

THE ROLE OF KENYA'S CONTEMPORARY MUSICIANS IN THE EAST AFRICAN
COMMUNITY INTEGRATION PROCESS.

By

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APPROVAL

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I declare that this thesis is my original work and has not been submitted to any other college or university for academic credit.

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LIST OF ABBREVIATIONS AND ACRONYMS

AMU	Arab Maghreb Union
ASCAP	American Society of Composers, Authors and Publishers
AU	African Union
BMI	Broadcast Music Incorporated
BEMA	African Music Export Office
CCI-K	Call Centre International-Kenya
CCK	Communications Commission of Kenya
CMO	Collective Management Organizations
CD	Compact Disk
CENSAD	Community of Sahel-Saharan States
DRC	Democratic Republic of Congo
EAC	East African Community
EU	European Union
KAMP	Kenya Association of Music Producers
KECOBO	Kenya Copyright Board
KNBS	Kenya National Bureau of Statistics
EALA	East African Legislative Assembly
ECOWAS	Economic Community of West African States
ICT	Information and Communication Technology
IR	International Relations

MCSK	Music Copyright Society of Kenya
MME	Music Moves Europe
NACOSTI	National Commission for Science, Technology, and Innovation
NGO	Non-Governmental Organization
PRISK	Performers Rights Society of Kenya
PRSP	Premium Rate Service Providers
REC	Regional Economic Community
SADC	Southern African Development Community
SESAC	Society of European Stage Authors and Composers
SME	Small and Medium-Sized Enterprise
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNU	United Nations University
WIPO	World Intellectual Property Organization

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ABSTRACT

This research examines the contribution contemporary musicians can make in the efforts towards improving the integration of East African Community (EAC) member states socially and economically. Music has throughout history played a crucial role in political and Pan-Africanist movements across the continent –ranging from mobilizing the masses to take part in the uprising against colonial powers, encouraging patriotism, wooing voters to take part in elections, playing an activist role against poor leadership among others. The key objectives of the study were to first, examine Kenya’s contemporary musicians’ perception on the potential of contemporary music in aiding regional integration; second to establish areas in which contemporary music in Kenya can be improved to maximize its socio-economic benefits; and lastly to assess challenges faced by Kenya’s contemporary musicians in expanding their audience across the borders. This study is qualitative and it employed the use of depth interviews and focus group discussions with various stakeholders in the Kenyan music industry based in the capital, Nairobi. In the study, it became evident that music possesses a lot of power and it would be in order to tap this power towards African socio-economic development and integration efforts.

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