</td>
<td>6</td>
<td>8.45</td>
</tr>
<tr>
<td>Hip hop</td>
<td>9</td>
<td>12.68</td>
</tr>
<tr>
<td>Bongo</td>
<td>5</td>
<td>7.04</td>
</tr>
<tr>
<td>Rock</td>
<td>3</td>
<td>4.23</td>
</tr>
<tr>
<td>Techno</td>
<td>3</td>
<td>4.23</td>
</tr>
<tr>
<td>Blues</td>
<td>3</td>
<td>4.23</td>
</tr>
<tr>
<td>Qrunk</td>
<td>3</td>
<td>4.23</td>
</tr>
<tr>
<td>Local/vernacular</td>
<td>6</td>
<td>8.45</td>
</tr>
<tr>
<td>Rumba</td>
<td>5</td>
<td>7.05</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>71</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Types of music regularly played by DJs and VJs in the various stations

Based on the frequency of performance in the media stations and entertainment establishments, 12 genres of music were identified as being those that dominate these stations. Some respondents listed more than one type of music as being dominant in their stations and this explains why the types of music selection added up to 71. From the table, it is apparent that Raga music is played more often (18.31%), followed by Reggae and Hip-Hop at 14.08% and 12.68% respectively. Other types of music received lower attention in terms of receiving air-play.

5.2.7 Who Decides what Music to Broadcast?

When asked whether they play music in these stations at will or on request by their listeners, the responses were varied. These are presented in two categories, i.e. respondents from radio and television (media stations) and those from entertainment establishments as shown below.
5.2.7.1 Respondents from radio and television

A total number of 24 responses were received from radio DJs and television VJs, as presented in the table below;

<table>
<thead>
<tr>
<th>Responses</th>
<th>%(n=24)</th>
</tr>
</thead>
<tbody>
<tr>
<td>On request.</td>
<td>66.67</td>
</tr>
<tr>
<td>Play as programmed per week but listeners request particular songs.</td>
<td>12.5</td>
</tr>
<tr>
<td>Both on request and also at will especially to introduce new songs in the market.</td>
<td>20.83</td>
</tr>
</tbody>
</table>

*Table showing who decides what music to play in media stations*

5.2.7.2 Respondents from Entertainment Establishments

From the DJs and VJs operating in entertainment establishments, three distinct responses were given as presented below;

<table>
<thead>
<tr>
<th>Responses</th>
<th>Requests from audience.</th>
<th>Different days programmed genres of music but audience requests for songs.</th>
<th>Own choice through studying mood of audience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency of Responses</td>
<td>20</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>% (n=40)</td>
<td>50</td>
<td>25</td>
<td>25</td>
</tr>
</tbody>
</table>

*Table showing who decides the type of music played in entertainment establishments.*

5.3.8 What Informs the Choices of Music Broadcasted?

The respondents who claimed they play music at will were asked to state what guides their choices while at their stations. Responses from both radio and television and entertainment establishments that indicated that music is played at will were only 15, representing 23.4%. Some of the views they raised as being guiding factors to the choices they make include:
- The quality of the music and recording.
- Audience’s response, i.e. does it elicit dancing, how often do they request for it?
- Artists profile; if well known, their music stands high chances of being requested for more.
- They read the revelers moods while on the dance floor.
- Time of the day and seasons of the year.
- Music with potential to reach wider audience in terms of genre, language and message.
- Target audience in terms age, taste etc.

5.2.9 Types of Music Regularly Requested by the Audience

The respondents who indicated that the choice of the music they play is to a greater extent based on listeners requests were 41, thus representing 76.4% of the total responses received. This no doubt indicates that media outlets and entertainment establishments are ‘audience based’ in their music choices. They were further asked to point out the genres of music that were popular choices with the audiences. The following is a list of music genres that the DJs and VJs identified as being most popular with their audiences in merit order;

Table 5.6

<table>
<thead>
<tr>
<th>Local music</th>
<th>Raga</th>
<th>Hip-hop</th>
<th>Rhythm and Blues</th>
<th>Bongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reggae</td>
<td>Dance-hall</td>
<td>Qrunk</td>
<td>Rock</td>
<td>Old-school</td>
</tr>
<tr>
<td>House music</td>
<td>Lingala</td>
<td>Rumba</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

List of music genres played by DJs and VJs

5.2.10 Consequences for Ignoring Audience Requests

The respondents were asked to mention consequences if any, should they fail to honor their audience’s requests. They stated several consequences as listed below;

i) The audience would feel disrespected and this is not good for business.
ii) The stations’ appeal to the audience would be negatively affected.
iii) The audience would switch to stations that seem to grant and honor their requests.
iv) Some crowds get rowdy and cause chaos especially in entertainment establishments.

v) The DJs and VJs would be fired by the management of the stations.

vi) The stations would be failing in their efforts to achieve their main objective which is providing relevant entertainment for the masses.

5.3.11 Audiences’ Dictatorship on Music Broadcasted in Stations

The respondents were asked to give their opinion on whether or not the audience dictates the kind of music that is played in their stations. Various opinions were expressed. However, three of these opinions stood out; 36 respondents, representing 56.25% of the respondents categorically said that the audience dictates the music that is played in their stations. Only 1 respondent, representing 18.75% of the respondents said stations organize shows but the audience to a large extent decides the music choices that dominate the shows. 16 respondents, thus 25% of the total respondents indicated that it is not always the case that music played is dictated to them by the audience. These responses are presented in the pie chart below.

Pie Chart 5.7

Opinion on Audience dictatorship of music choice

5.3.12 Audiences’ Pressure on Musicians

The respondents who indicated in question 11, that the audience dictate the type of music they play in their stations were 48. They were therefore eligible to answer question 12, which sought their opinion on whether musicians are pressured to compose music that suites the listeners so as to get air-play. Their responses are presented in the pie chart below;
Are Artists pressured to compose music according to audience tastes.

5.2.13 Musicians Challenges in Sustaining Audiences

The respondents were asked to state some of the challenges they think musicians encounter in their efforts to sustain consistent audience. They identified a number of these challenges as summarized in the list below;

(i) An ever rising standard from the international arena.
(ii) Inconsistency in urban audience, who keep shifting loyalties.
(iii) Inconsistency in style, hence attempting many genres.
(iv) Poor quality recordings.
(v) Lack of financial support or sponsorship
(vi) Poor approach in tackling emerging issues in society through their music.
(vii) Poor marketing strategies.
(viii) Poor exposure hence a limited technical knowledge in music writing.
(ix) Sub-standard productions leading to minimal air-play opportunities.
(x) Lack of professional and committed producers.
(xi) Piracy.

5.3. Feedback from Interviews with Popular Musicians

The targeted number of musicians was 125. The rationale was to have fair representation of views in terms of genres, gender, age and location. The study managed to interview 85 artists, representing 68% of the targeted number.

5.3.1 Length of time the musicians have been actively performing

All the musicians interviewed had been performing for over three years. The table below shows their clustering in years.
Table 5.7

<table>
<thead>
<tr>
<th>Clustering in years</th>
<th>3-4</th>
<th>5-6</th>
<th>7-8</th>
<th>9-10</th>
<th>Over 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>(%) (n=85)</td>
<td>11.76</td>
<td>35.29</td>
<td>23.52</td>
<td>17.64</td>
<td>11.76</td>
</tr>
</tbody>
</table>

Length of time in years the musicians have been performing.

5.3.2 Musicians’ Experience in the Entertainment Business

Musicians who were interviewed generally described their experience as good, interesting, challenging, tough and average. The frequency of these responses is shown in the table below.

Table 5.8

<table>
<thead>
<tr>
<th>Experience</th>
<th>% (n=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good</td>
<td>23.52</td>
</tr>
<tr>
<td>Interesting</td>
<td>17.64</td>
</tr>
<tr>
<td>Challenging</td>
<td>29.41</td>
</tr>
<tr>
<td>Tough</td>
<td>17.64</td>
</tr>
<tr>
<td>Average</td>
<td>11.76</td>
</tr>
</tbody>
</table>

Table describing the experiences of musicians in the entertainment business

A fairly average population of 23.52% of the respondents indicated that they were enjoying every moment and that their experience in the show business is good. A majority 29.41% of the respondents said that although they were on course, the entertainment business is challenging in its dynamics and that requires them to be quite informed. Only 17.64% of those interviewed indicated that the show business had a mixture of challenges and successes and therefore provided quite an interesting experience to them in the entertainment environment.

Another equal population of 17.64% of the respondents expressed outright despair in their assessment of the entertainment business. They complained that the business
was tough and unrewarding compared to their investment in the business. The last group, representing the least percentage of 11.76% of the respondents did not seem quite sure. They have had good and bad times in the entertainment business and therefore indicated that their experiences are average in the business.

5.3.3 How does the public receive your music?
The responses for this question were selected from the statements that the respondents gave orally in the interview. Some of the statements and the responses are presented below;

Table 5.9

<table>
<thead>
<tr>
<th>Response</th>
<th>% (n=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WELL: Appreciates through buying my music</td>
<td>23.52</td>
</tr>
<tr>
<td>Requests for air play and in clubs</td>
<td></td>
</tr>
<tr>
<td>Compliments through e-mail, sms and other social media like Face Book.</td>
<td></td>
</tr>
<tr>
<td>SUPPORTIVE: Attend my concerts</td>
<td>41.17</td>
</tr>
<tr>
<td>Buy my music, Send valuable comments through e-mail and sms</td>
<td></td>
</tr>
<tr>
<td>QUITE CRITICAL: Always demand an extra mile in my music. Never buy or request for my music. Always compare my music with other musicians’. Rarely attends my concerts except the loyal few.</td>
<td>23.52</td>
</tr>
<tr>
<td>NON-COMMITAL: I never get feedback</td>
<td>11.76</td>
</tr>
<tr>
<td>I have no fan-base. I’m lucky if I get back my capital in my productions. No criticism, no comments.</td>
<td></td>
</tr>
</tbody>
</table>

Musicians’ views on how the public receive their music.

5.3.4 What Experiences Inspire your Music Making?
With a view to finding out what inspires musicians in creating their music a question (shown above) was posed for the respondents. Several responses were given to this question as presented in the table below.
Table 5.10

<table>
<thead>
<tr>
<th>Response</th>
<th>% (n=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nature</td>
<td>5.88</td>
</tr>
<tr>
<td>Current affairs</td>
<td>11.76</td>
</tr>
<tr>
<td>The public/ my fans</td>
<td>35.29</td>
</tr>
<tr>
<td>My genre of interest</td>
<td>17.64</td>
</tr>
<tr>
<td>Other musicians</td>
<td>17.64</td>
</tr>
<tr>
<td>Own inspiration</td>
<td>11.76</td>
</tr>
</tbody>
</table>

Responses on what inspires musicians’ music making

It was interesting to note that the highest percentage of musicians (35.29%) indicated that they draw their inspiration from their fans and the public in general. This is a clear indication that the audiences are a big influence on the creative activities of artists in Kenya. The influence of other musicians and a pursuit of genre of interest are the other category of experiences which they indicated inspire their music making and these experiences scored only 17.64% of the respondents. Current affairs and own personal inspiration came next each with 11.76% of the respondents claiming these as their source of inspiration, while an insignificant 5.88% of the respondents said they get their inspiration from nature.

5.3.5 What other Factors Determine the Music Genre that you perform?

Concerning factors that determine the music genres performed by the musicians, five responses were prominently mentioned. These are as presented in the table below;

Table 5.11

<table>
<thead>
<tr>
<th>RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Passion to develop own original style</td>
<td>10</td>
</tr>
<tr>
<td>2. Market driven: demands by my fans</td>
<td>45</td>
</tr>
<tr>
<td>3. Current trends especially by international musician</td>
<td>20</td>
</tr>
<tr>
<td>4. Target audience</td>
<td>15</td>
</tr>
<tr>
<td>5. Demands by outlets for example radio and entertainment establishments.</td>
<td>10</td>
</tr>
</tbody>
</table>

Table showing factors that determine music genres performed by musicians
5.3.6 Factors that Determine the Composition of Bands/Membership.

Most of the factors that the respondents mentioned had a lot to do with the abilities of the members and the technical contributions and the value these members add to the bands. These included the following; talent, similar interests, ability to perform varied styles, an individual with potential to generate new ideas and an individual with experience in the entertainment industry business. These are presented in the table below:

Table 5.12

<table>
<thead>
<tr>
<th>Response</th>
<th>% (n=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent</td>
<td>23.52</td>
</tr>
<tr>
<td>Same interests</td>
<td>17.64</td>
</tr>
<tr>
<td>Ability to perform many styles</td>
<td>35.29</td>
</tr>
<tr>
<td>Generator of new ideas</td>
<td>11.76</td>
</tr>
<tr>
<td>Experience in entertainment business</td>
<td>11.76</td>
</tr>
</tbody>
</table>

Some major considerations when selecting artists to join bands

5.3.7 Influence of the Public in Your Compositions.

Out of all the interviewees involved in this section, 11.76% said the public had no influence in their music composition whatsoever. They only follow the requirements of their genre. 23.52% of the respondents say the public has only some influence in their music composition, while a larger 64.70% said their music writing is largely influenced by the public. These views are presented in the pie chart below:
Public influence on artists’ music

5.3.8 Do You Compromise Style in Order to Keep Your Clientele?

The respondents who are the current practicing musicians were required to indicate if at all they do compromise some aspects in their musicianship in order to be accepted by the ever demanding audiences. The responses indicated on the table below to a larger extent indicate that the musicians are largely in touch with their audiences and often do oblige to their wishes.

Table 5.13

<table>
<thead>
<tr>
<th>Responses</th>
<th>%   (n=85)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Not really:</strong> I have a clientele base that enjoys my music and even though it doesn’t grow much, I’m satisfied I give them what I enjoy doing.</td>
<td>11.76</td>
</tr>
<tr>
<td><strong>Yes, but not often:</strong> we try to balance our style with the demands of the clientele. We are managing to blend our style of interest with the demands of the public and both parties are happy.</td>
<td>35.29</td>
</tr>
<tr>
<td><strong>Yes, most often:</strong> the public has an ear for what is enjoyable and good for them. They have no time for trials. They are busy and specific. We get to know their demands through requests they make on radio, live shows and even through direct talk. They influence what we perform.</td>
<td>52.94</td>
</tr>
</tbody>
</table>

Responses on whether musicians compromise their styles to keep their clients
5.3.9 Do you Experience Public Pressure in Terms of Quality and Style of Your Music?

For this question, two main responses were given. The first response was affirmative. The public is always interested in what they do and always has an input. The pressure to go the public way in style and quality is always alive. However, the amount of pressure they allow always depends with the individual musician. In all 82.35% of the respondents subscribed to this experience.

The second response was negative. Those who subscribe to this response indicated that the public receives what they produce for them. Although the public has their opinion and gives feedback, they say they are the experts and that they direct their course rather than being directed. 17.64% of the respondents subscribed to this experience.

5.4.10 Public Demands and Their Music Expectations

Concerning demands put on the musicians by the public as regards their music and expectation, a list of demands and complaints was generated from the interviews as follows;

- The public keep shifting their loyalties to different genres.
- Keep demanding quality of production.
- Dictate the category of themes to deal with.
- Dictate the language to use and how to use it.
- Dictate how often to produce new music.
CHAPTER SIX
DISCUSSION OF FINDINGS

6.0 Introduction

In this chapter, various aspects of the findings of the study are discussed in line with research questions and objectives identified for the study. Views from related studies are also reflected.

The first objective of the study was to establish the influence of a musically informed society on its own music practices. This was discussed in connection with responses from event organizers, DJs and VJs and the musicians through the various instruments of data collection employed by the researcher.

The other objective focused on the mechanism that popular musicians are putting in place to adapt to their inevitably changing situation and also to help prescribe strategies that musicians could adapt to remain relevant in the ever changing and dynamic popular music industry scene.


Today, as the Kenyan population continues to grow and literacy levels continue to increase, the demands for entertainment music continues to pile exceptional pressure on those whose business is to provide entertainment in public places, hotels, food joints and clubs. According to the World Fact Book (2010), 85.1% of Kenyans above age 15 years, can read and write. This is considered a good measure of literacy levels for any developing nation. This means that as country, Kenya has a population that can easily acquire and synthesis information and can also drive varied agenda of its choice in an informed way.

Report from the World Fact Book (ibid), indicate that low levels of literacy and education in general can impede the economic development of a nation in the current rapidly developing technology driven world, often with negative outcome. The Kenyan society, based on the World Fact Book, is not in the category of illiteracy and
can be counted on to drive much of its economic agenda in the various economic sectors.

It is in line with this argument that the study sought to interrogate the amount of participation that the Kenyan society has had or continues to have in the popular music entertainment sector. Their varied and sometimes candid opinion on some issues raised in the questionnaires, opinionnaire and interview schedule revealed that while music presupposes some unique understanding of the subject matter, the Kenyan society is actively involved in its music and is generally focused on preferred music direction especially popular music which enjoys a fairly large following and patronage. The patrons clearly speak on issues of music importance to them, while demonstrating in other intangible ways such as music purchase and opinions, their views on desired popular music trends.

6.1.1. Focus on Performance of Popular Bands.
For a long time, popular bands in Kenya have in the past operated independent of any input from their audience. Observations in this study indicated a situation where bands formed, decided what kind of genres of music to engage in and they would be confident of getting fans to dance, patronize to and buy selected their music. Until recently, before the rising of many bands especially in the urban setting, musicians could get away with unrehearsed performances and low quality stage display. But with the seemingly new revolution within the masses, this kind of impunity has greatly reduced especially within circles of those who can be referred to as professionally-grounded artists.

Bands and the performing groups generally are being compelled to work hard to impress their clientele for them to be assured of getting their continued support. For example, there has been a popular demand among the clientele suggesting that the bands must advance and diversify in their performance ideas and genres of music. It is deemed important for performance groups to constantly explore new ideas in order to remain relevant and to appropriately engage their clients.
In response to a related question posed to event organizers, an overwhelming majority of the respondents were outrightly positive that bands need to engage in varied genres of music. This idea is favored despite the implication it may have on the bands in terms of lack of specialization and quality. According to the respondents in this study, this approach makes a good business sense. Furthermore it is argued that one band with sufficient repertoire and variety can sustain a mixed audience with such an approach.

From the responses, the remaining percentage of the respondents did not clearly identify with the negative response rather; they opted for the undecided option. This is a strong indicator that the audience as stakeholders in the music entertainment business are starting to claim a big stake and taking a clear position in the entertainment scene with strong views. Since bands and other performing groups depend on them (audience) for business, it is highly likely that for better cooperation between the two entities (audience and performers), a compromise settlement must be reached. Other indicators showing that the audience is beginning to take charge include instances through confessions by event organizers, where even though an event organizer is contracted to manage events, the clients generally dictate which band and what music should be played during their function. In other words the event organizer today unlike before may not have a purely free hand in deciding which artists to invite; rather, they are given specifications.

From the responses of event organizers and performing artists, It is apparent that the determinants of quality and style of performance are no longer the artists themselves but it’s a shared responsibility with the audience too. All avenues including print and electronic media are used to exert pressure on the artists. When commentaries on the latest productions are done on print media, and when good quality songs are aired through radio and television, the message to the artists is that nothing below the current set standard is expected. It is essentially a self regulation for media houses but based on clients’ demands, rather than the media houses.
In the survey, more than half of the respondents indicated that the quality and style of music performance is determined by the audience. There is a group of respondents whose total conviction to this fact was unwavering. However, a smaller minority were undecided. The fact that no respondent disagrees with the statement is also a strong indicator of the power held by the audience concerning the quality and style of performance by popular bands.

To ascertain the extent to which popular musicians listen to the views of the audience and the level of compliance, event organizers who directly deal with the bands in terms of coordinating performances were asked to indicate if it is possible to identify bands by the genres of music that they perform. The responses were quite telling and categorical on the positivity of power of choice wielded by the audience. The largest majority of those sampled indicated that most bands are not genre specific. In view of the current study, this clearly confirms the fact that musicians inevitably listen to the voices of their clients and they know that their clients hold the key to breaking through in their performance choices. Even though professionally speaking, this trend connotes negativity in terms of quality of the genres that they engage in because of lack of specialization, the focus is currently skewed towards survival. The feeling is that as long as the audience is kept happy, the bands remain in business. Artists are therefore forced to strike a tricky and sometimes dangerous balance between promoting quality while keeping their clients happy due to the support they provide.

Almost every respondent in the study indicated that no bands can be recognized through the music genres they play. Even though this may not be entirely true because observations show that there are few purely rock bands in Nairobi such as Murphy’s Flow, Benga music bands especially in East lands, and some neo-traditional groups like the Ohangla bands among others, the concern may be that most bands are bowing to pressure to integrate other genres in their performance. There is a genuine fear that the existence of most of these single genre bands is threatened and this could be attributed to the influence and power wielded by the audience. On the same issue of bands identification, slightly less than quarter of the respondents was
undecided. This is significant because though they do not want to be associated with negative views that could lead to possible demise of purely genre specific bands, they equally do not want to endorse the mixed genre bands for undeclared reasons.

Reality, however according to the study is that the dawn of demands by the masses has come and bands are being compelled to re-invent themselves in line with the demands laid to them by their clients. The results of the study strongly suggest that most bands in Nairobi perform a hybrid of genres and this is mainly for the purpose of survival not by choice in a competitive audience driven market. To further investigate the trend of the audience’s desire in controlling performance agenda in the popular music entertainment scene, the study sought to find out if there is any relationship between the bands ability to perform music that is widely preferred by the audience against regular invitation to perform in various functions. Affirmation to this statement was overwhelming, where more than two thirds of the respondents returned a strongly agree and agree verdicts. An insignificant number of respondents the respondents either disagreed or were undecided.

Approval rate for this statement was high, and coming from event organizers who are fairly well experienced with the masses, this is highly likely to be the voice of the audience. The resounding message to the musicians here is that they must constantly be in touch with the masses, to know what is on demand at any given time. For this reason, the musicians ought to constantly practice, inculcate the spirit of cooperation between bands, have a strategy to link with the audiences and perfect the art of performance. These would be sure ways of endearing the audience to them, and which may translate to better economic sustainability and support.

Participation of the audience in the music entertainment activities is demonstrated through the views of DJs and VJs whose experience in the selection and spinning business is discussed in this section. Generally, activities of Jockeying involve three areas; video jockeys (VJ), radio jockeys (RJ) and disk jockeys (DJ). All these areas deal with music, but while VJs present shows on TV, RJs and DJs do so on radio and
other entertainment establishments like in day and night clubs, restaurants and music stores. For the purpose of this study both RJs and DJs are clustered as a unit and are referred to as DJs.

The DJs and VJs who were involved in this study indicated that they had working experience in years ranging from 0-10 years, with the majority ranging between 3-5 years of work experience, while only while a minority fell in the upper cluster of between 6-10 years of experience. This category of entertainers, with their experience provided a population that could be relied on in terms of acquiring reliable information. The sampled media stations and entertainment establishments had been in existence for a similar number of years with the highest proportion having been in operation for between 0-2 years, the second highest proportion having been in operation for between 3-5 years, while the least proportion had been in operation the longest, thus between 6-10 years. While giving information on the type or genre of music that dominates their stations, the responses were varied, with Raga genre posting the highest frequency. This was closely followed by Reggae. Rock, Techno, Blues and Qrunk genres posted the least number of frequencies.

The interesting point noted was the correlation between the frequency of appearance of the various genres of music and the genres that popularly known musicians are currently engaging in. A logical conclusion reached at is that popular bands and musicians attempt to engage in performing music and genres of music that are popular and are frequently played in the various media stations and entertainment establishments. Curiously, the first four genres with the highest number of frequencies thus; Raga, Reggae, Hip-hop, Local/Vernacular, and Rhythm and Blues-(R&B) seem to be the popular genres that most popular artistes engage in, especially in urban areas and Cities like in Nairobi.

It also emerged that music played through the various outlets is always as a result of request by the audience or DJ’s and VJ’s choices. On enquiry, an overwhelming majority of the VJs and DJs indicated that the choices of the music that they play
mostly emanates from the audience. A smaller minority of the respondents indicated that they play music according to the established weekly program for the stations. It is however interesting to note that even for the established weekly programs, the audience have a big say in the actual choice of the songs selected. A negligible number of the respondents said they play music out of will but also take request from the audience.

The respondents who indicated that they play music at will were asked to share some of their considerations when selecting the music. The responses were interestingly audience based, with over two thirds indicating that they take keen interest in the audience’s choices and preferences. The other small remaining proportion of the respondents indicated that they base their choices mostly on quality of the recording and time and season of the year. The emerging scenario is that the audience has boldly asserted themselves in the entertainment scene in terms of active participation and seems to be controlling the airwaves in terms of music repertoire.

As a parting shot, the respondents gave their views on possible consequences of ignoring the audience wishes, on whether the audience dictates the music that is played in the stations and the audience pressure on bands and musicians. Out of all the listed possible consequences, a greater majority of the respondents pointed towards the fear of losing their audience to other competitors. The implication of such a move is rather obvious; it would lead to loss of much needed support both moral and financial. An insignificant number of respondents pointed to loss to the respondents, where they could either lose their jobs or their popularity.

While noting the credibility of the voice of DJs and VJs in matters of disseminating music through the stations because of their privileged position in various outlets, slightly over half of them were categorical that the audience dictates music that is most often played in the stations. A further quarter of the respondents indicated that even though there are strict program schedules in their stations, most of the time the
music is selected by the audience. Only less than a quarter of the respondents had a contrary opinion.

These responses strongly endorse the second objective in this study indicating that there are demands that the audience brings to bear on the artistes. These demands are what inform the audience choices and requests through the DJs and VJs. The study contends that these demands border on issues of quality of recording and approach to topical issues tackled in the music recordings.

As concerns views on whether the audience puts pressure on musicians on various aspects, the majority of the respondents affirmed the position. Only a slight minority negated the view and an even negligible minority indicated that this only happens partly. Even though their views may not be entirely depended on, since they are not practicing musicians, the opinions of the DJs and VJs cannot be ignored, because they run the show long after the musicians have recorded and left them with the products. They seem to be more in touch with the demands of the audience, meaning that symbolically, they are the bearers of the message from the audience to the musician. These messages are transmitted through the ‘frequency’ of song request. Musicians who are able to decode these coded messages are assured of prosperity if they undertake corrective measures to cure the perceived ‘mistakes’ so as to be in tune with their audience demands.

6.1.2 Views by Popular Musicians

It was deemed necessary in this study to include the voice of the artists who perform music. They were engaged on varied number of issues with intention of hearing their own personal experiences. The musicians’ hectic schedules and constraints in time and other limitations permitted the sampling of only a few musicians within Nairobi. However the study was careful to ensure a fair gender balance, a distributed age disparity, accommodation of various music genres and a representation of different locations, including the sub-urbs (elite areas of Nairobi, especially the West lands) and East lands (ghetto). All the musicians who participated in the study are viewed to
be fairly well experienced having been engaged in the show-biz for a period beyond three years.

Apparently, majority of the musicians interviewed feel the public is quite supportive. Apart from attending their concerts and buying their music, and thus ensuring they are economically supported, they indicated that the public also gives them valuable comments through electronic mails (e-mails) and text messages (sms) and other social media such as face book and twitter. This category of musicians formed almost half of those interviewed.

The other category views the public as being too critical of their activities. They claim the public rarely buys or requests for their music and are always demanding an extra mile in their productions. Rarely, they claim, are they looked at in their own merit, but are always compared to other musicians both locally and internationally. To make matters worse, only a few attend their concerts. This category of musicians formed slightly over twenty per cent of the respondents.

An equal percentage of the musicians as those whose views are that the public is critical of their musical activities seem to be comfortable, for their music is well received; they make good sales and also enjoy considerable amount of air-play. They are appreciated, well advised and are in constant touch with their audience through various social media.

Finally, on the same issue of how the public views popular musicians, a smaller group of respondents of slightly above ten per cent believes that the public is non-committal because they neither send feedback, nor are interested in forming part of their fan-base. They neither receive criticism or any feedback from the audience.

The disparity in the musicians’ experiences is considered healthy because they are obviously not exposed to the same environment and audience and their experience in the number of years varies. However, trends in the music industry strongly indicate
that a considerable number hold the view that audience holds the key to success in the entertainment business. Musicians therefore need to create room to accommodate views of the audience since they are part of their business strategy. Those who seem to be holding discordant views with the audience need to adjust, while those who seem to be enjoying their full support could work even harder to ensure sustainability.

A majority of the musicians interviewed confessed that they acquire their inspiration to compose and perform from their fans and the public in general. Other sources of inspiration like nature, current affairs and their genre of specialization were not quite as popular as that from their audience. This clearly attests to the perceived symbiotic relationship between the audience and the artists.

In response to the question on the factors that determine the performance genre that they engage in, nearly half of the musicians interviewed quoted public demand, which they claim is highly market driven. Being market driven in approach is commercially beneficial. On the contrary view, Fakhir, a Pakistan pop sensation in a widely publicized interview argues that by being market driven especially in music composition, one becomes a slave trying to fulfill market demands, hence no free hand in composition and direction. This seems to be the actual situation within the local music industry. Whereas this could be personal sentiments based on personal experiences, there are also other existing situations in a particular environment that compel individual artists to be market driven for survival.

The other group of respondents said their inspiration comes from current trends especially from contact with international musicians, whose standards they try to emulate. This category of musicians formed nearly one fifth of the respondents. An even smaller group out of the respondents indicated that they have established a given target audience who appreciate their music and provide good returns. These categories of musicians who are mostly found in the suburbs of the city have been handed a life-line where they can practice the genre of their choice and still get an appreciative audience. Most of them engage in Afro-fusion genre of music. They
indicated that their inspiration comes from the intricacies of the genre which they engage in. The minority of the respondents indicated that they abide by to specific views, specifications and demands from specific music outlets to which they are affiliated. These outlets like the radio and television have specifics in terms of quality and message. An equal minority, just like the former, work with their passion and develop their original style, while paying little or no attention to whether the public supports them or not. They do not mind the lack of audience support that they risk as long they develop their style which they always hope will come to be appreciated in future while they curve a niche for themselves.

On the question as to whether the public has any influence in their music composition and consideration, almost two thirds of the musicians interviewed indicated that theirs is music largely performed with the public in mind. Just about a quarter of musicians interviewed indicated that they are guided by the principals of the music genre they engage in and not the public, while the minority claimed that the public has no influence whatsoever in their compositions.

At the same instance a half of the artists interviewed intimated that they most often compromise the styles which they are known for so that they can fit into the demands of the public and so that they get their support and remain in their favor. Their argument here is that the public is specific and sometimes ruthless in their demands and rarely gives one a second chance. Nearly one third of the artists agreed that they do compromise their style, though not often. They claim that they try to balance their individual styles with the demands of their clientele. The seemingly adamant and uncompromising group of artists formed the minority. They claim to have a clientele base and are happy to perform what they are good at. However, they are conscious of the public interest in their work. The group claims that they allow minimum amount of pressure from the public to infiltrate into their creativity and performance, but remain largely independent. They do not get much recognition and support from the larger audience, but they are happy to maintain their style because it is in this that they draw their satisfaction.
The responses, arguments and scenarios presented from interviews with the artists corroborate the fact that popular music is shaped by social, economic and technological forces and is closely linked to the social identity of its performers and audiences (Encarta). The society that consumes music considers it to be the centre of its most profound personal and social experiences (Turino, 2008). Music has special properties and fundamental resources that connect with our own lives, our communities and the environment (ibid). This strong link to humanity is probably what arouses extreme interest by the audience for any music that they are exposed to, hence their natural push to make a contribution to its growth and development.
CHAPTER SEVEN
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

7.0. Introduction.

Finally, this chapter interrogates and summarizes different sections of the thesis with a view to summarizing important issues, drawing conclusions and making appropriate recommendations. These sections include the problem, objectives, research questions, literature and methodology employed in this research work. Conclusions are arrived at following a detailed analysis of popular musicians’ views, strategies and struggles within the Kenyan popular music industry. This chapter, based on the findings of the study also presents recommendations to both the artists and other important stakeholders within the local music industry. Suggestions for further research based on some findings are also proposed.

7.1 SUMMARY

This study focused on popular music in Kenya with emphasis on musicians’ performance strategies for their business growth and development. Evidently, popular music industry all over the world is known to be dynamic, offering varied challenges to players in the industry on a frequent basis. These challenges vary from the quality and style of music, arising from the diverse tastes and preferences demanded by the audience. MacCallum, et al (2012), articulates the idea that culture and art are shaped not only by their producers, but by consumers too. Additionally, financial challenges are also prevalent because the nature of the business is such that economic returns form one of the core demands.

Popular musicians are expected to juggle around these challenges to ensure continued and meaningful survival of their professions. This phenomenon ought to motivate their innovativeness in developing grounded performance strategies that would support their efforts in the competitive world of music industry.
The study sought to address the following research questions; (i) In what ways do people in the society influence local music practices; (ii) What are some of the demands that are directed to Nairobi popular musicians by their audience; (iii) How are popular musicians adapting to the changing performance environment; and (iv) What new strategies should the popular musicians in Nairobi employ to remain relevant with their audiences.

The objectives which the study sought to fulfill were drawn from the listed research questions. The study objectives therefore were as follows; to establish the influence of society on its local music practices; to identify the demands that are directed to Nairobi musicians by their audiences, to establish how popular musicians in Nairobi are adapting to the changing performing environment, and to determine new strategies that musicians need to employ to remain relevant with the audience.

The study was conducted in Nairobi, which harbors a diverse population with varied skills and characteristics. Among these are musicians of varied backgrounds, expertise in different genres and experiences accumulated over a number of years of practice. The City of Nairobi offers a good ground where a conglomeration of different populations with different tastes and preferences converge. These rich characteristics provided by the city made it an attractive environment to carry out the study. The study population therefore included practicing musicians, Disk and Video Jockeys, and event organizers. The sampling methods included purposive, snowball and simple random sampling techniques. Data collection instruments that were employed included opinionnaire, questionnaire and structured interview schedule.

Qualitative data was analyzed through descriptive method which involved narrative discussion and analysis of information obtained concerning the prevailing situations within the music industry and of musicians who operate within the industry. Quantitative data was presented consistent with this research paradigm using pie-charts and bar-charts as graphic representation of the issues and situations discussed concerning the music industry in Kenya.
The study made some specific and general findings as listed below;

(i) Many popular musicians are generally under intense pressure from numerous forces within the popular music industry, but especially from their audiences, who have specific demands which the artists are pressured to fulfill sometimes under very strenuous circumstances

(ii) Musicians have to a larger extent been yielding to audience demands. The main reason for this situation is that it is the same audience that their musical products are meant for and therefore they seek to be loyal to their wishes. The risk of failing to allow the audience to participate in shaping their music is that the audience may decide to withdraw their support in terms of buying their music, attending their live concerts or may withdraw any other kind of sponsorship that keeps the musicians active in the market.

The study surveyed numerous music productions in the Kenyan market and concluded that even though a good number of music produced is of high quality, in their composition, arrangement and production, there are some productions that are of inferior quality. On further enquiry, the study noted that most of the low quality musics emanated from artists for whom the prevailing conditions in the industry and pressures from the audience have forced them to write and perform music in styles and genres in which they are not completely familiar with or have expert knowledge in these styles and types of music.

However, for these musicians to experience acceptance, enjoy some adequate airplay and also sell their music, they have had to give in the pressures and hence venture into the seemingly ‘strange’ styles. The other reason for low quality music production is sheer lack of investment in time and finances for recording in quality studios. The study also identified an invasion into the popular music industry by persons with no talent or training, but offer recording facility just because they have the resources to do so. This is another explanation (in fact a worrying trend) for poor quality productions.
The study also noted that even though popular musicians are faced with numerous challenges in the industry, the musicians have come up with strategies to counter some of these challenges and to ensure their survival in the industry. Based on practical reasons and for survival, the strategies are meant to ensure that popular musicians:

i) Remain firmly in business and make reasonable returns.
ii) Sustain relevance in the dynamic music industry by being resourceful and remaining proactive in many fronts.

The specifics of the strategies include (but not limited to) the following;

i) Engaging in performance of unique genres for selected audiences.
ii) Signing contracts to perform in various institutions and entertainment establishments.
iii) Organizing and performing in live concerts
iv) Organizing album launching events
v) Curtain raising events for visiting foreign artists or locally based celebrities in the industry.
vi) Collaborative performance and recording with renowned and established artists.
vii) Lobbying to perform during state and corporate functions.
viii) Formation of small but well-managed groups due to financial issues.
ix) Advertising through various print media.
x) Integrating performance with other related business services.

7.2 CONCLUSIONS

In this study there were specific research questions that were posed to focus and guide the study. At the conclusion of field work the study made general observations in the Kenyan popular music industry which help to give the current status and the situation within the local popular music industry for the benefit of the stake holders of musicians, managers, recording technicians, policy implementers, and the academy.

The following conclusions were made based on the research questions;

1. A society with a population that is mixed, musically literate and that is exposed to a wide range of experiences due to the influence of media and information explosion exhibits characteristics of control. Majority of members
of a society, most often feel they have something to offer, whether a critique or a criticism, in contribution to the direction that music entertainment takes and this is thought to be so because music has been proved to be part and parcel of a people’s daily lives.

2. The audiences, who are the main consumers of the finished products by popular musicians, have opted to assume an active role in influencing and shaping the kind of musical products which they receive. They do this through ‘dictating’ in among other areas the genres of music which they like promoted, the quality of studio productions and stage performances, the language used and the themes tackled in the lyrics.

3. Just like in many other parts of the world, entertainment industry in Kenya is as dynamic as those of other developed nations. Keen observations show that there has been a substantive transformation from pre-independence and post independence music industry in Kenya. This transformation has inevitably catalyzed development in the recording sector, with more modern technologies being employed, hence a heavy financial investments in latest recording equipment.

4. The audiences today unlike before have taken keen and active interest in the music offered to them. They feel entitled to have a say on the kind of products that are produced for them by the popular musicians. Musicians are hence advised to pay attention to the voices of the audiences for them to cultivate their patronage and avoid a decline in their fan base.

7.3 RECOMMENDATIONS

The following are the recommendations made based on the study findings;

1. Popular musicians in the Kenyan music industry need to re-invent in their music making and performance, and diversify in order to attempt to adequately satisfy the ever demanding audiences. More innovativeness in the existing and yet to be invented genres of music
could be an added incentive to the ever pilling pressures emanating from the music loving Kenyan audiences.

2. Popular artists ought to be in touch with their audiences who are their main clients. The artists should be able to listen to the wishes of their audience, and understand, synthesize and turn these wishes into musical language that can satisfy the audiences. Popular musicians therefore need to identify a mechanism to enhance more cooperation and coordination between the artists and the audience.

3. Popular musicians ought to resist pressures of being made to perform all genres of music, and uphold specialization. Sticking to one or two genres of music ensures quality in the musical work produced. The clamor for popularity and the greed for quick money should never override the nobleness of providing quality entertainment to an audience that pays to enjoy the musical products.

4. The artists need to source for alternative strong financial bases. This will guard against manipulation and perceived blackmail by the audience and sponsors, where popular musicians are compelled to adhere to their demands or forfeit their valued financial support.

5. Popular artists need to enlist services of professional managers for guidance and handling of the various business issues. This is the standard practice of successful artists in other developed music industries all over the world. The artists should spend little time worrying about promotion, recording studios or even organizing concerts, because all these are handled by professional managers.

6. There is need to train more professional managers of artists within the Kenyan music industry. Institutions of higher learning and business colleges need to come up with curricula that are designed to benefit such individuals, in order to produce enough and professionally trained personnel who are able to guide and handle popular musicians’ business ventures to greater success. This will possibly encourage more individuals to engage in popular music performance as an occupation, hence helping to quench the music entertainment thirst that the Kenyan population is known to harbor.
7. Popular musicians and those involved in promoting their music need to invest in new marketing strategies with the aim of their musical products reaching as many people as possible. Innovative marketing strategies ranging from the traditionally known to the most modern should be applied aggressively so that products reach every interested members of the society and these may translate to economic benefits to the artists.

8. Popular artists in Kenya need to keep in touch with other music industries in the world. This is a common trend that should help them to boost their ideas, learn new world trends and keep updated. The world has become a global village and happenings in one corner could affect the other side hence the need to remain alert of any new trends that could either benefit or injure their preoccupation and take appropriate action.

9. Further studies need to be carried out to determine how popular music which inevitably interests the masses can be utilized in other sectors, to bolster the Kenyan economy, since it is seems to be acceptable and can be easily embraced in majority of the economic sectors.
REFERENCES


APPENDIX 1

QUESTIONNAIRE FOR DJs AND VJs

(Tick in the bracket that best describes your situation where applicable.)

1. Gender   M (     )   F (      )

2. Title     DJ (     )   VJ (      )

3. Station   Radio (     )   Television (     )   Entertainment Spot (     )

4. Work Experience   0-2 yrs (     )   3-5 yrs (      )   Over 5 yrs (     )

5. For how long has your station been in existence?
   0-2 yrs (     )   3-5 yrs (      )   5-10 yrs (     )   Over 10 yrs (     ).

(Write your responses in the spaces provided for the following questions)

6. What type of music dominates your station?

7. Do you play this music at will or on request from your listeners?

8. If you play this music at will, what factors do you consider before making your choice?

9. If you play music on request, what genre of music is requested for most?

10. What do you think would happen if you failed to honor request from your listeners?

11. In your opinion, do you think your listeners dictate what sort of music is played in your station?

12. If yes in (11) above, do you think musicians are equally under pressure to make music that suites the taste of the listeners?

13. What challenges do you think popular musicians in Nairobi do face in their efforts to sustain their groups?
APPENDIX 2

OPINIONAIRE FOR EVENTS ORGANIZERS

Name of Company………………………………………………………………… (Optional)

Please rate each statement below using the given scale. Note that your agreement or disagreement with each statement is represented on the scale of 1 to 5 as follows:

<table>
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<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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<tbody>
<tr>
<td></td>
<td>Strongly Disagree</td>
<td>Disagree</td>
<td>Undecided</td>
<td>Agree</td>
<td>Strongly Agree</td>
</tr>
</tbody>
</table>

1. The entertainment events you organize are largely made up of music as compared with other entertainment forms.  
   1 2 3 4 5

2. Clients prefer live performances than recorded music.  
   1 2 3 4 5

3. Bands that play a wide variety of musical genres are preferred most.  
   1 2 3 4 5

4. Clients have much say on what band and the type of music to feature in their events.  
   1 2 3 4 5

5. Most bands cannot be identified by the styles they perform because they do little of every style in order to remain in business.  
   1 2 3 4 5

6. Constant invitations to perform is pegged on the ability of bands to provide the audience with what they want.  
   1 2 3 4 5

7. Quality and style of performance by artists is determined by the public due to their economic power.  
   1 2 3 4 5

8. Remaining in business is the main motivation for artists hence their vulnerability to succumb to public pressure.  
   1 2 3 4 5
APPENDIX 3

INTERVIEW SCHEDULE FOR CONTEMPORARY MUSICIANS

1. For how long have you been actively performing?

2. What is your experience in the show business?

3. How does the public receive your music?

4. Who or what inspires your music making?

5. What other factors determine the style/genre of music you perform?

6. What factors determine the composition of membership of your band?

7. What kind of influence does the public have in the kind of music you compose and perform?

8. Do you ever find yourself compromising your style/genre of performance for the sake of keeping your clientele?

9. Do you ever feel pressured by the public to go their way in the quality and style of performance?

10. What demands do the public lay on you concerning the music they expect to receive from you?

11. Do you think the demands are necessary? If so, what is their justification.
## APPENDIX 4

### BUDGET (K.sh)

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount in K.Sh</th>
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<tbody>
<tr>
<td><strong>1. Stationery</strong></td>
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<tr>
<td>Field Note Books</td>
<td>4,000</td>
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<tr>
<td>Foolscaps</td>
<td>2,000</td>
</tr>
<tr>
<td>Duplicating and Printing Paper</td>
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</tr>
<tr>
<td><strong>2. Proposal Preparation</strong></td>
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<tr>
<td>Typing, Printing, Photocopying</td>
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<tr>
<td><strong>3. Computer Usage, Recording</strong></td>
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<tr>
<td>2 Flash Disks (2GB)</td>
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<tr>
<td>Equipment Audio Tapes and CDs</td>
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<tr>
<td>Video Tapes and VCDs</td>
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<tr>
<td>Batteries</td>
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<tr>
<td>Films, Cartridges</td>
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<tr>
<td>Video Recorder</td>
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<tr>
<td><strong>4. Services</strong></td>
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<tr>
<td>Internet</td>
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</tr>
<tr>
<td>Film Processing</td>
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<tr>
<td>Photocopying and Binding of Proposal / Thesis</td>
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<tr>
<td>Expenses for Research Assistants</td>
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<td><strong>5. Traveling</strong></td>
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<tr>
<td>Within Nairobi</td>
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<tr>
<td><strong>6. Subsistence Meals and Accommodation</strong></td>
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<td><strong>7. Miscellaneous</strong></td>
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<td><strong>GRAND TOTAL</strong></td>
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# APPENDIX 5

## RESEARCH SCHEDULE

The following is the plan for research activities that were carried out in consultation with University Supervisors. Activities were divided in three phases. These are field and archival work, thesis writing and submission for examination.

<table>
<thead>
<tr>
<th>MONTH/YEAR</th>
<th>ACTIVITIES</th>
<th>PLACE/LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEPTEMBER-OCTOBER 2008</td>
<td>Securing of Necessary Authorization for field Research</td>
<td>Graduate School Kenyatta University and Ministry Of Education Science and Technology</td>
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<tr>
<td>NOVEMBER 2008 - FEBRUARY 2009</td>
<td>Piloting and Refining of Instruments. Visits to Some Research Locations</td>
<td>Sampled Informants and Locations</td>
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<tr>
<td>FEBRUARY-MAY 2009</td>
<td>Actual Dissemination of Research Instruments and Data Collection</td>
<td>Nairobi City</td>
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<tr>
<td>JUNE-AUGUST 2009</td>
<td>Archival Work</td>
<td>National Archives, Various Libraries, Other Documentary Sources</td>
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<tr>
<td>SEPT-NOV 2009</td>
<td>Data Analysis</td>
<td>Retreat Venue(Kamunya, Ugunja) / Kenyatta University</td>
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<tr>
<td>FEBRUARY-AUGUST 2010</td>
<td>First Draft Of Thesis Document</td>
<td>Several Retreat Venues / Kenyatta University</td>
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<tr>
<td>MAY 2012</td>
<td>Defense at Graduate School</td>
<td>Kenyatta University</td>
</tr>
<tr>
<td>JUNE-OCTOBER 2012</td>
<td>Correction and Final Submission</td>
<td>Kenyatta University</td>
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