Music in Africa

“It is unfortunate that after one has gone through thick and thin to produce his music, he does not live to enjoy its results because of piracy.”

Orrack Chabaagu, Director of EMI South Africa

Nashville in Africa: Culture, Institutions, Entrepreneurship and Development
The Youth

“Young people, lest we forget, constitute the majority of the urban population in rapidly urbanizing countries. Often, they have no jobs and no voice. Any effective response to improve the living conditions of the urban poor and slum dwellers must deal, prima facie, with the challenges facing youth”.

Dr. Anna Tibaijuka,
UN Under-Secretary General and Executive Director, UN-HABITAT
1 billion people live in slums. 72% of African urban dwellers live in slums (doubled in 15 years).

In many cities the informal sector accounts for as much as 60 per cent of employment of the urban population. In Sub-Saharan Africa, 78 per cent of non-agricultural employment is in the informal sector making up 42 per cent of GDP.

Methodology

Huruma in Nairobi, Kenya
2nd Half, 2008
Slum Code, Youth Self-help Group
200 interviews
8 Musicians Profiled
Desk Research
Music 4 Life

Monthly income earned from music ranged from €50 to €600, while monthly expenditure was €95 to €410. This was largely income from live performances at concerts, clubs and shows. The average monthly income of other slum dwellers was found to be about €50 to €70.
## Music Creation & Distribution

*Degree of Involvement & Influence*

Community Vs Professionals

<table>
<thead>
<tr>
<th>Process</th>
<th>% Community Involvement</th>
<th>% Professional Involvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idea generation</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Lyrics writing</td>
<td>71</td>
<td>29</td>
</tr>
<tr>
<td>Beats &amp; rhythm generation</td>
<td>57</td>
<td>43</td>
</tr>
<tr>
<td>Musical arrangement</td>
<td>43</td>
<td>57</td>
</tr>
<tr>
<td>Sharing for critique</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Refining</td>
<td>57</td>
<td>47</td>
</tr>
<tr>
<td>Studio recording</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td><strong>Number of artists</strong></td>
<td><strong>8</strong></td>
<td></td>
</tr>
</tbody>
</table>
Music Creation & Distribution

*Mobile Phone Use + Internet*

- Composer
- Recorder
- SMS Text Editor/
  Drafts Saving for Lyrics
- Desired:
  - Camera + Video
  - Lots of Memory Space + Card slots
  - Web access
- Learn from friends
- Skills & Knowledge of Mobile & ICT capabilities
Music Creation & Distribution

Key Points & Challenges

- Lack of equipment
- Lack of funds
- Skill development
- Bedroom producers
- Creativity and Producer’s influence
- Gender
- Local radio stations, club owners & DJs
Music Creation & Distribution

Key Points & Challenges

- “Matatu” Culture
- Locality & its granularity
- Inspiration + Experiment
- Live performances
- Social influences
- Popularity & Marketing
- Networking & Right Contacts
What Next?
<table>
<thead>
<tr>
<th>Music Creation &amp; Sharing</th>
<th>Potential Features</th>
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</thead>
<tbody>
<tr>
<td>Usability &amp; UI</td>
<td>Fun, Help tools, Ease of use</td>
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<tr>
<td></td>
<td>Color, Themes,</td>
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<tr>
<td>Social Networking &amp; Learning</td>
<td>New contacts &amp; fans, Community issues, Performance</td>
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<tr>
<td></td>
<td>opportunities, Collaboration</td>
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<tr>
<td></td>
<td>opportunities, Teachers &amp; musically oriented influences,</td>
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<td>Social fun</td>
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<tr>
<td>Content sharing</td>
<td>Marketing &amp; promotion, Making sales, Piracy, Live</td>
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<tr>
<td></td>
<td>performances,</td>
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<tr>
<td></td>
<td>Data: GPRS/EDGE/3G data, WLAN, Bluetooth/IrDA, USB</td>
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<tr>
<td></td>
<td>Multimedia, Network Access:</td>
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<tr>
<td></td>
<td>GPRS/EDGE/3G data, WLAN, Bluetooth/IrDA, USB Multimedia,</td>
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<td>Streaming, DRM, Memory, MMIC slots, Stereo speakers</td>
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<tr>
<td>Music creation &amp; recording</td>
<td>Equipment, Experimentation &amp; creativity, Impromptu ideas,</td>
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<tr>
<td></td>
<td>Recording quality, Production costs &amp; producer influence</td>
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<tr>
<td></td>
<td>on final decision,</td>
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<tr>
<td>Others</td>
<td>Content providers downloadable applications,</td>
</tr>
<tr>
<td></td>
<td>Java, Memory Capacity, Ring-tones</td>
</tr>
</tbody>
</table>

Percent of EUR 0 - EUR 50 Devices with the feature

![Bar chart showing percentage of devices with various features](chart.png)
The Slum Environment

- Congestion, Diverse cultures, Many families
- Haphazard physical layouts, little Infrastructure
- Granularity of Locality, Per room letting
- Security of tenure, Mobility & Asset ownership
- Informal employment & small scale entrepreneurs

< EUR 50  Devices

- 0% with Memory card slots, WLAN or Video
- 33% WAP 2.0/xHTML, 67% WAP 1.2.
- 64K to 8MB total Internal Memory
- MIDP 2.0 Java support
- Of BT/IrDA devices 33% had BT, 67% IrDA
Content Distribution Perspective

**SMS Connectivity**
- Available to all, familiar & simple to use
- Distribution of audio content? Size of file & cost of transportation
- OTA with data eventually

**Internet Connectivity**
- Available to some as GPRS,
- Configuration setup difficulties
- Distribution of audio content? Size of file & data rates
- WLAN: no access points in the slums.
- Layout & insecurity issues to encourage setup
- Congestion & shared bandwidth.
- Target is immediate bigger locality before hitting international markets.

**Localized Connectivity**
- Available to some as Bluetooth or Infrared
- No transportation costs of sharing audio content
- Congestion; assured to find a large number of devices around you given the radius of coverage e.g. with BT
- Room-to-room letting; different families, different cultures very close to each other. - - Diversity within a small locale
- Informal employment & movement within the small localities introduces new content
CONCLUSION

“Necessity is the Mother of all inventions”

Creative Industries for Development: Exploiting what comes naturally to us