THE IMPACT OF DIGITALISATION OF THE MUSIC INDUSTRY ON THE SOCIO-ECONOMIC STATUS OF GOSPEL ARTISTS IN KENYA

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A Thesis Submitted to the Institute of Postgraduate Studies of Kabarak University in Partial Fulfilment of the Requirements for the Award of the Master of Musicology

KABARAK UNIVERSITY

NOVEMBER, 2023

DECLARATION

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RECOMMENDATION

To the Institute of Postgraduate Studies:

The research thesis entitled **"The Impact of Digitalisation of Music Industry on the Socio-Economic Status of Kenya Gospel Artists",** written by **Amon Kirui Kipyegon** is presented to the Institute of Postgraduate Studies of Kabarak University. We have reviewed the thesis and recommend it be accepted in partial fulfilment of the requirement for the award of the Master of Musicology Degree.

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ACKNOWLEDGEMENT

DEDICATION

I dedicate this research to my late parents, Mr. Joseph Laboso and Mrs. Alice Laboso. My father's passion for music inspired me to pursue it as a profession, while my mother's love for education motivated me to persevere in my studies, even during challenging times. I express my deepest gratitude to my lovely wife, Winnie Birir, and our wonderful children, Michelle Chebet and Anita Chemutai. Despite our sacrifices and limited time together during my studies, your unwavering love and encouragement kept me going. I cherish and love you all dearly.

ABSTRACT

The Fourth Industrial Revolution (4IR) has significantly impacted the music industry, bringing opportunities and challenges. The digitalisation by 4IR has played a pivotal role in reshaping the music soundscape from its creation, production, distribution, and consumption. It acted as a lifeline for the industry, rescuing it from the decline it faced at the turn of the millennium. The shift from physical records to digital platforms, offering on-demand streaming and downloading services, has revolutionised music creation, production, marketing, and consumption. This study aimed to delve into the contrasting perspectives within the Kenyan gospel artist community regarding the impact of digitalisation on their socio-economic status (SES). Drawing on the Unified Theory of Acceptance and Use of Technology by Venkatesh et al. (2003), the research explored the consequences of the digitalisation of the music industry on Kenyan Gospel Artists (KGAs).A qualitative phenomenological research design was employed to uncover the lived experiences of KGAs and their SES in relation to their engagement in the digital music era. Purposive and Snowball sampling methods were used to gather insights from artists who shared common characteristics. In-depth interviews were conducted for data collection. The findings highlighted that while artists are benefiting from digital platforms, they are also vulnerable to new forms of exploitation. Platform capitalism and the absence of government intervention emerged as significant threats to the industry's growth. The consensus among most respondents was that addressing these challenges is vital to ensure the music industry's future remains secure. The study proposes further research avenues, emphasising the impact of digital disruptions on the music industry, the implications of platform capitalism, and the need for robust copyright and royalty laws. In addressing these issues, the music industry can better navigate the complexities of the digital age and safeguard the interests of its artists.

keywords: *Digitalisation, Disruptive, Innovation, Platform Capitalism, Critical Success, Commercial Success, Music Streaming Services, Social Media and Revenue Streams.*

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ACRONYMS AND ABBREVIATIONS

APPS	Applications
CBS	Columbia Records
CD	Compact Disk
CMOs	Collective Management Organizations
DMI	Digitalisation of the Music Industry
DIY	Do It Yourself
4IR	Fourth Industrial Revolution
GMI	Gospel Music Industry
GMK	Gospel Musicians in Kenya
IFPI	International Federation of the Phonographic Industry
IDT	Innovation Diffusion Theory
KAMP	Kenya Association of Music Producers
KGAs	Kenyan Gospel Artists
KECOBO	Kenya Copyright Board
LPs	Long Playing
MCSK	Music Copyright Society of Kenya
MM	Motivational Model
MPCU	Model of Personal Computer Utilization
MSCH	Ministry of Sports, Culture and Heritage
MTT	Mobile Telecommunications and Technology
NACOSTI	National Commission for Science, Technology and Innovation
OGW	Order of the Grand Warrior
PPMC	Permanent Presidential Music Commission
P2P	Peer to Peer
PRISK	Performers Rights Society of Kenya
SES	Socio-economic Status
SCT	Social Cognitive Theory
TAM	Technology Acceptance Model
TRA	Theory of Reasoned Action
UGC	User-Generated Channel

OPERATIONAL DEFINITION OF TERMS

Commercial Success: A product that has received enormous financial returns. If a song, for instance, receives commercial success, it means that the song has brought in enormous returns.

Critical Success: This implies a product that has received or attracted many customers, leading to higher demand. If a song, for instance, received critical success, it has attracted listeners' ears.

Digital Technology: The technology that produces, processes, and disseminates musical files.

Digitalisation: Platforms those artists can interact with due to the conversion of records from analogue to digital. These platforms include software used for recording, presenting, distributing, promoting, and consuming digital records.

Digitisation: Conversion of songs to a digital form and sharing through the internet legally or illegally.

Digitalised Music Industry: This music industry has moved away from the physical era, where physical objects such as CDs were sold in music stores, to an era where digital files are sold online.

Disruptive Innovations: New technologies that enter the market with new business models that tend to displace the existing models.

Gospel Artist: An artist who sings Christian music for commercial purposes, although they draw inspiration from Christian beliefs.

Gospel Music: This is a sub-genre of Christian music that is not only meant to praise and worship God but has been highly monetised.

Music Industry: This term is used to describe the overall music business in a monetised form and not limited to the music players involved with its creation, production, marketing, and consumption.

Platform Capitalism: Digital platforms maximisation on profit with minimal government interferences.

Socio-Economic Status: This is a class an individual attains in society due to financial changes.

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter provides the background to the study, the problem statement, objectives, research questions and the purpose of the study. It also explains the study's justification, delimitations, limitations, and assumptions.

1.2 Background to the study

Socio-economic status (SES), according to Oakes (2017), is a "complicated construct that summarises a person or group's access to culturally relevant resources useful for succeeding in, if not moving up, the social hierarchy" (p. 30). Many scholars have always used its determinants, such as wealth, income, education and occupation, to measure one's SES. However, the SES in the post-industrial era is complex as it remains indistinct on whether there is adequate social consensus on the desired resources, as Oakes alludes. The increase of social stratification is greatly altered by the digitalisation of the economic and social organisations witnessed in the millennium. Digitisation has influenced the SES indicators by laying platforms for new business models. These models built on online platforms have created new spaces where people can interact and do business. These platforms, such as Amazon, eBay, Facebook, Jumia, Twitter and many more, have transformed livelihoods and thus complicated measurements of SES. Like any other economic and social organisation, the music industry has been transformed by digitalisation from its creation, production, marketing, and consumption.

The digital revolution has fundamentally transformed the gospel music industry, revolutionising how artists create, produce, distribute, and engage with global audiences (Baskerville & Baskerville, 2018; Budu et al., 2018).With the advent of digitalisation,

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artists now harness innovative technologies to craft their music, enabling seamless distribution and unprecedented connectivity with listeners worldwide. Digital platforms have provided gospel musicians unprecedented visibility and outreach opportunities, transcending geographical boundaries and cultural barriers. This globalisation of gospel music has led to a rich tapestry of diverse styles, influences, and voices, enriching the genre in ways previously unimaginable (Roudometof, 2016).Yet, according to Marshall (2015), this globalisation has also introduced new challenges, such as navigating the complexities of online platforms, managing copyrights, and ensuring fair compensation. Against this backdrop of global change, understanding the dynamics and impact of digitalisation on the socio-economic status of local artists, like those in the Kenyan Gospel music industry, becomes crucial. The experiences and challenges faced in the global arena provide valuable context for exploring the unique nuances of the Kenyan Gospel music industry within the broader digital landscape, shedding light on both the opportunities and pitfalls that digitalisation brings to artists striving for sustainable livelihoods.

The Fourth Industrial Revolution (4IR) brought about the digitalisation of the music industry. The digitalisation of the music industry has become a double-edged sword. Whereas digitalisation was meant to transform the music industry and bring in more returns, many players have suffered the consequences that came with it. According to Budu et al. (2018), digitalisation of the music industry has been accredited to the distribution of digitized files beyond artists' borders. It has changed the very culture of how music is created, with inexpensive technologies to record, present, distribute, promote and play music, fashioning a unique artistic and commercial digital democracy, which drew music creators and music consumers closer even as it blurred the boundary between them (Baskerville & Baskerville, 2018, p. 4).

However, this has resulted in perceived biases in pay-outs to the artists. Like any other service offering on-demand streaming services, Spotify pays artists using a pro-rata model. According to Autio (2019), this model favours the star while underpaying the independent, local and do-it-yourself (DIY) artists as the pay-outs are distributed proportionately to all streams. Spotify pays artists KES 0.34 (USD 0.0032) per stream, Amazon pays KES 0.40, and Deezer pays KES 0.64. A song with 1000 streams on Spotify is equivalent to KES 340 (USD 3.4). Artists also feel that offering music for streaming on sites such as Spotify is like sharing their creativity for free. This is because streaming sites allow the consumer to stream music for free and in turn, get interrupted by advertisements. Alternatively, a consumer pays a monthly subscription fee of about KES 900 (USD 9) to enjoy uninterrupted and unlimited access to music. The subscription per month is seen by the industry players as way below the minimum wage, especially for independent, local and DIY artists. According to McIntyre (2015), Taylor Swift refused to offer her music on Spotify between 2014-2017 on claims that Spotify did not fairly compensate the writers, producers, artists, and creators of this music. Tim Burgess, a singer, songwriter and record label owner, also tweeted on May 3rd, 2020, that he felt like he was working for Spotify since the platform never paid him fairly. All these controversies surrounding the digitalisation of the music industry continue to be expressed by several artists from around the globe.

Despite the controversies surrounding the digitalisation of the music industry, it has seen significant growth since the year 2015. The on-demand streaming and downloading platforms have overtaken physical sales and many music industry players have argued that they are the saviours of the industry. Global Music Report (2019), for instance, reported 157 million active users on Spotify with 71 million of them being paying subscribers. This does not include other sites such as, Amazon, Deezer, iRoking, iTunes,

Mdundo, Pandora, Simfy Africa, Spinlet, YouTube and Viusasa, amongst many others that offer the similar capabilities. The global recorded music revenues totalled KES 1.91 trillion (US$19.1 billion) in 2018, a 9.7% increase in 2017 and a faster growth rate (+7.4%) than the year before that (IFPI Global Music Report, 2019). Over 57% of these revenues were generated through online platforms. The rest is shared by physical records (25%), performance rights (14%) and synchronization revenues (2%). This is therefore setting a platform for digital commerce never seen before in the music industry. This is summarized in Figure 1.

Figure 1

Global Music Report (2019)
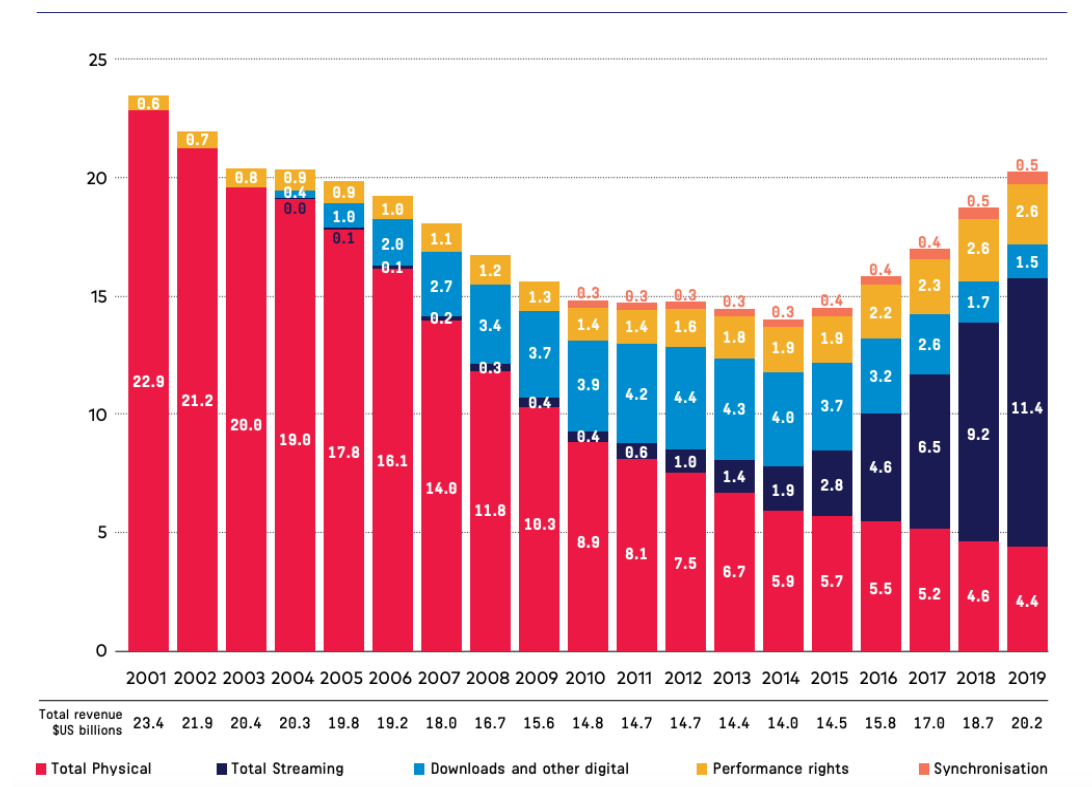
According to the Celebrity Net Worth website, Kirk Franklin is placed as the richest gospel artist in the universe and is currently worth KES 850 million (USD 8.5 million). Sammie Okposo who hails from Nigeria is ranked as the richest gospel artist in Africa

and is worth KES 75 million (USD 750,000). Other African gospel artists who are perceived to have made it to the top richest include Osinachi Joseph (Sinach), Nathaniel Bassey and Benjamin Dube. These artists have been able to reach out to the masses and eventually achieve what Malembe (2017) mentions, "to maximize financial profits, the music industry engages in particular programs and activities that aim at reaching and winning the favour of a mass-market" (p. 6).

In the Kenyan scene, some artists are ranked as the wealthiest gospel artists in Kenya according to the Daily Nation dated June 29, 2017. However, this is different for some theists. With the fast-advancing technology, some artists have come out to speak against exploitation fronted by digitalisation. Like Taylor Swift, some Kenyan artists have publicly complained about their revenue streams through social media platforms. Their major complaints seem to oscillate around royalties' revenues from either media stations, Music Copyright Society of Kenya (MCSK), Skiza Tunes owned by mobile network provider Safaricom or Hello Tunes owned by mobile network provider Airtel. Even with a state commendation award, the Order of the Grand Warrior (OGW), awarded to him in 2010 by the President of the Republic of Kenya, Hon. Mwai Kibaki, one artist laments that one would be financially stable as a musician elsewhere but not in Kenya, his/her home country. This indicates that all is not well for some of the gospel artists in Kenya. The researcher in this study submits that the digitalisation of the music industry was intended to improve the livelihoods of these artists, but a number of them are unhappy. According to Nyaga (2017), as reported in the Daily Nation on June 29, 2017, and the Business Daily on July 10, 2017, a Kenyan gospel performer noted that while Skiza Tunes was making millions out of her music, she could hardly make ends meet According to Nyaga (2017), in an article written in Daily Nation, dated June 29, 2017, and Business Daily, dated July 10, 2017, a Kenyan gospel performer noted that

while Skiza Tunes was making millions out of her music, she could hardly make ends meet. To add further complexity to the issue, there was suspicion that a male artist from Kenya had taken his own life due to financial depression, even though he had achieved awards as an artist. However, this contradicts the perspectives of other successful artists regarding Skiza Tunes and other digital platforms. A Kenyan local newspaper, Daily Nation dated June 29, 2017, Nyaga (2017), reported about two female artists as the top earners of the Skiza Tunes. Both artists expressed enthusiasm and optimism about the availability of such platforms that pay their royalties on time.

The submissions by artists in the preceding paragraph led the researcher to ask the following intriguing questions: Why are some artists expressing their satisfaction in digital commerce while other artists are expressing dissatisfaction? Why does digital commerce, expected to be a positive game changer in the music industry, seem to yield two opposing effects? What could be the reasons for these opposing views? How can gospel musicians in Kenya utilize digitalisation to improve their SES? This study, therefore, sought to establish what informs, on one hand, social-economic frustrations by one section of the KGAs and, on the other, the enthusiasm and optimism by another section of the KGAs in as far as the impact of digitalisation of the music industry is concerned. In addition, the study seeks to examine the impact it has had on Kenyan gospel musicians and finally seeks to explore how gospel musicians can utilize digitalisation to improve their SES.

1.3 Statement of the Problem

The socio-economic status of gospel artists in Kenya exhibits two divergent views. On one hand, some artists appear to have gained a lot from the DMI, while on the other hand others exhibit a certain trend of struggle despite the enormous fame fostered by the

DMI. Some observers like Miller (2020) and Wikström (2020) have argued that digitalisation was meant to bring positive improvements to artists compared to the past. While this assertion is true regarding accessing the market easily, the ability of gospel musicians in Kenya to generate revenue remains a double-edged sword. Why is it that some artists are expressing their satisfaction in digital commerce while other artists are expressing dissatisfaction? In this view, this study proposed to explore the impact of the digitalisation of the GMI on artists' economic well-being. In essence, the study purposed to examine the experiences of KGAs to unravel the underlying reasons why a section of KGAs claim to be doing very well while another section, despite the technological advances, their music does not lead them to any positive change in as far as their socio-economic status is concerned.

1.4 General Objective of the Study

This study aimed to explore the impact of the digitalisation of GMI on artists' economic well-being. In essence, the study proposed to examine the experiences of KGAs and the contribution of key players in DMI to unravel why a section of KGAs claim to be doing very well. In contrast, another section seems to be struggling. This was done by examining three questions:

1.4.1 Specific Objectives of the Study

The following specific objectives guided this study:

i.   To establish music digitalisation forms prevalent in Kenya's gospel music industry.

ii. To assess the implication of music digitalisation on the SES of gospel musicians in Kenya.

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iii.   To explore how Kenyan gospel musicians can utilise digitalisation to improve their SES.

1.5 Research Questions

The following questions guided the research:

i.   What forms of music digitalisation exist in Kenya?

ii.   How has digitalisation influenced the SES status of Kenyan gospel artists in Kenya?

iii.   How can gospel musicians in Kenya utilise digitalisation to improve their SES?

1.6 Justification for the Study

The controversies surrounding the gospel music industry in Kenya as expressed by several artists have elicited a problem worth studying. Kagwi (2015) in her thesis titled 'An Investigation on the Copyright Structure about the Kenyan Music Industry' notes that few artists make ends meet out of their creativity and those who manage, do so through other revenue streams at their disposal. This assertion justifies why some artists complain bitterly about the benefits of the DMI while others seem to be comfortable with the payments they get. The choice of phenomenological methodology explored individual experiences using in-depth investigation that provided multifaceted, rich and detailed information about the impact of digitalisation on the GMI and the context in which the music is composed, produced, performed and commercialised.

By examining the experiences of the GMK, the researcher hoped to unearth the underlying reasons why some gospel artists are celebrating. In contrast, despite DMI, others have not gained any positive change in their SES and proposed ways in which KGAs can utilise digitalisation to improve on SES. With the minimal studies available in this area, the findings will benefit the growth of the KGAs, KGM and, by extension,

the gospel music industry in Kenya. Hopefully, the findings will inform the policymakers, especially KECOBO, on royalties and other compensations.

1.7 Delimitation of the Study

This study focused on the Kenyan gospel artists who resided within Nairobi County. These KGAs have embraced digitalisation and have at least one song nominated or won a music award locally or internationally. The study narrowed down to forms of digitalisation in Kenya, how digitalisation has influenced SES and finally, how KGAs can leverage technology to improve their SES. The study employed purposive criterion sampling, where the selected gospel musicians and other key informants were interviewed.

1.8 Limitations of the Study

The study was conducted primarily during Covid-19, which could have influenced the results. Due to the circumstances, the researcher opted for phone call interviews instead of face-to-face interactions in some instances, potentially affecting the outcomes. The study had a small sample size of only 12 participants, which may be considered limited for research purposes. However, the researcher achieved response saturation despite this small number, indicating that additional participants would not have provided new significant information or insights. This suggests that the collected data was comprehensive and sufficient for drawing valid conclusions. The researcher employed triangulation by using interviews and secondary data to mitigate the envisaged limitation.

1.9 Assumptions of the Study

This study assumed that most gospel musicians targeted for interviews had witnessed noticeable consumption of their digitalised records and either financially gained or struggled to make ends meet.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter focused a review of related literature regarding the impact of digitalisation of the music industry on the socio-economic status of gospel artists in Kenya. The discussion herein was meant to spell out the gaps this study intends to fill.

2.2 Digitalisation Prevalent in the Kenyan Gospel Music Industry

Eisenberg's (2015) study on digital technology and the music recording industry in Nairobi, Kenya, pioneered the study of the evolution of the recording spaces in Kenya. He gives a detailed history of the record companies from 1948 to the onset of the millennium. The Jambo Records, later changed to East African Sound Studios Ltd in 1952, opened doors to musicians in Kenya and across Africa. According to Eisenberg, Nairobi soon became the regional hub of commercial popular music production. The 1970s saw a significant transformation in the Kenya scene with the entry of Columbia Records (CBS), now a label of Sony Music Entertainment, and PolyGram, now part of Universal Music Group.

With a state-of-the-art 16 multi-track recording studio in Nairobi, CBS Records Kenya was responsible for all the CBS releases in the region. It planned to sign, record and develop local artists, as observed by Adam White in Billboard Magazine 1979. By the 1990s, all the multinational recording companies had pulled out of the Kenyan market, leading to the development of local recording studios such as Tamasha Productions and A.I. Records. These local studios suffered heavily from incompetency and slow adoption of digital disruptions that were starting to emanate, dampening the initial excitement as White (1979) captured, which never lasted for more than a decade due to piracy,

corruption, and incompetence taking root. More independent studios developed at the Nairobi River Road and other major towns in Kenya. However, at the onset of the millennium, the recording industry, not only in Kenya but worldwide, was in a financial crisis. The sales of physical records had drastically reduced, making the music industry less productive. Eisenberg's research set a clear foundation for this current study. Further, it opened gaps in digital music consumption through the on-demand streaming, locker radio and mobile phone technology that has since overtaken the physical records in terms of sales and has restored the initially perceived collapsing industry back on track.

Mobile telecommunications and technology (MTT) firms are transforming the marketing, distribution and consumption of gospel music in Kenya. Beukelaer and Eisenberg's (2020) study on how mobile telecommunications and technology firms are transforming the African music sector indicates that its growth has "created new forms of intermediation and interdependence in music sectors worldwide" (p. 13). Beukelaer and Eisenberg further note that this new model of intermediation and interdependence has created opportunities for music actors to market and sell their records digitally while opening new ways of exploiting musicians. They see that the music sector and MTT convergence in African countries has resulted in "new business models and strategies that benefit actors on both sides" (p. 14). According to the authors, this new music business model calls for new forms of regulation and legislation. They concluded by recognising the tremendous opportunities brought about by the convergence of the music and MTT sectors while noting the emergence of new ways of exploiting musicians. This research, therefore, sought to look at, in detail, the impact brought about by digital platforms such as MTTs and suggested ways in which it can be utilised to improve the SES of KGAs.

The global demand for gospel music records have drastically shifted from physical records to online digital downloads and streams. According to Waldfogel (2012), "the worldwide revenue from physical recorded music fell from KES 3.7 trillion ($37 billion) in 1999 to KES 2.5 trillion ($25 billion) in 2007" (p. 93). Waldfogel observed that this shift is majorly attributed to technological advances, such as digital recording, seismic changes in consumption styles (digitally downloaded products versus physical records), evident in the wake of the 21st century, and piracy that crippled the physical records. Online digital downloads and streams are seen to be cheaper as compared to physical records. This significant price change made it easier for the middle and low classes to afford and consume more of these products. Therefore, legal downloads have become a perfect consumer substitute for illegal pirated digital downloads, shifting revenue from physical record sales to online platforms and live touring concerts. By 1999, the industry revenue stood at KES 2.3 trillion (US$ 23.8 billion). However, sales began to decline, resulting in a 40% revenue loss by 2014 due to the devastating impact of online piracy surpassing previous forms of piracy. A positive change occurred from 2015 onwards, with a steady upward trend observed until 2018, attributed to the industry's shift towards digital platforms for selling records. In the Kenyan music industry, the demand for digital records has been accelerated by mobile money transfer but it seems to have yielded negative effects on some musicians. This research intended to find reasons for the prevalent inconsistencies in the remuneration of musicians across the board.

Morris (2015) noted that "rather than a dematerialisation, digital music is a rematerialised commodity, one whose materials bring new sources of value for listeners, companies, and the music itself" (p.14). The substitution of physical records with legally licensed digital music has hastened the availability of free online sharing platforms such as Torrents and even YouTube (Waldfogel 2012; Morris 2015). Music is now being

categorised as an experiential good. The development of a free streaming service is important as consumers can experience the product before deciding whether to purchase it. Therefore, this sales displacement has been necessitated by the introduction of cheaper smartphones and the rapid expansion of internet connectivity. This has allowed the digital music content to be shared in various ways, such as ringtones, call-back tones, music downloads and streaming. The physical records sales have drastically fallen since online streaming services took over. Koranteng (2017) agrees with Morris (2015) that "legally accessed streaming music is gradually winning over young fans who consider it preferable to owning physical recordings". Among the popular streaming and download platforms offering domestic and international recordings and videos are iRoking, Simfy Africa, Mdundo and Spinlet. International services include the United States of America's Apple Music and France's Deezer. This research aimed to determine whether gospel musicians' social and economic status has grown due to digitalisation.

2.3 The implication of Music Digitalisation on the SES of KGAs

Autio's (2019) thesis on 'The Effects of Digital Music Streaming on the Revenue Models of Independent Musicians' focuses on the "rise of online music distribution, the current state of the music industry, and specifically, analyses how online music distribution affects the revenue generation methods and careers of independent musicians" (2019, p. 9). Autio notes that digital streaming is now dominating the consumption of music around the globe. Out of this dominance, the author notes three major outcomes. The first outcome relates to music streaming, promoting ease of entry, distribution and discovery of upcoming artists. Autio, accredits this to the decreased cost of reaching a larger audience. Autio notes that music streaming has provided unequal pay-outs to independent artists. This is because of the pro rata pay-out model, where "money is distributed in proportion to all streams, thus favouring the (superstars) while

underpaying the independent artists" (2019, p. 15). Thirdly, digital music distribution increases alternative revenue sources from areas such as touring, merchandising and crowdfunding. From the author's discussions, the unequal pay-outs to the artists seem to have affected most of the artists. Therefore, this has opened a discussion on how much digitalisation has affected artists. This is what the researcher intended to answer.

The streaming radio, locker and on-demand services perceived by the music industry players as the future of the music industry have brought controversies. Marshall (2015), in his paper titled 'Let's keep music special', pointed out the controversies that on-demand services have borne. Marshall identifies that "payment being given to artists for allowing their music to be made available on streaming services such Deezer and, especially, Spotify" (p. 177) has brought economic discontent. This kind of economic discontent is not only aired by superstar artists but also by independent musicians. The author notes that

> *while such discontent could perhaps be assumed to be merely an economic spat about how the pie should be divided, it reflects more deep-seated uncertainties regarding the changing nature of the music commodity and its impact upon the perceived value of music, as well as more long-standing issues regarding the dominant power relations within the music industry (2015, p. 178).*

Marshall (2015) suggests that a re-evaluation of artist royalties is necessary, given the shift in the business paradigm from a 'unit-based thinking' model to a 'consumption-based thinking' model. This shift is driven by consumers who can now make one-time music purchases, access music through rentals, and maintain continuous subscriptions to on-demand music platforms. He concludes that the debate between royalty pay-outs and the changing nature of the musical commodity will retain the status quo, and the major

labels will have a larger stake over the independent artists. The "financial success depends upon scale and catalogue, the major labels have a stake in music distribution networks, and the vast majority of artists don't make any money" (2015, p. 186). Marshall's insights on Spotify poked holes in whether Kenyan gospel musicians face similar obstacles with platforms like Skiza Tunes. This is what the researcher intended to unearth.

Many scholars (Mulligan, 2015; Ellis-Petersen, 2016; Briel, High & Heidingsfelder, 2023) argue that piracy significantly crippled the music industry by the end of the last millennium. This was, however, referring majorly to the physical records as digitalisation is seen to have rescued the collapsing industry. This rapid growth, according to the author, is a result of the expansion of online streaming services (streaming radio, locker services and on-demand) such as Pandora, iTunes, Spotify, Deezer and many other online platforms that allow users to purchase digital records. This, the author notes, has pushed digital records to generate more income over physical records which saw a massive decline since the late 90s. Ellis-Petersen, (2016) agrees with the author of IFPI by noting that

> *during the first half of 2016, streaming revenue in the US grew by 57% to $1.6bn, and worldwide digital revenues overtook those from physical sales for the first time in music industry history, mainly because of streaming (p. 13).*

This has resulted to surge in profits felt across all the major recording labels. The IFPI report notes that consumers' demand patterns drastically shifted from physical records to digital services due to the expansion of internet connectivity and its accessibility and affordability. Additionally, the rise of consumer electronics to digital players such as CD players, smartphones, and smart speakers, among others, has seen a significant increase. Piracy in the wake of the digitalisation of the music industry has manifested differently.

Peer-to-peer music sharing through torrents and other illegal sites continues to threaten the industry. However, with free streaming sites such as YouTube and social media, musicians seem to be moving away from earning revenue through the sales of records. This research aimed at ascertaining how digitalisation has opened more avenues for illegal music sharing.

2.4 Utilisation of Digital Technology to improve SES

The digitalisation of the Kenyan gospel music industry was meant to improve the SES of artists. Autio (2019) asserts that digitalisation may result in three possible outcomes: promoting ease of entry, distribution, and discovery of upcoming artists; unequal pay-outs to the independent artists; increase in alternative revenue sources from areas such as touring, merchandising and crowd funding. Bourreau et al. (2019) affirms Autio's claim by his assertion regarding the decrease in production and distribution costs as a result of digitalisation of the industry.

> *The digitalisation of content and the development of the internet have not only reduced the reproduction costs of content dramatically, but they have also had strong effects on every stage of the industry, from the creation to the promotion of music (Bourreau et al., 2008, p. 2).*

Artists can access professional quality recording equipment for their home studios at relatively affordable cost unlike in the past when such gears were extremely expensive. This has made music, according to the author, to be of high demand therefore offering more opportunities to the artists. This in return has therefore placed the sales of music in two dimensions as suggested by the author. First, according to the author, is the sales of music digital files that require protection. Ramello (2008) acknowledged that if copyright is fully enforced, it will not necessarily increase the sales of records but rather stagnate the demand. This, the author attributes to a low willingness to pay for legal

products. Bourreau et al. suggested the second scenario that seems to have been adopted in recent times, "free distribution of content and the sale of complementary goods or services" (p. 1). These complementary goods and services include merchandise goods, touring, live performances and advertisements. This research suggested ways KGAs can utilise digital technology to improve their SES.

Skoro and Roncevic (2019) allude that music, like any material property, can be loaned, sold, inherited, and used as the user pleases within the confines of established laws. According to the author, these result from digitalisation and the internet. This has resulted in the forming of new business models that have adapted to the current form of music. According to the author, the music industry and its record labels have been characterised by laziness, partly due to the "very comfy and untouchable position they have held for years" (p. 285). Some artists can now employ the Do It Yourself (DIY) approach because digitalisation has given them a platform. Skoro and Roncevicnoted that peer-to-peer (P2P) has recently gained popularity. "Communicating and sharing content through social networks has become a commonly accepted and highly effective marketing tool that the music industry needs to attend to" (p. 285). This has resulted in the creation a new business model that the authors call the greatest threat to the music industry. This is because of the unrestricted sharing of content via the P2P model and the transfer of value that occurs through the User Generated Channel (UGC) such as YouTube. This research furthered Skoro and Roncevic's research by exploring ways the new business models can improve the SES of the KGAs.

Mathew's (2003) case study on the impact of digitalisation on the music industry argues that "digitisation and internet technology has tremendously reduced the distribution costs but has also increased the issue of piracy that has diminished the economic rewards

afforded by copyright" (p. 13). This is because the traditional supply chain has been altered with the advent of the internet and digitalisation. The author notes that the traditional supply chain largely depended on the recording companies responsible for physically producing the music product. Then, these products were distributed through retail channels, including retail stores. With digitalisation, this traditional supply chain has been rendered unviable as digital stores take up the music industry. According to the author, free file sharing brought about by digitalisation has led to the loss of revenue for the music industry. The author claims that most independent artists could find audiences through social media, expanding their territories without the gatekeepers in the music industry. Mathew concludes that despite the good things brought about by the digitalisation of the music industry, there is a lot that needs to be addressed especially on the ways of improving the SES of KGAs.

2.5 The Theoretical Framework

Unified Theory of Acceptance and Use of Technology (UTAUT) formulated by Venkatesh, Morris, Davis and Davis (2003) guided this study. UTAUT is founded on eight technology acceptance theories and models: the unified theory of acceptance and use of technology based on a wide review and evaluation of eight technology acceptance theories and models: Theory of Reasoned Action (TRA) (Davis & Warshaw, 1989); the Technology Acceptance Model (TAM) (Venkatesh and Davis, 2000); the Theory of Planned Behaviour (TPB) (Ajzen 1985, 1991); the combined TAM-TPB (Taylor and Todd, 1995); the Model of Personal Computer Utilisation (MPCU) (Thompson et al., 1991); the Motivational Model (MM) (Vallerand, 1997); the Social Cognitive Theory (SCT) (Compeau and Higgins, 1995); and the Innovation Diffusion Theory (IDT) (Rogers, 2003). This acceptance of technology, according to Venkatesh et al. (2003) can be measured using four key determinants. These are performance expectancy, effort

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expectancy, social influence, and facilitating conditions. The performance expectancy deals with performance enhancement witnessed when performing certain behaviours. Effort expectancy is the degree to which the individual expects that performing a particular behaviour will not require significant effort. Social Influence is defined as the "degree to which an individual perceives that which is important to others and believes he or she should use the new system" (Venkatesh et al., 2003, p. 451).

Venkatesh et al. further note that the facilitating conditions are defined as the degree to which an individual believes that an organisational and technical infrastructure exists to support the use of the system. The unified theory assumes that four moderating variables, "gender, age, experience, and voluntariness of use, influence the relationships between the key determinants and intention and use behaviour" (Venkatesh et al., 2003, p.447). These four variables have an impact on social influence on behavioural intention. An empirical study was conducted on 215 workers to validate UTAUT. The voluntary and mandatory systems demonstrated great success. According to Venkatesh, Thong, and Xu (2012), UTAUT has been criticised for having centred on the employee's acceptance of the use of technology and not in other contexts. This theory is summarised in Figure 2.

Figure 2

Unified Theory of Acceptance and Use of Technology (UTAUT) formulated by Venkatesh et al. (2003)
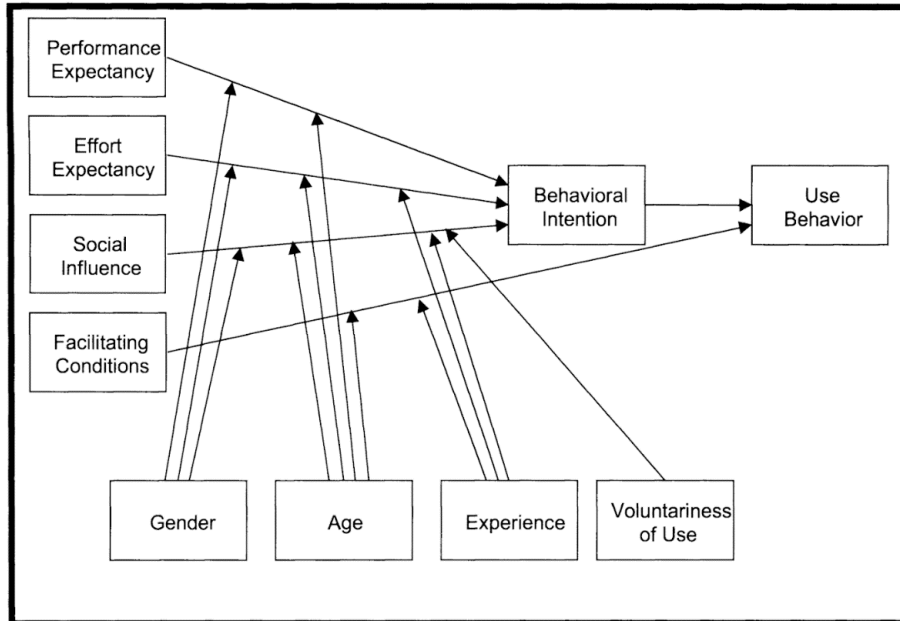
According to Croteau and Hoynes (2014), digitalisation, which involves digital, Internet and mobile technology, has affected the entire music industry in the means of how music is created, produced, distributed and consumed. Venkatesh et al.'s UTAUT theory summarises this thinking. The use of technology to improve the SES of KGAs supports Venkatesh et al.'s UTAUT theory. From the creation, production, marketing and consumption of music, digital technology remains a key driver. The fast-advancing technology is influenced by four drivers of UTAUT; gender, age, experiences and voluntariness of use.

For this study, therefore, the social, economic and technology were conceptualised by the researcher to influence the input (creation), throughput (production) and output (consumption) of music. Technology, the independent variable, has changed the cause of the music industry by creating two divergent views, as alluded to by the researcher.

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While some artists celebrated the gains made through technological advances, others struggled to make ends meet. These views were given through the feedback tenet. The consumer's consumption was directly proportional to the financial returns of the product. This is summarised in Figure 3.

Figure 3

Conceptualized system by the researcher

```
┌─────────────────────────────┐
│ Creation, Production, Marketing │
│      & Consumption          │────────┐
└──────────────┬──────────────┘        │
               │                        ▼
┌──────────────▼──────────────┐   ┌──────────────┐        ┌──────────────┐
│    Prevalent Technology     │──▶│ Kenyan Gospel │───────▶│   Improved   │
└──────────────┬──────────────┘   │    Artist     │        │     SES      │
               │                  └──────────────┘        └──────────────┘
┌──────────────▼──────────────┐        ▲
│     Implication on SES      │────────┤
└──────────────┬──────────────┘        │
               │                        │
┌──────────────▼──────────────┐        │
│     Positive utilisation    │────────┘
└─────────────────────────────┘
```
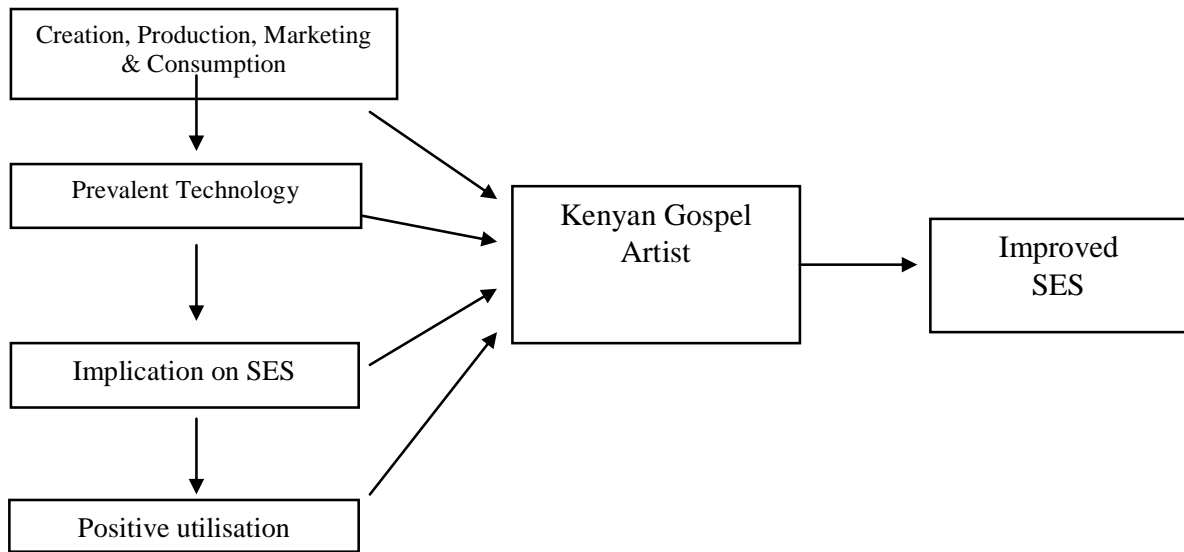
Both gospel musicians and SES become the dependent variables that are influenced heavily by digital technology. The technology being utilised from creation, production, marketing to consumption led to a noticeable change in both the social and economic status of the gospel musicians in Kenya.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter explains the methodology that was used in this study. It elaborates on the research design, study location, population, sampling procedure and sample size, instruments and data collection procedure, research equipment, data analysis procedures and ethical considerations.

3.2 Research Design

This research utilised qualitative research methods. Qualitative research, as defined by Creswell and Creswell, "is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (2018, p. 44). This research aimed to investigate how gospel musicians' socio-economic status has been influenced by digitalisation. To achieve this, the researcher employed a phenomenological research design to gain a deeper understanding of the lived experiences of these artists in the digitalisation era. According to Barrow, phenomenological research design explores "how people live about a phenomenon" (2017, p. 94). By exploring these experiences, the researcher gained valuable insights into the impact of music digitalisation on the socio-economic status of GMK.

3.3 Location of the Study

This study was carried out in Nairobi County. This is because of the high concentration of gospel musicians, music producers and sound engineers in this region, and all the selected gospel musicians who passed the criterion set by the researcher resided in this region. Historically, Nairobi was known for its recording studios from the 1950s and

was referred to as a regional hub for musicians in East and Central Africa. This rich history shaped the development of the music industry in Kenya. Currently, Nairobi County hosts modern studios, mainstream media houses, high concentration of commercial music schools and music stores that were indirectly paramount in this research. In this regard, the researcher interviewed gospel musicians who reside in this County.

3.4 Population of the Study

The study focussed on all the gospel artists in Kenya, targeting the gospel musicians in Nairobi County. To ensure a representative sample, the study selected participants who fulfilled two criteria: firstly, they were residents of Nairobi County, and secondly, they possessed all the necessary items that were of interest to the researcher. This ensured that the participants had the qualifications and attributes to contribute effectively to the study. Furthermore, the study also incorporated other significant individuals, such as music producers and artists' managers, who were considered key informants. These individuals were included due to their possession of valuable insights and information regarding the impact of digitalisation on the economic well-being of gospel artists in Kenya. Their inclusion enhanced the comprehensiveness and depth of the research, as they provided unique perspectives and knowledge that further elucidated the implications of the digitalisation of the gospel music industry on the SES.

3.5 Sampling Procedure and Sample Size

This section delves into the study's sampling methods, employing the Purposive Sampling Technique (PST) and Snowball Sampling Technique (SST) to collect data from diverse gospel artist strata. Chapter Three elaborates on these techniques, ensuring

research validity and enabling insightful analysis of digitalisation's impact on artists' socio-economic status in diverse contexts.

3.5.1 Sampling Procedure

Purposive sampling and snowball sampling techniques were employed in this research to cater for trustworthiness and authenticity as described below.

3.5.2 Purposive Sampling Technique

The judgemental sampling also known as PST is a non-random technique where deliberate choice of research participants was done by the researcher based on the set criteria. The researcher set a criterion and set out to find respondents who met the set criteria and were willing to provide the data based on knowledge and experience. According to Oyugi (2012), the "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" (p. 55). To obtain multifaceted, rich and detailed information, this researcher employed PST in selecting respondents based on their experiences and knowledge. Four respondents were purposively selected.

3.5.3 Snowball Sampling Technique

The Snowball Sampling Technique (SST) is a non-probability sampling technique employed by different researchers to identify possible participants in research. This is useful where the participants are hard to locate. After interviewing the four participants who were purposively selected, the researcher asks for assistance from them to help identify other persons who possess the same or similar qualities to the researcher's interest (Berndt, 2020; Clark, Foster, Bryman, & Sloan, 2021; Parker, Scott, & Geddes,

2019). Eight participants were therefore identified through the SST criterion. Through SST, the researcher could access gospel musicians who fit in the category set.

3.5.4 Sample Size

The study's primary objective was to encompass the entire population of gospel musicians in Nairobi County, as evidenced by Ochieng et al. (2020), who reported 3,460 gospel musicians registered under PRISK. However, the researcher encountered practical limitations regarding available resources and time, necessitating a narrower focus on a smaller sample size of 12 accessible participants. To ensure the selection of participants who would provide meaningful and relevant data, the researcher established predetermined criteria that guided the selection process. Both Bartholomew, Joy, Kang, and Brown (2021) and Polkinghorne (1989) assert that phenomenological research can yield valuable insights with a sample size ranging from 5 to 25 participants, provided that all participants have personally experienced the phenomenon being investigated. In line with this principle, the researcher purposefully selected four participants with specific characteristics of interest for the study. These participants were carefully selected based on their unique perspectives, experiences, and expertise in gospel music.

To expand the participant pool beyond the initial handpicked individuals, the researcher employed a snowball sampling technique (SST) (Parker, Scott, & Geddes, 2019). Initially, the respondents were identified based on their knowledge and connections within the gospel music industry. These key informants were then approached and requested to recommend other potential participants who could contribute valuable insights to the research. By leveraging this approach, the researcher aimed to gather a comprehensive range of perspectives and information relevant to the topic under investigation. The snowball sampling technique facilitated the identification of

additional eight respondents who met the desired criteria. This approach enabled the research to access participants who may have been overlooked through other sampling methods and ensured a more diverse and comprehensive representation of the gospel music community in Nairobi County. This methodology allowed for a comprehensive range of perspectives and information to be gathered, despite the limitations of available resources and time constraints.

3.5.5 Sampling Criteria

The sampling criteria, purposive and snowball sampling, were established in advance, drawing from existing knowledge, theories, and previous research on the impact of digitalisation on the gospel music industry. These criteria played a vital role in guiding the participant selection process, ensuring that the chosen sample was appropriate and relevant to the research objectives. The participants in this study met the following specific criteria:

a. Kenyan citizenship

b. Residence in Nairobi

c. Active involvement in the gospel music industry

d. Registration with PRISK/KAMP/MSCK: Participants were expected to be registered members of at least one of the recognised music rights organisations in Kenya, such as PRISK, KAMP, or MSCK.

e. Minimum of five years' experience in the industry: Participants needed to have a minimum of five years of experience in the gospel music industry to ensure a certain level of knowledge and insight into the effects of digitalisation.

f. National attention to at least five songs: Participants were required to have at least five songs that had gained national attention, indicating a certain level of success and visibility within the gospel music industry.

g. These specific criteria helped to target a sample of gospel musicians who met the necessary qualifications to provide valuable insights into the impact of digitalisation on the gospel music industry in Kenya.

3.6 Instrumentation

Instrumentation in this study refers to the carefully selected tools, including observation and interviews, employed to gather data on the impact of digitalisation on the gospel music industry.

3.6.1 Pre-test

A feasibility pre-test was conducted to assess the viability of the intended study in Nairobi County. The pre-test involved the participation of two individuals, and its purpose was to test the proposed research methods and evaluate the reliability and authenticity of the instruments to be used. This process identified potential improvement areas, prompting the researcher to make necessary adjustments (Buschle, Reiter, & Bethmann, 2022). One of the improvements implemented by the researcher was the simplification of certain questions that proved to be complex for some artists.

3.6.2 Semi-Structured Interview

To gain a comprehensive understanding of the impact of digitalisation on the SES of gospel musicians in Kenya, the researcher employed semi-structured interviews as the primary data collection method. This decision was informed by the fact that many qualitative researchers have recognised the effectiveness of semi-structured interviews

(Ruslin et al., 2022; Belina, 2023) in eliciting narrative data, thereby enabling a deeper investigation into the opinions and experiences of gospel artists regarding digitalisation. Open-ended questions were utilised during the interviews to encourage participants to provide detailed and insightful responses (Skilling & Stylianides, 2020).This approach allowed the researchers to capture various perspectives and experiences related to the topic. To ensure accuracy and preserve the richness of the participants' accounts, the researcher employed a voice recorder to record the interviews while taking detailed notes. This dual approach of recording responses and note-taking ensured that no valuable information was missed during the interviews (Laverde, L. 2023).

The next step was transcribing the recorded interviews once the interviews were completed. Transcription involves the process of converting the spoken responses into a written format. This step was essential for data analysis, as it provided a tangible and easily accessible form of interview data that could be reviewed and coded for themes, patterns, and insights. The transcribed interviews served as the foundation for the subsequent data analysis phase of the research. By carefully reviewing and analysing the content of the transcriptions, the researcher could identify recurring themes, extract meaningful insights, and draw conclusions regarding the impact of digitalisation on gospel musicians in Kenya.

3.6.3 Trustworthiness

According to Ganeva (2012), trustworthiness should be accountable for the study to have practical application and appreciation by the envisioned readers. In a qualitative study, trustworthiness greatly depends on the nature and quality of the data it explores, making it more subjective (Harrison, Reilly, & Creswell, 2020). This is because it relies on the data collection's precision and the data analysis's accuracy. It involves four

indicators, as Lincoln and Guba (1985) suggested. The first is credibility, which addresses the actual value of the research outcomes. This study will achieve this by taking the research findings to the respondent to ascertain whether their sentiments were well captured. Secondly, transferability will be achieved by clearly describing the process for other researchers to follow later and replicate. The second indicator is transferability, which, according to Ganeva (2012), reflects how the research findings can be applied to other researchers of the same phenomenon with different participants. Transferability in this research was achieved by describing the process for other researchers to follow later and replicate. This was, however, influenced by duration, making it applicable for a shorter period. In the case of this research, digitalisation is gaining new forms every day; hence, transferability will not be possible after a certain period has lapsed. Thirdly, the dependability criterion involves the research yielding the same outcomes if repeated under the same conditions. According to Kumar (2011), dependability will be achieved through extensive and detailed records of the process for others to replicate to ascertain the level of dependability. Finally, confirmability, which involves creating identical processes for others to follow, was achieved through bracketing to avoid researcher biases.

3.6.4 Authenticity

The instrument's stability was measured to ascertain the biases that might be collected during the data collection. By using open-ended questions, the researcher allowed the participants to express their experiences without the researcher's biases (Roberts 2020).

3.7 Data Collection Procedure

Upon receiving official approval, the data collection process began with the researcher securing informed consent from participants. Clear interview schedules were

established, accommodating participants' availability. Employing a high-quality tape recorder, interviews were conducted precisely, focusing on capturing nuanced emotions and contextual richness. This meticulous approach aimed to ensure the integrity of the gathered data. Adhering strictly to ethical guidelines, the process safeguarded participant rights, fostering a respectful and confidential environment throughout the study, thereby upholding the integrity and credibility of the research findings.

3.8 Data Analysis

According to Ravindran (2019), analysing qualitative data involves four key steps. The first step is the identification of the main themes that emerge from the responses given by the respondents or the observational field notes. These themes serve as the foundation for further analysis. The second step involves assigning codes to these main themes, providing a structured framework for organising the data. The third step entails classifying the responses or data points under the relevant main themes. Lastly, the fourth step involves integrating the identified themes and responses into the text of the research report. After conducting the interviews, the researcher engaged in multiple listening of the recorded information to gain a comprehensive understanding of the responses. The data was then transcribed, and the researcher re-visited the recordings to ensure the accuracy of the documented information.

 The coding process was then employed to identify recurring themes, facilitating the subsequent analysis and interpretation of the data. Finally, the data was linked to relevant theories and literature, and where possible, triangulated with secondary data sources to enhance the validity and reliability of the findings. By following this four-step process of analysis, the researcher ensured a systematic approach to analysing the qualitative data, enabling the identification of key themes and the integration of these

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themes into the research report. This approach strengthened the reliability and robustness of the data analysis, enhancing the overall quality and trustworthiness of the research findings.

3.9 Ethical Considerations

To ensure the privacy and anonymity of the participants, the researcher implemented several measures. Pseudonyms, such as Artist 001, Artist 002, and so on, were assigned to each participant. This was done to protect their identities and prevent the disclosure of potentially sensitive information that could arise during the interviews. Before participation, informed consent was sought from each participant, clearly outlining their rights and assuring them that they were free to withdraw from the interview at any point without consequences. Participants who declined to provide consent were not included in the research. It was crucial to respect the autonomy and choices of individuals when it comes to participating in studies. Additionally, the research was conducted during the COVID-19 pandemic, necessitating strict adherence to all relevant health and safety protocols. These protocols were followed to ensure the well-being of both the participants and the researcher.

Regarding data storage, the researcher took precautions to safeguard the collected information. All data, including notes, interview transcriptions, and identifying participant information, were securely stored in an external hard drive. This hard drive was protected with a password to prevent unauthorised access. Moreover, any physical documents containing participant information were securely locked in a personal file cabinet, accessible only to the researcher. Once the research has been certified by the university and is no longer required, these materials will be destroyed to maintain the confidentiality of the participants. By implementing these measures, the researcher

demonstrated a commitment to the ethical principles of anonymity, informed consent, and data protection. These actions were taken to ensure the participants' trust, privacy, and safety throughout the research process.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter presents the research findings and their discussion across the three main objectives. Subsequently, data analysis is conducted within three distinct areas outlined by the objectives. The first area explores the prevalent forms of digitalisation within the gospel music industry in Kenya. The second section examines the implications of music digitalisation on the socio-economic status (SES) of gospel musicians in Kenya. Lastly, the chapter delves into the strategies through which Kenyan gospel musicians can leverage digitalisation to enhance their SES. By organising the presentation and discussion of the research findings in this manner, the chapter provides a comprehensive exploration of the digitalisation landscape in the gospel music industry, its impact on the SES of musicians, and potential avenues for improvement.

4.2 General and Demographic Information

This section will present general information regarding the respondents and demographic information of the respondents after the field study.

4.2.1 General Information

The researcher initially planned to interview 15 participants for the study. However, due to the COVID-19 pandemic and the need for safety precautions, 12 participants could participate in the interviews. Among the 12 participants, three expressed discomfort with face-to-face interviews, leading the researcher to conduct phone interviews as an alternative method. As a result, the participation rate for the study was 80%. The adjustments made by the researcher ensured that data collection could proceed safely

and effectively, allowing for valuable insights to be gathered despite the challenges posed by the pandemic.

4.2.2 Demographic Data

In this section, the demographic information of the research participants is provided on experience and gender. Although this information was not directly related to the research questions, they are considered relevant as they offered pertinent insights. Experience was already predetermined by the researcher during the sampling criteria. The duration of an artist's tenure in the industry is an influential factor in their adoption and utilisation of technology. Artists who have been active for many years tend to have a more established and expansive fan base. This can be observed and quantified in Table 1, which presents data regarding the relationship between years of experience and the artist's fan base size. The table provides valuable insights into how longevity in the industry may contribute to a larger and potentially more receptive audience for artists when embracing technology.

Table 1

Experiences of the gospel artists

Years in the industry	Number of Artists/ Producers	Percentage
Below 10	0	0
10 – 20	9	75%
20 – 30	2	17%
Above 30 years	1	8%

Table 2 provides a visual representation of the gender distribution among the research participants in the study. It offers valuable insights into the industry's representation and perspectives of male and female gospel musicians. Analysing the gender distribution can contribute to a better understanding of how gender influences the experiences,

challenges, and opportunities faced by gospel musicians in relation to digitalisation. By examining the data in Table 2, we can identify any potential gender disparities or patterns and gain insights into how both male and female gospel musicians are embracing digital platforms, technologies, and strategies to enhance their music production, marketing and distribution.

Table 2

Gender Representation

Gender	Number	Percentage
Female	7	58%
Male	5	42%

4.3 Data Presentation

The data obtained from the interviews underwent a rigorous process of thematic analysis. The first step involved transcribing the data, converting the recorded interviews into written format for easy analysis. Following this, open coding was employed, where the researcher systematically identified and labelled the themes that emerged from the interviews. This initial coding helped capture the key ideas and concepts expressed by the participants. The next step in the analysis was axial coding. Here, the researcher focused on establishing connections and relationships between the identified themes. This involved organising the codes into meaningful categories and identifying how they related to the phenomenon being studied. Through this process, certain codes were regrouped, while others were eliminated, ensuring that the categories of data remained relevant to the research objectives. Selective coding was then employed to refine further and link the emerging themes to the theoretical framework. This step aimed to combine the identified themes and concepts into a comprehensive and inclusive theory that aligns

with the research objectives and existing knowledge. A detailed example is included in Appendix V to provide a sample of the thematic analysis, showcasing the coding process and the emergence of themes. In the following section of the research report, the main themes that arose from the coding process are described and discussed in detail, providing insights into the findings and their implications for the research topic.

4.3.1 Forms of Music Digitalisation Platforms Prevalent in the Gospel Music Industry in Kenya

The findings from the first objective of this study highlight three primary categories of digital music platforms, known as access-based services, which are prominent within the Kenyan gospel industry. These categories consist of social media, music streaming, and aggregator platforms. Each category encompasses various sub-categories that gospel artists utilize to effectively market and sell their music in the digital soundscape. Table 3 provides a summarised overview of these sub-categories within each platform category. Social media platforms are a powerful tool for artists to connect with their fan base, share their music, and engage in promotional activities. Music streaming platforms enable artists to distribute their music digitally, reaching a wide audience and generating streams. Aggregator platforms act as intermediaries, combining various digital platforms and services to facilitate music distribution and monetisation for artists. By delineating these categories and sub-categories, the research sheds light on the diverse range of digital platforms utilised by gospel musicians in Kenya. This information deepens our understanding of how these artists navigate the digital landscape, leveraging different platforms to promote their music and enhance their presence in the industry. The insights gained from this study contribute to a comprehensive understanding of the digitalisation practices within the Kenyan gospel music industry.

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Table 3

A summary of music platforms prevalent in the Kenyan Music Industry

Social media	Users	Music Streaming	Users	Aggregators	Users
YouTube	12	Skiza	12	Ditto	6
Facebook	11	Boomplay	8	TuneCore	4
Instagram	9	Mdundo	6	CD Baby	3
Twitter	7	Spotify	10	Distrokid	5
TikTok	7	iTunes	9		
WhatsApp	6	Amazon	6		
Email	4	Deezer	7		
		Tidal	2		

4.3.1.1 Social Media

Social media is a significant theme that emerged from various platforms used by artists. These platforms areEmail, Facebook, Instagram, TikTok,Twitter, WhatsApp and YouTube. For example, Artist 001 identified the digital platform she uses to market and distribute her music. In her response, she states:

> *I think the most common one would be YouTube. That is usually the first place we go to as artists. In Kenya, we have Boomplay which is doing quite well. We have Mdundo and from there we now go to the international space platforms like Spotify, iTunes, Amazon they are very many. Most recently we have TikTok and also WhatsApp…*

In a similar vein, Artist 003 shares similar sentiments noting that:

> *… the marketing side include Instagram, Facebook, YouTube, Twitter and then also YouTube goes on this other side.*

Additionally, Artist 007 concurs with artist 001 and 003. In his submission, he reports that

> *I use YouTube. Other areas include Boom play, Mdundo, Spotify, iTunes, Ditto, Amazon. Social media such as Facebook, Instagram, TikTok work for me as well.*

4.3.1.2 Music Streaming and Downloading Services

Several music platforms are available to artists in Kenya to sell their music. These include Skiza Tunes, Mdundo, Boomplay, Spotify, iTunes, Amazon and Deezer. These sites offer on demand streaming and downloading services through free subscriptions (freemium) or paid subscriptions (premium). These platforms are easily accessible to artists locally. Artist 012 in his response confirms that:

> *All the digital platforms are important for the gospel musicians, from Facebook to TikTok to the paid stores such as Deezer, Spotify, iTunes and even Boomplay. YouTube becomes the standard for uploading your videos and making you known throughout the world.*

This reply is like the response of Artist 009, who confirms that:

> *I do YouTube, I do Skiza Tunes.*

In a similar breath, Artist 011 notes that each artist has freedom to choose their preferred platform.

> *Most artists use all platforms but for each artist, there is platform that your content does well. You can find an artist that has 1.1 million followers on Instagram but their Facebook is not doing that well, or their Twitter. Others are doing well on TikTok and other platforms are very bad. So, an artist will take that platform and use it very well*

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4.3.1.3 Aggregators

There are new platforms that act as intermediaries between platform providers and the content creators. Due to the mushrooming platforms, most artists complained about work needed when uploading music to these platforms. According to seven respondents, setting up and uploading online content is tedious and time consuming. This justifies the need for platforms to be consolidated into one platform to help artists upload music to various platforms and pay them monthly. Artists mentioned a number of these platforms, which included Ditto, TuneCore, CD Baby and Distrokid.

Artists 001 shares her experience with aggregators. She notes that:

> *Different companies are all trying to sell your music which is one of the reasons why I like companies like Ditto and TuneCore. There are several platforms which allow you to sell your music on various platforms at the same time. But these others, if there was a way to consolidate because there are too many papers. That is also a bit cumbersome.*

Similarly, Artist 010 agrees with Artist 001. She states that:

> *I have a music distribution channel known as Distrokid, which normally enables an individual to distribute music across all these other music platforms like iTunes, Apple music, Deezer, and other platforms. Distrokid now, at least, enables me not to have many accounts.*

Artist 009 in a similar manner, agrees with Artist 010 and Artist 001 by stating that:

> *Particularly I use Ditto, which helps you upload all your music in audio form, and then they can distribute to online shops like Spotify, Deezer, and iTunes.*

Artist 011 concludes by stating that:

> *Most artists use all platforms, but for each artist, there is a platform that your content does well. You can find an artist with 1.1 million followers on Instagram but their Facebook is not doing that well or their Twitter. Others*

are doing well on TikTok and other platforms are very bad. So, an artist will take that platform and using it very well.

4.3.2 Implication of Digitalisation of the Music Industry in Kenya

The findings from the second objective of this study underscore the multifaceted implications of digitalisation on gospel artists in Kenya. With its continuous innovations, digitalisation has presented a range of challenges and opportunities for these artists. One key implication is the need for artists to explore alternative revenue streams to sustain their music careers. The shift towards digital platforms has disrupted traditional income sources, such as physical album sales or live performances, prompting artists to seek new avenues for financial support. Additionally, the research revealed that the pressure to adapt to the digital landscape has led some artists to struggle with meeting their daily obligations.

The demands of managing their online presence, engaging with fans on social media, and navigating the complexities of digital music distribution have left artists with limited time and resources to focus on creating new music. Consequently, the frequency of releasing new music has been affected, impacting their ability to stay relevant and maintain a consistent presence in the industry. These implications demonstrate the dynamic nature of digitalisation and its impact on the day-to-day lives and artistic output of gospel artists. The study highlights the challenges and adjustments that artists face as they navigate the digital realm, while also shedding light on the opportunities that arise from embracing digital platforms. Understanding these implications is essential for industry stakeholders and policymakers in providing support and resources to help gospel artists effectively navigate and thrive in the digital music soundscape.

4.3.2.1 Revenue Streams

Digital platforms have provided gospel artists in Kenya with new avenues for generating revenue. These platforms offer various payment options, including direct consumer payments through subscription fees or purchasing individual songs from music streaming platforms. Consumers also have the option of a freemium account, which allows free access to music supported by advertisements. However, artists often view the freemium model as exploitative, as it enables consumers to access their music for free while interrupting the listening experience with advertisements, prompting listeners to subscribe to a premium account for an uninterrupted experience. This perception stems from the belief that the freemium option devalues artists' creative work. The presence of ads within the freemium model raises concerns among artists about the fair compensation for their musical contributions.

Artists 001 notes that this is not good for artists' monetary gains but increases their popularity. She notes that:

> *Free streaming denies the artist pay; thus, most of the gospel artists don't earn from their music, thus killing the industry since, come to think of it, if the free streaming platforms charged, that would improve the artist's income. On the positive side, free streaming helps increase the artist's popularity. Thus, one can easily get live performances and be paid.*

Artist 004 sees this model as a way of marketing oneself for live gigs, which will generate more revenue than song sales. Artist 004 alludes that:

> *I will just put a link on Facebook and tell people free download because sometimes you want to get as many people as possible to know your music. The number one earner for musicians is concerts and you will find that your music is just popular for you to get to that place where you are invited to perform. So,*

royalties from streaming services are just a small bonus. Concerts are the place where artists get real money.

Artist 005 notes that freemium kills artists, as they cannot get their capital to reinvest. The artist insists that:

This is because the artists use money and time to make the music, and, in my opinion, I feel like streaming them for free is killing the artist because they need to make money used in producing a piece of music, and by streaming them for free makes the artist never to gain back the money used.

Premium services offered by digital platforms provide users with unlimited music access upon subscription fee payment. These premium accounts offer a seamless listening experience without interruptions, allowing users to immerse themselves in the music fully. With a premium subscription, users have complete control over their listening preferences, including creating personalised playlists, downloading music for offline listening, and sharing their favourite songs with friends and family within their networks. While premium services benefit users and can help artists expand their fan base, the financial returns for artists may be relatively minimal. The revenue generated through premium subscriptions is often distributed among numerous artists and rights holders, making it challenging for individual artists to earn substantial income solely from premium streams. Despite the potential of reaching a wider audience and growing their fan base, some artists expressed frustration over the relatively low financial compensation received from premium services.

Artist 002 notes that digitalisation has created new revenue streams for artists that never existed before. Artist 002 confirms that:

Digitalisation brought in another revenue scheme where now I can earn money through people listening to my Music.

In the same breath, Artist 011 also seems to celebrate these new revenue streams, stating that:

It will affect the artists in a positive way where the artists can be able to earn from streams. For example, the platform known as Distrokid, once you put your music there, it has the ability to sell your music in Amazon. In other words, one can buy my music from Amazon, and Distrokid can channel this money to my bank account, so I don't have to travel to the USA. If someone wants my music, I tell them to go to Amazon, they type the name of the album they want to buy, making it easier for anyone who wants to support me even from abroad. It is positive because you can sell in a different location.

4.3.2.2 Revenue Splits

The revenue generated from digital platforms is typically divided between the platform provider and the artists, but the current revenue split formula is often a source of dissatisfaction among artists. Many artists feel they deserve a more favourable percentage of the revenue than they are given. To address this issue, platforms like Skiza Tunes have introduced aggregators to handle payment processing on behalf of the artists. However, some artists, such as Artist 001, are critical of this model. They argue that Safaricom the platform provider for Skiza Tunes, utilises aggregators who still deduct a portion of the pay-outs, reducing the artists' earnings. The concerns artists raise highlight revenue distribution's complexities and the need for fairer compensation models within the digital platform ecosystem.

Artist 001 notes that:

> *Safaricom still has a way of making sure they have their money. It's their platform. But then how the money gets to us, you see I cannot have a personal contract with Safaricom, I am not a company. I have to have an aggregator. So, these aggregators that is where it gets messy. If you are not with a proper aggregator, that is where it gets completely messy. But I will be honest with you, when you have a great aggregator, Skiza Tunes works for artists.*

Similar concerns were raised by Artist 004, indicating that:

> *For PRISK who pay all performances the same amount, it is a Total hoax. MCSK hasn't paid artists in a long time, and they continue to collect royalties. KAMP is also famous as PRISK. You find that the government is not doing anything. It's nearly a nothing situation to make sure that artists get paid from the billions that are being collected. It took them so many years to have a law to increase the Skiza Tunes.*

In the same disposition, Artists 007 complains about their monthly logs by stating that:

> *There are these other collecting bodies that are in between that do not allow us to see the logs so you cannot really get to know whether what you're being paid is what really should be paid to you and we have had so many complaints about that so it's a major issue.*

4.3.3 Inadequate Knowledge on Digital Platforms

The research findings indicate that a significant number of artists in the study expressed a lack of sufficient knowledge and understanding to navigate the digital landscape effectively. They attribute this to the rapidly evolving nature of technology and the diverse range of digital platforms available. The artists feel overwhelmed by the constant changes and advancements, making it challenging to keep up with the latest trends and utilize the digital tools and platforms to their fullest potential. Furthermore, the artists also expressed concerns about the consumers' ability to discover their content within the

vast digital landscape. They believe that despite their efforts to embrace digital platforms, consumers might still lack awareness of locating and accessing their music. This concern reflects the artists' worry that their music may get lost or go unnoticed amidst the vast content on various digital platforms.

Artist 001 complains about the fast-changing technology by stating that:

> *Today it is this, and tomorrow it evolves into something else and you must catch up. So today, this system is working this way, tomorrow they have changed, so you have to catch up then the next day, they changed. I think there is a willingness for artists to understand because, at the end of the day, this is something you will have to do.*

Artist 004, just like Artist 001, thinks that artists need much education to be able to operate in this digitalized era by suggesting that:

> *Where a lot of people do not invest in education, one of the challenges I usually give artists when they come to the studio and we are recording music is, I tell them, I don't see how you can be an artist, and you have never done classic marketing. How do you manage your brand? What helps you manage your brand; how do you navigate?*

In the same nature, Artist 005 agrees that knowledge is power and most artists do not possess enough. The artists note that:

> *As they say, 'knowledge is power', right? And it depends. We have different people in the music industry, and every artist has their different knowledge. There are even artists who even don't like distributing their music on digital platforms. They only know about YouTube, and they are still in the GCD stuff. I think only a few have the knowledge of knowing the digital platforms are paying off and if you are good at social media, you are approached by brands because of your music.*

Artist 008 just like the other artists above, argues that education system for training artists should adapt to this new norm. The artist recommends that:

Digital (digitalisation) is here to stay, and we must find a way to make it work for us as gospel artists. From physical copies to now digital files, music technology is fast-moving. So, our education system must adapt to these changes to train new upcoming artists on the digital platforms.

4.3.3.1 Monopoly

The research findings reveal that some digital platforms exhibit monopolistic characteristics, enabling them to capitalize on profit-taking while leaving artists with limited earnings. Skiza Tunes was particularly criticized by a majority of artists, as it takes a substantial portion of the revenue generated from ring back tones. Artists are then left at the mercy of aggregators who further divide the pay-outs received from Skiza Tunes. This monopolistic structure within the digital platform ecosystem creates a power imbalance, where artists have little control over their earnings and are reliant on platforms and intermediaries for compensation. The findings shed light on the challenges artists face in terms of revenue distribution and highlight the need for fairer and more equitable practices within the industry to ensure that artists receive their fair share from the digital platforms they engage with.

Artist 002 affirms that these platforms exploit the artists by noting that:

I think companies and certain individuals have exploited artists because of artists' ignorance and lack of policy to protect us. Still, I think in the last two months, the Government has lately intervened by passing a bill that supports the artists pay from Skiza and such platforms, thus at least we are seeing the light at the end of the tunnel after the intervention which has not always been the case.

In a similar breath, Artist 003 sees Skiza Tunes to have monopolised the digital space resulting to poor revenue returns. The artist stated that:

It's a very interesting conversation and has created at least a cushion for content creators to earn. I have my reservations about conserving the revenue split-share,

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which has been monopolised, for the lack of a better word, but we are slowly seeing some changes because I mean, with digitalisation taking effect, such institutions are trying to see also how they can also break even with the artist because, I mean, at the end of the day we need to see our very own local artist need to benefit first from the platform.

In the contrary, Artist 007, however, doesn't see anything bad with the pay-out model. The artist prefers to market their song more by stating that:

I don't think I have ever had any complains, I think it's just upon the artist to market themselves. There's a time the President increased the percentage. Though I think we still have the fight of not having the middlemen between the artists and Safaricom. I would say that's the issue now.

4.3.3.2 Market Segmentation

The research findings indicate that the extensive nature of digital platforms often leaves artists feeling overwhelmed and consumed by platform management tasks. As a result, artists spend a significant amount of time navigating and optimising their presence on these platforms, detracting from their creative process and the time they could otherwise spend in the studio developing new content. This market segmentation issue underscores the need for user-friendly platforms that simplify the management and promotion of artists' work, allowing them to focus more on their artistic endeavours.

Artist 002 notes that the market is heavily segmented, demanding hard work from the artists. The artist stated that:

I think one of the challenges that everyone has faced is that it has segmented the market because, for instance, a long time ago, a family would sit together and watch programs, but now each person is on different platforms; thus, the market is broadened but at the same time segmented since your song could be big on one-quarter of the audience and not on the other. You must work hard and create

different content on the platforms; you also have to keep up by posting photos and videos of you talking about different topics.

Similarly, Artist 004 argues that it is really hard to keep up with the vastness of digital innovations as compared to traditional media by observing that:

One, it is much work because the advantage of traditional media is, it is used to do the work for you. So, all you have to do is make sure your music is there and being played. Traditional media was the only challenge, making sure your music is played in the competition. However, with platforms, being able to understand is the challenge because the algorithm keeps changing; YouTube, Facebook, and Instagram, it's extremely challenging to, first of all keep up with how things change, and secondly you need an even better strategy.

4.3.3.3 Indeterminate Contracts

The research findings allude that artists often lack clarity and transparency regarding their financial returns within the gospel music industry. They are frequently required to sign contracts without a clear understanding of the terms and conditions, leaving them uncertain about the revenue they are entitled to receive.

Artist 001 notes that there are a lot of issues hidden from the contracts demanding for a lawyer to be part of the process. The artist stated that:

Most of them involve going to a particular company, going to one aggregator and signing a contract with them and of course signing a contract then, also means that there is a split in the revenue. For most, the revenue, the greater percentage is to the artist. So, it's usually like 80/20 or 70/30. So, you sign a contract with them, they do the work of setting things up and running things in the back end and they send you your money after a period of time. So just depending on how they work. Different companies work differently.

Artist 003 also agrees with Artist 001 by stating that:

These contracts of them are done in a very cheeky and complicated way. So, for you to even sign this contract, you have to first pay a lawyer. If you love yourself and your music. You have to make sure someone goes through that contract to see what you are doing.

Artist 010 also agrees with both Artist 001 and Artist 003 by stating that:

There is too much paperwork and signing contracts with different companies.

4.3.4 Utilising Digitalisation to improve the SES of KGAs

The research findings from the third objective focused on utilising digitalisation to improve the socio-economic status (SES) of Kenyan Gospel Artists (KGAs), revealing five key issues. Firstly, the network effect emerged as a significant factor, highlighting the importance of building and leveraging networks within the digital music ecosystem to enhance the artists' SES. Secondly, platform consolidation was identified as a challenge, with dominant platforms exerting significant control over artists' earnings and visibility. Thirdly, digital literacy was emphasised, as artists required the skills and knowledge to navigate and capitalise on digital platforms effectively. Fourthly, exploring alternative revenue streams was crucial to diversifying income sources. Lastly, re-evaluating government policies was essential to create an enabling environment for KGAs to thrive in the digital era.

4.3.4.1 Exploit Network Effect

The research findings highlight the network effect of free streaming, which has significantly expanded artists' visibility. Free streaming allows consumers to enjoy and share music with their social circles, increasing reach exponentially. As this effect grows, artists can reach a wider audience, eventually reaching the threshold where

platforms like YouTube start providing financial compensation. This network effect created by free streaming plays a vital role in increasing artists' recognition and opens doors for monetisation opportunities through platforms that recognise and remunerate their work.

Artists 012 notes that:

Free streaming, if well utilised, one can get more opportunities.

The sentiments of Artist 012 are in line with Artist 009, who notes that:

It is an advantage for you because it will be able to reach to more people; you will also get chances in the media for your music to be played because there will be nothing like finances being involved.

Artist 008 agrees with both Artist 012 and 009. The artist states that:

When one uses digital platforms well, and I mean, having enough knowledge on how to market their music, it can bring positive results. Building an online fan base isn't easy, and sometimes you might need help from people with enough knowledge on digital platforms.

In the same vein as the artists above, Artists 007 notes that:

When they go and watch, by the end of the day, you still get paid so I wouldn't say that it is free streaming.

Artist 011 disagrees with Artists 012, 007 and 009. The artist alludes that:

I don't see how you as an artist visit the studio, pay for the video, sponsor ads and at the end of the day you are also needed to survive and you want to give guys free content.

Just like Artist 011, Artist 006 notes that free streaming disadvantages them. The artists noted that:

... free music downloading because anyone can now use it without your permission. It is affecting, you because you can do a song and release it today, then tomorrow it is all over and you have no cent from that.

4.3.4.2 Consolidating platforms

Based on the research findings, artists proposed the creation of a unified platform that could streamline the process of updating content across multiple digital platforms. Consolidating these platforms would alleviate the burden of managing various platforms individually, allowing artists to concentrate more on content creation. By centralising the updating and distribution process, artists would save time and effort, enabling them to devote more energy to their creative endeavours.

Artists 001 notes:

Two, a way of consolidating. The platforms are too many.

In the same vein, Artist 003 alludes that:

Let me just locate a company that deals with digital distribution, and I would rather have reports and conversations around that. So, as far as digital platforms that I use, there is Independent Digital.

Artist 010 uses such a platform though only for distribution and speaks of easiness. The artist alludes that:

I have a music distribution channel known as Distrokid, which normally enables an individual to distribute music across all these other music platforms like iTunes, Apple Music, Deezer, and other platforms.

4.3.4.3 Roll out Digital Literacy for all Artists

Digital literacy emerged as a significant concern among the artists interviewed in the research. Many artists highlighted the detrimental impact of their limited knowledge

about digital platforms, resulting in a loss of potential revenue opportunities. They emphasized that being fully empowered with knowledge about these platforms could enable artists to maximize their earnings.

Artists 001 noted that:

> *...there is a lot of streamlining to be done in the system. If artists are empowered to understand these systems and how they work. When the artists understand them, they will not be deceived.*

In the same breath, Artist 005 alludes that:

> *So, for me I'll say some of them don't have knowledge because if everyone had knowledge of the digital platforms, most artists would be at par.*

Artist 008 agrees with other artists by stating that:

> *Digital [digitalisation] is here to stay and we must find a way to make it work for us as gospel artists. From the physical copies to now digital files, music technology is fast moving and so our education system must adapt to these changes in order to train new upcoming artists on the digital platforms.*

Similarly, Artist 010 sees education as an opportunity to be ahead of other musicians. The artist alludes that:

> *...it's a good platform if someone has enough knowledge and if also you know how to use the platform you can use it to your advantage if you have the right information and if you know how to use it well. It is a free way of advertising yourself because if you were to pay for an advert, you would pay more, but for digital platforms, you can position yourself well and be able to market your content without paying much.*

Artist 011, like the previous respondents, points out the importance of digital literacy to the gospel artists in Kenya by stating that:

The digital platform has done wonders in this country. I have really helped a lot of people join Skiza Tunes and they have really progressed. We really need to take back the industry to better place, guys need to be shown how to create and upload content.

4.3.4.4 Alternative Revenue Streams

The research findings indicate unanimous agreement among all 12 artists that the digitization of the gospel music industry has introduced alternative revenue streams. These alternative revenue streams according to the artists have played a crucial role in rescuing artists from potentially exploitative platforms like Skiza Tunes by offering them additional sources of income. By diversifying their revenue streams through digital platforms, artists have gained control over their financial well-being and reduced their reliance on a single platform for income generation. The availability of these alternative revenue streams has provided artists with autonomy and the opportunity to explore different avenues for monetizing their music. These revenue streams are summarised in Table 4.

Table 4

Summary of the alternative revenue streams

Revenue Stream	Artists	Percentage
Endorsements	11	92%
Merchandising	10	83%
Influencers	7	58%
Brand Ambassadors	9	75%
Live gigs	6	50%

a. Endorsements

Ninety-two percent of the respondents reported that endorsements remain their number one alternative revenue stream. Most companies pay celebrities to endorse their products.

Artist 002 noted that:

> *Endorsements, live gigs, money when people watch and buy songs and now, we are seeing digitalisation move to a point where people are selling a lot of digital arts (images, drawings).*

In this vein, Artist 004 agrees with the sentiments of Artist 004 by stating that:

> *When I command a certain influence, you find endorsements from phone companies. Your individual brand can be a big money maker if you strategize well.*

Artist 004 justifies the statements made by Artist 002 and Artist 004 by noting that:

> *One is the live shows, church gigs, school gigs, missions and endorsements.*

Similarly, Artist 008 agrees with the same views of the above respondents by noting that:

> *As a gospel artist, I make money through endorsements, live performances, branding and at times, I am a voice coach.*

However, Artist 006 noted that endorsement is yet to work for him. He states that:

> *For me, endorsements have not worked yet.*

b. Merchandising

Eighty-three percent of the artists named merchandising as one of the alternative sources of revenue. Merchandising products such as wrist bands, T-shirts and mugs gave artists alternative revenue streams.

Artist 012 noted that:

> *Merchandising is also another area where we make money. Wrists band, mugs, T shirts can help us make money.*

Similarly, Artist 004 argues that:

> *The music itself can make money but if you are able to build a brand trustworthy and respectable, opportunities it will create will probably make more money than the music especially areas such as Merchandising.*

Artist 011 agrees with Artist 012 and 004 by stating that:

> *You don't have to wait for a show on Sunday to make money, I can influence a product, merchandise products and many avenues.*

c. Influencers

Gospel artists who have mastered their art and command a significant following on their social media platforms are appointed by some companies as influencers of their products. Through this, artists can generate revenues.

Artist 011 notes that:

> *Influencing is also another option where artists can earn a living. Performing for corporates, there is money out there, when you have a good team, you can go places, a good team, am telling you, a good team.*

Artist 001 agrees with Artist 011 by stating that:

> *I love how we have come to a time and era of influencer-ship. As a musician, you have an idea that can resonate with a brand's message, approach them and tell them that you can work together. It also gives you a chance to grow as an artist.*

In a similar vein, Artist 003 agrees with Artist 001 and Artist 011 by stating that:

> *...whether you want to be an influencer or diversify and get into other businesses it unlocks doors, and you get to meet different people music gets you to where you need to be.*

d. Brand Ambassadors

The face of a particular brand of a company has in recent years developed in the quest to improve customers' demand. Brand ambassadors represent the company in its values, appearance, conduct and ethics. Seventy- five percent of the participants acknowledged that being a brand ambassador of a company or cause has earned them alternative revenues.

Artist 002 acknowledges that:

> *...cause music opens doors for a wider conversation whether you want to be used as an ambassador whether you want to get into endorsements whether you want to do partnerships ...*

Artist 004 reiterated the response given by Artist 002 by stating:

> *There is a brand which most people do not take advantage of. When I command a certain influence; then you find endorsements from phone companies.*

In the same vein, Artist 007 agreed with both Artist 002 and Artist 004 by stating that:

> *...being brand ambassadors of companies.*

e. Live Performance

Fifty per cent of the respondents noted that live performance remains one of the alternative revenue streams for gospel artists. These performances are done in churches or at other social functions.

Artist 006 explained that:

As an artist, I would say maybe invitations to churches where I go maybe as a worship leader or as a singer, they invite me for a convention, a conference or something like that, then they give an honorarium or something like that.

This response is in the same breath as Artist 012, stating that:

Live shows are opening up in Kenya again; this is a great area to not only make money but increase your fan base.

Similarly, Artist 003 agrees with Artist 006 and Artist 012 by stating that:

Well, the first and the most important option and I see for value for any artist or musical, is performance. You need to have presentation, a good repertoire, you need to be a good singer and just work on your musicianship, the art, the craft behind it, how do you perfect it to be the best quality so at that point your brand…

4.3.4.5 Re-Evaluating Government Policies

The technology needs government laws and policies to shield artists from platform capitalism. The existing policies focus on the copyright and royalties but view music as a physical product.

Artist 006 suggested that:

There is something that they have come up with, The National Registry, where every musician is supposed to subscribe to but again the wars between them and these other collecting bodies, they have really thrown us off the balance.

4.4 Data Analysis and Discussions

Analysis and discussions of data were conducted within the context of the literature reviewed in Chapter Two and through the theoretical lenses of the Unified Theory of Acceptance and Use of Technology (UTAUT) formulated by Venkatesh, Morris, Davis and Davis (2003). According to Venkatesh et al., this theory is measured using four key

determinants: performance expectancy, effort expectancy, social influence, and facilitating conditions. The performance expectancy deals with performance enhancement witnessed when performing certain behaviour. Effort expectancy is the degree the individual expects that performing certain behaviour will not require significant effort.

Social Influence is defined as the "degree to which an individual perceives that which is important to others and believe he or she should use the new system", (Venkatesh et al., 2003, p. 451). Venkatesh et al. further notes that the facilitating conditions which are defined as the degree to which an individual believes that an organizational and technical infrastructure exists to support the use of the system. The unified theory assumes that four moderating variables, gender, age, experience, and voluntariness of use, influence the relationships between the key determinants and intention and use behaviour (Venkatesh et al., 2003). Literature review was also linked to this section and corroborated with research findings.

4.4.1 Digitalisation Platforms Prevalent in the Gospel Music Industry in Kenya

The first objective of this study focused on identifying the various forms of music digitalisation platforms prevalent in the gospel music industry in Kenya. The findings revealed that these platforms can be broadly categorized as access-based services. Within this category, three subcategories were identified: social media platforms, music streaming and downloading services, and aggregators. The social media platforms, based on the research findings indicated that gospel artists in Kenya utilize platforms such as YouTube, Facebook, Instagram, Twitter, TikTok, WhatsApp, and Email to connect with their audience and promote their music. These platforms offer artists a means to share their music, engage with fans, and build their online presence. Music

streaming and downloading platforms were also prevalent among the interviewed artists. The identified platforms included Skiza Tunes, Mdundo, Boomplay, Spotify, iTunes, Amazon, and Deezer. These platforms provide a convenient way for artists to distribute and monetize their music, reaching a wide audience and potentially generating revenue through streams and downloads.

Additionally, the research findings highlighted the presence of aggregators in the gospel music industry. Aggregator platforms mentioned by the artists included Ditto, TuneCore, CD Baby, and Distrokid. These platforms act as intermediaries, assisting artists in distributing their music to various digital platforms and streaming services. The identification of these different forms of digitalisation platforms provides valuable insights into the diverse array of tools and channels available to gospel artists in Kenya. Understanding these platforms allows artists to strategically leverage them for music promotion, audience engagement, and revenue generation. By embracing these digital platforms, gospel musicians have the opportunity to expand their reach, connect with a broader audience, and enhance their presence in the ever-evolving digital music soundscape.

4.4.1.1 Social Media

The research findings indicate that social media platforms play a significant role in the marketing and growth of gospel artists in Kenya. Most artists surveyed agreed that social media is an essential tool for expanding their audience base and reaching a wider audience. This aligns with the argument put forth by Mathew (2003) that social media allows artists to find and connect with audiences, enabling them to expand their territories without relying solely on traditional gatekeepers in the music industry. Venkatesh et al. (2003) also supported this findings by highlighting the concept of

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performance expectancy, which emphasizes the belief that using technology systems can lead to gains in job performance. In the context of gospel artists, the use of social media platforms has helped them reach a larger audience and market their music effectively. This expanded reach not only allows them to connect with fans and build subscriptions but also provides them with the critical success necessary to monetize their platforms.

By leveraging social media, gospel artists have the opportunity to promote their music, share their message, and gain exposure beyond traditional industry channels. These platforms have created a direct line of communication between artists and their audience, enabling them to cultivate a loyal fan base, generate interest in their music, and ultimately increase their potential for revenue generation. Social media serves as a powerful tool for gospel artists to build their brand, connect with supporters, and establish a sustainable presence on the digital music soundscape. This therefore means that the utilization of social media platforms has proven to be a valuable strategy for gospel artists in Kenya, allowing them to overcome traditional industry barriers, expands their reach, and achieve the critical success necessary to monetize their musical accomplishments.

4.4.1.2 Music Streaming and Download Platforms

Once the gospel artists have created their social media platforms, they set up their music streaming and download platforms. These platforms allow artists to upload music so consumers can easily access it. These platforms run on two models, freemium or premium. The Freemium model is ad-supported, while premium consumers access services through a monthly, quarterly, or yearly subscription fee. This, in return, provides two options for the consumers to either stream or download music to their devices. Autio (2019) agrees with most artists that music streaming and download

platforms such as Skiza, Mdundo, Boomplay, Spotify, iTunes, Amazon and Deezer have allowed artists to monetise their music. Autio argues that these platforms have allowed ease of entry, distribution and discovery of upcoming artists. The performance expectancy tenet by Venkatesh et al. justifies both the research findings and Autio's assertion regarding the music streaming and download platforms.

4.4.1.3 Aggregators

The research findings reveal that artists in the gospel music industry recognize the presence of multiple platforms, each serving a distinct purpose, which leads to a demand for a consolidated platform. Artists specifically mentioned aggregators such as Ditto, TuneCore, CD Baby, and Distrokid as platforms that consolidate social media, as well as streaming and download platforms. These aggregators serve as intermediaries, assisting artists in uploading their music to various platforms. By utilising aggregators, artists can focus on creating music rather than managing multiple platforms simultaneously. This finding aligns with the study conducted by Beukelaer and Eisenberg (2020), which highlights the growth of intermediaries and the emergence of new forms of intermediation and interdependence in the music industry worldwide.

Artists' recognition of the need for intermediaries to aid in the marketing and distribution of their music supports the assertion made by Beukelaer and Eisenberg. Moreover, this finding corresponds to the concept of effort expectancy in the UTAUT theory, as proposed by Venkatesh et al., which states that individuals expect that performing tasks using technology will not require significant effort. By relying on aggregators, artists can streamline their digital operations and reduce the effort required to manage multiple platforms individually. This simplification allows artists to focus more on their creative process and content creation, while the aggregators handle the distribution and promotion aspects. Thus, aggregators play a crucial role in facilitating the efficient and

effective utilization of digital platforms by gospel artists, enabling them to concentrate on their craft and maximize their potential for success.

4.4.2 Implication of Digitalisation of the Music Industry in Kenya

The analysis of the second objective in this study aimed to identify the implications of digital music platforms on the music industry. The findings shed light on several key issues, including revenue streams, monopoly, market segmentation, indeterminate contracts, and digital literacy. The digitalisation of content and the growth of the internet have had a profound impact on the music industry, as noted by Bourreau, Moreau, and Gensollen (2008). One significant implication is the transformation of revenue streams. With the advent of digital platforms, artists now have access to alternative revenue streams beyond traditional methods such as album sales. The findings suggest that artists can monetize their music through subscriptions, premium services, downloads, and streaming platforms. However, concerns were raised about the revenue split formula used by some platforms, which may not favour artists and could lead to financial challenges. Another implication highlighted in the research is the existence of monopolistic tendencies within the digital music industry. Some dominant platforms exert significant control over artists' earnings and visibility.

This concentration of power can limit the choices available to artists and potentially lead to exploitative practices. Market segmentation also emerged as an important consideration, as artists expressed the need for clear understanding and support in navigating the vast and diverse digital landscape. Indeterminate contracts were identified as a concern among artists, who reported a lack of clarity and understanding regarding their returns and the terms they were signing. This ambiguity can leave artists vulnerable to unfavourable agreements and hinder their ability to make informed decisions about their careers and earnings. Lastly, digital literacy was emphasized as a crucial factor.

Many artists expressed the need for improved knowledge and understanding of digital platforms to fully harness their potential. Artists acknowledged that insufficient knowledge in this area can result in missed opportunities and hinder their ability to effectively navigate the digital landscape. These issues are further discussed below.

4.4.2.1 Revenue Streams

The online digital platforms offer two payment models, freemium and premium. The Freemium model allows consumers to access music for free while the artists are compensated through ads. Premium, on the other hand, allows a consumer to pay a subscription fee to access music. The pay-outs in the premium model to the consumers depended on the daily consumption of the music. Artists noted that the freemium model denies the artists their rightful pay-outs. Since the revenue returns in this model are based on the number of streams, the artists claim that this model only works for successful or famous musicians but hurts the upcoming musicians who have not expanded their fan base. From the findings, some artists claimed that freemium is killing their careers due to the low conversion rate of free users into premium users. Matthew (2003) alludes that free file sharing brought about by digitalisation has led to the loss of revenue for the music industry, especially for independent artists. On the contrary, according to some artists, the freemium model has accelerated the growth of their fan base. This, in return, has earned them critical success. Autio's (2019) findings accredit the decreased cost of access to music as an accelerator of reaching out to a larger audience. This finding is in line with the assertion made by Bourreau et al. (2008) suggesting that the free distribution of online content such as music has opened doors to selling complementary goods or services such as merchandise goods, touring, live performances and advertisements. This finding further affirms UTAUT's tenet of facilitating conditions, defined as "the degree to which an individual believes that an

organisational and technical infrastructure exists to support the use of the system"
(Venkatesh et al., 2003, p. 451).

As stated earlier, the purpose of freemium service is to act as a tapping point for both the content creators and consumers with the latter hope that all these users will be converted into the premium model. The premium model allows users to pay daily, weekly, quarterly, or yearly subscriptions to access unlimited music. Premium users are given access to three main services; full control of the interface, no interruptions of advertisements and better quality of music being streamed. The conversion rate, however, has been slow as users who are used to free access to music find it hard to convert to paying service. The independent artists, however, are discontented with this model. From the findings, the artists, too, shared some discrepancies regarding the pay-out model. They claim that the model favours established artists and discriminate against upcoming ones. These findings resonate with Marshall's (2015) claim that financial success depends on the scale and catalogue, which, however, gives a higher stake to the major labels with vast music distribution networks locking out independent artists who hardly make any money.

4.4.2.2 Revenue Splits

The research findings indicate that artists expressed concerns regarding the revenue split formula used by digital online platforms. Many artists believed that the current formula is not favourable to content creators, as it allows platforms to retain a larger percentage of revenue. Specifically, platforms like Skiza Tunes were mentioned, where the introduction of aggregators as intermediaries between the platform and content creators has further reduced the artists' share of revenue, as the aggregators themselves also receive a portion of the earnings. These findings align with the assertion made by

Marshall (2015), who highlights the economic discontent among artists regarding the availability of their music on streaming services such as Deezer and Spotify.

The research findings also support the argument put forth by Beukelaer and Eisenberg (2020), which suggests that the new business model in the music industry has led to increased intermediation and interdependence. While these changes have created opportunities for artists to market and distribute their music, they have also opened doors to potential exploitations. The implications of these findings are significant, as they underscore the need for a fair and transparent revenue distribution model that ensures artists receive a fair share of the proceeds generated by digital platforms. It is important for artists to advocate for more equitable terms and conditions, as well as engage in collective bargaining to address these concerns. The findings also highlight the importance of artists understanding the agreements they enter into with platforms and intermediaries, emphasizing the need for greater transparency and clarity in contractual terms.

4.4.2.3 Inadequate Knowledge of Digital Platforms

The research findings highlight the challenges faced by artists in keeping up with the fast-changing technology in the music industry. According to the artists interviewed, new innovations and evolving digital platforms require them to undergo training to understand the functionalities and keep pace with the changes. However, the findings reveal a lack of adequate training opportunities, leaving artists vulnerable to exploitation propensities. The artists expressed frustration with the constant evolution of online platforms and tools, which necessitates continuous learning and adaptation. They emphasised the need for education systems to adapt and provide training on digital platforms and technologies to equip upcoming artists with the necessary skills. One artist

captured this sentiment by stating that the system keeps changing, requiring artists to constantly catch up with the evolving landscape.

The lack of sufficient training exposes artists to risks and exploitation, particularly in terms of revenue splits. The findings indicate that many artists became aware of these exploitative tendencies only after entering into agreements with aggregators. This aligns with Hagen's argument that data literacy is crucial in achieving power and better positioning, and artists lacking such literacy may be disadvantaged (2022). These findings emphasise the importance of addressing the digital literacy gap among artists and providing them with the necessary education and training. Enhancing artists' understanding of digital platforms, revenue models, and contractual agreements is essential to protect their interests and ensure they receive fair compensation for their work. The industry stakeholders, including educational institutions, platforms, and artist associations, must collaborate to develop comprehensive training programs that address the evolving technological landscape and empower artists to navigate it effectively.

4.4.2.4 Monopoly

The research findings highlight the monopolistic nature of digital platforms in the music industry, with Skiza Tunes serving as a prominent example. Skiza Tunes, owned by Safaricom, entered the market with established customer base and extensive network coverage, giving it a significant advantage over other providers. This market dominance allows Skiza Tunes to dictate the terms of payment to artists, with undisclosed records on daily logs and limited transparency. The artists interviewed expressed concerns about the intermediaries introduced by Skiza Tunes, such as aggregators, who further exploit the artists. The findings reveal that these intermediaries may not be transparent during the contract signing process and may withhold information about the artists' earnings so

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as to exploit artists. Artists raised the issue of not being able to access detailed logs to verify the accuracy of their payments, which creates uncertainty and mistrust. These findings align with the argument made by Beukelaer and Eisenberg (2020) for the need to establish new forms of regulation and legislation to protect artists from such exploitative outcomes. The research emphasises the importance of creating a fair and transparent environment where artists have access to accurate information about their earnings and are protected from monopolistic practices.

4.4.2.5 Market Segmentation

The findings revealed that digital online platforms are segmented into various sections ranging from creation, production, marketing to consumption. Different online platforms are usually required in one or two areas. The market has three major segments: social media, download and streaming and the aggregators. Social media are generally meant for marketing content while downloading and streaming are meant for consumption. Aggregators act as intermediaries who can help artists manage their social media and download and streaming platforms. One artist for instance insinuated that the major challenge they are facing as artists is the segmented market which makes them work round the clock to meet its demand unless they employ a team to manage their platforms. Other artists proposed the use of aggregators so that they can focus only on content creation. Skoro and Roncevic note that "the modern way of distributing music and the new music economy is characterised by many user connections and participation, which has led to a loss of control by the right-holders and an increase in amateur activity in the industry itself (2019, p. 286). However, the artists noted that with aggregators, some reported on the lack of transparency and exploitation of artists.

4.4.2.6 Indeterminate Contracts

The findings showed that the platform providers and the aggregators are never honest with the artists while signing contracts. One artist noted that contracts were done in a cheeky way thus the new upcoming artists fall into the trap of signing contracts that are unclear to them. Other artists reported that aggregators are never transparent with the monthly logs. The other artists noted that too much paperwork existed as they needed to sign contracts with different companies. For artists to overcome this problem, they needed to hire a lawyer, which always proved challenging for upcoming artists. Artists do not know how much money they have made in a particular period. Aggregators pay them without clear records showing how much they made from their music. Beukelaer and Eisenberg (2020) argued that despite the tremendous opportunities brought about by the convergence of the music and MTT sectors, new ways of exploiting musicians emerge. This statement by Beukelaer and Eisenberg confirms the findings from the artists that digital platforms have borne new ways of exploiting musicians. Skoro and Roncevic(2019) alluded to the same challenge, that despite new revenue streams generated by the digital platforms, the new business model threatens the music industry.

4.4.3 Utilising Digitalisation to Improve the SES of KGAs

The research findings from the third objective highlight the potential of leveraging technology to improve gospel artists' socioeconomic status (SES). All the respondents in the study agreed that digitalisation, if properly utilised, can positively impact their SES. This aligns with Autio's perspective on the opportunities provided by technology in the music industry, "music streaming sites allow independent artists to be discovered faster and easier than ever before, with a streamlined system built-in to attract new listeners and fans (2019, p. 24). The research participants recognised the ability of digital

platforms, such as music streaming sites, to facilitate the discovery of independent artists and attract new listeners and fans. Autio (2019) supports this notion, emphasising that music streaming sites offer a streamlined system that allows artists to be discovered faster and easier. The research findings reinforce that leveraging these platforms can be a valuable strategy for gospel artists to expand their audience base, gain recognition, and potentially increase their income. The suggestions provided by the KGAs on leveraging technology to generate alternative income further support improving SES through digitalisation. These suggestions could include monetising music through streaming platforms, engaging in online merchandise sales, offering exclusive content or experiences to fans, and utilising social media for marketing and promotion. By capitalising on digital platforms and utilising technology-driven strategies, artists can potentially enhance their financial well-being and improve their overall SES. It is, however, important to note that while digitalisation offers opportunities, it also presents challenges. The research findings do not dismiss that artists still face revenue splits, monopolistic practices, and digital literacy issues, as discussed in the previous objectives.

4.4.3.1 Exploit Network Effect

The network effect is a multiplying effect targeting the consumers of digital products. The findings showed that artists must build their fan base through social media platforms to share their content easily. Most digital platforms pay artists based on the number of streams, views or downloads of their content. Artists who command a more significant following have an edge over other artists due to the network effect. The respondents mentioned that digital platforms such as Skiza Tunes to pay well only if one can market their content. The research finding is in line with Skoro and Roncevic (2019), who allude that communicating and sharing content through the social media

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networks of artists are now widely used by the artists and are highly effective marketing tools. The UTAUT tenet of facilitating conditions by Venkatesh et al. advances this finding as the degree to which an individual believes that an organisational and technical infrastructure exists to support the use of the system as felt through the network effect.

4.4.3.2 Consolidating Platforms

Artists decried numerous platforms that are all demanding to create and maintain. Consolidating all these digital platforms will ease the artists' work and allow them to concentrate on making digital content. Distrokid is one example of a platform that acts as an intermediary between the content creators and the marketing and distribution platforms. However, the lack of offices locally, revenue splits and monopoly remained a big challenge. According to Marshall (2015), financial success is dependent on scale and catalogue because the major labels have a stake in music distribution networks over the independent artists, who are the vast majority. Independent artists can reduce the cost of hiring someone to manage their digital platforms with one platform. Venkatesh's tenet of effort expectancy in UTAUT theory proposed this degree where the individual expects that performing certain behaviour within the digital platforms will not require significant effort.

4.4.3.3 Roll Out Digital Literacy for all Artists

The shift from old business models to new digital models has necessitated the need for digital literacy among artists. Respondents in the study emphasised that digital literacy is essential for keeping up with the fast-paced technological advancements in the industry. This aligns with the views of Barneva, Kanev, Shapiro and Walters, who allude that "introduction (of digital literacy) will provide the curriculum-specific instruction and real-life experience that will best prepare music industry graduates for the myriad of

possible professions" (2021, p. 14). The research findings also highlight the potential role of artists in helping their peers set up digital platforms. This collaborative approach to digital literacy aligns with the scholars' perspective on the importance of comprehensive digital literacy programs among artists. By sharing knowledge and experiences, artists can collectively improve their digital literacy skills and navigate the complexities of the digital landscape more effectively.

These findings underscore the significance of digital literacy in improving artists' socioeconomic status (SES). Digital literacy equips artists with the necessary skills and understanding to leverage digital platforms for marketing, distribution, and monetisation. It also enables them to adapt to the evolving digital landscape and take advantage of the opportunities presented by new business models. Therefore, promoting digital literacy programs and initiatives becomes crucial in empowering artists to enhance their SES and thrive in the digital era. Collaborative efforts are needed among industry stakeholders, educational institutions, and artists to achieve comprehensive digital literacy. These efforts can include curriculum integration, mentorship programs, workshops, and knowledge-sharing platforms that foster a supportive environment for artists to develop their digital literacy skills. By investing in digital literacy, the music industry can nurture a more informed and empowered community of artists who can effectively navigate and capitalise on the digital landscape.

4.4.3.4 Alternative Revenue Streams

The research findings highlight the emergence of alternative revenue streams in the gospel music industry due to digitisation and the adopting new business models. In the past, artists heavily relied on the sales of physical records as their primary source of income. However, the digital era has transformed the industry, and artists can now access various alternative revenue sources. According to Autio (2019), digital music

distribution has expanded the opportunities for artists to generate income from sources such as touring, merchandising, and crowdfunding. This diversification of revenue streams allows artists to tap into different avenues beyond traditional record sales.

Bourreau et al. (2020) also point out the adoption of a new business model that involves the free distribution of music to promote the sales of complementary goods or services. This includes live performances, merchandise, endorsements, touring, and advertising. The respondents in the study agreed with these assertions, confirming that the digitalisation of the music industry has indeed created alternative revenue streams for artists. The availability of digital platforms and technologies has facilitated greater accessibility and reach for artists, enabling them to connect with their audience on a broader scale. Through social media, streaming platforms, and online marketplaces, artists can engage directly with fans, promote their music, and monetise their brand through various means. This shift in revenue generation has brought about new opportunities for artists to leverage their creativity, brand, and fan base to generate income beyond traditional album sales. The findings suggest that artists embrace these alternative revenue streams and recognise their importance in sustaining their careers. By capitalising on digital platforms and exploring diverse avenues for monetisation, artists can enhance their socioeconomic status and achieve financial stability. The digitisation of the music industry has changed how music is consumed and opened new possibilities for artists to thrive in the evolving landscape.

4.4.3.5 Re-Evaluating Government Policies

Many artists decried the government's lack of support for their endeavours. According to the artists, the government offers them little protection from alleged exploitative platforms such as Skiza Tunes. Most of the artists agreed that KECOBO, a government

body meant to protect artists, had failed in its mandate to ensure that laws were enforced in collecting royalties and ensuring that the artists received their rightful pay. The three main bodies, KAMP, PRISK and MCSK, according to the artists, collect royalties but fail to pay artists. Most money is used for administrative roles rather than paying the content creators. Artists continued to wonder how a government body such as PRISK pays all the artists a flat rate of KES 1,800 while MCSK, a body that has failed to pay artists for a long time, collects royalties. Apart from the government bodies, digital platforms have mushroomed in the industry, most exploiting the artists as the government is watching. Skiza Tunes is mentioned a lot by the artists for having generated a different revenue stream for the artists, but it is alleged to have turned out to be exploitative. Despite the much effort invested in marketing, most artists reported earning peanuts from the Skiza Tunes platform. Most artists, however, blamed the government for not developing policies to guard them against platform capitalism. These findings confirm Nieborg and Poell's argument that "political economists rarely acknowledge the implications of network effects, especially for complementors, nor questions about platform governance and infrastructures" (2018, p. 4280).

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

In the preceding chapter, the researcher presented data and analysis. The chapter identified the research findings and discussed them. Corroboration with both the existing literature and theory was done. This chapter will provide a summary of the findings and share a brief explanation of the findings. The researcher further shares the final concluding remarks regarding the impact of digitalisation on the socio-economic status of the KGAs. A recommendation is also done in this section to the music industry players, the government and for further research.

5.2 Summary of the Major Findings

This research aimed to explore the impact of digitalisation on the socio-economic status (SES) of Kenyan gospel artists (KGAs) in the evolving landscape of the gospel music industry. Guided by the Unified Theory of Acceptance and Use of Technology (UTAUT), the researcher employed a phenomenological research design to gather data through interviews with key informants. The collected data was then subjected to coding and thematic analysis to identify key findings and patterns. The research findings highlighted several important aspects as captured below based on the research objectives.

5.2.1 Digitalisation platforms prevalent in the gospel music industry in Kenya

Objective one of this research aimed to explore the impact of digital music platforms on the gospel music industry in Kenya. The findings revealed that embracing access-based services, including social media platforms, music streaming and downloading sites, and aggregators, is crucial for Kenyan gospel artists to achieve both critical and commercial

success. In terms of critical success, social media platforms emerged as powerful tools for gospel artists to build their audience base and promote their music. Platforms such as YouTube, Facebook, Instagram, Twitter, and TikTok provide opportunities for artists to share their music, engage with fans, and gain wider visibility within the digital landscape. For commercial success, the research highlighted the importance of utilising music streaming and downloading platforms. Platforms like Skiza, Mdundo, Boomplay, Spotify, and iTunes offer opportunities for artists to distribute their music, reach a global audience, and monetize their creative work through streaming payments, downloads, and royalties.

Additionally, aggregators play a significant role in consolidating social media and streaming platforms, simplifying the distribution process for artists. Platforms such as Ditto, TuneCore, CD Baby, and Distrokid enable artists to upload their music to multiple platforms, expanding their reach and potentially increasing their revenue streams. The findings indicate that embracing digital platforms is essential for the future success of the Kenyan gospel music industry. With the rapid advancements in technology, including improved internet connectivity, widespread mobile network coverage, and affordable smartphones, the digitalisation of the industry presents significant growth opportunities. Gospel artists who adapt to digital platforms, understand their functionalities, and leverage them effectively are well-positioned to thrive in the digital era. However, it is crucial for artists to acquire digital literacy skills and stay informed about the evolving digital landscape. By doing so, they can fully harness the potential of digital platforms to enhance their critical acclaim, expand their fan base, and achieve financial sustainability in the ever-changing music industry.

5.2.2. Implication of Digitalisation of the Music Industry in Kenya

Objective two of this research aimed to examine the implications of digital music platforms on the socio-economic status (SES) of Kenyan gospel artists. The findings highlighted both positive and negative aspects of digitalisation in the industry. On the positive side, digitalisation provides opportunities for artists to achieve critical success. Social media platforms played a crucial role in establishing a broad fan base, promoting music, and increasing visibility. Artists gained recognition and received likes, streams, subscriptions, and shares, which are essential for building a successful music career. Digitalisation also introduced new revenue streams, such as merchandising, touring, live performances, and advertisements. These alternative sources of income helped sustain the music industry and provided opportunities for artists to monetise their talents beyond traditional record sales.

However, the research findings also shed light on the challenges faced by artists in terms of revenue distribution and exploitation. It was observed that the digital platforms and intermediaries benefited more from the revenue generated, while artists struggled to receive fair compensation for their work. The rise of platform capitalism and monopolistic practices has limited artists' bargaining power and control over their earnings. Furthermore, artists expressed concerns about unfair revenue split formulas and indeterminate contracts, undermining their ability to negotiate favourable terms. The lack of government regulations and intervention in the digital music industry contributed to the exploitation of artists. The findings emphasised the importance of industry-wide engagement and collaboration with governments to address these challenges to develop policies that protect artists' rights and ensure fair revenue-sharing practices. Education on digital platforms and digital literacy programs was also identified as essential to empower artists with the knowledge and skills to navigate the digital landscape

effectively. While digitalisation has brought about significant opportunities for critical success and alternative revenue streams, systemic issues still need to be addressed to improve the socio-economic status of Kenyan gospel artists. By advocating for fair practices, transparent revenue sharing, and supportive policies, the industry can create a more equitable and sustainable ecosystem for artists in the digital era.

5.2.3 Utilising Digitalisation to Improve the SES of KGAs

The third objective of this research focused on leveraging digitalisation to improve the socio-economic status (SES) of Kenyan gospel artists. The findings highlighted the potential for digital platforms to positively impact the artists' social and economic well-being. The research revealed that gospel artists acknowledged the importance of digital platforms in enhancing their critical and commercial success. By effectively utilising these platforms, artists can reach a wider audience and establish a strong online presence, essential for gaining recognition and increasing their fan base. Digital literacy emerged as a key factor in leveraging digital platforms for improved SES. Artists recognised the need to enhance their knowledge and skills in using digital tools and technologies to market, distribute, and monetise their music effectively. By embracing digital literacy programs and staying updated with the fast-changing technological landscape, artists can harness the full potential of digitalisation to advance their careers.

The consolidation of digital platforms was also identified as a strategy to enhance the SES of gospel artists. By streamlining and integrating different digital platforms, artists can reduce the complexity of managing multiple channels and focus more on creating music. This consolidation would save artists time and effort and provide a unified platform to engage with their audience and effectively promote their music. Furthermore, the network effect of digitalisation was highlighted as a significant factor in improving the SES of gospel artists. By leveraging social media and other digital

platforms, artists can connect with a more extensive network of fans, collaborators, and industry professionals. This network effect can increase collaborations, performances, and revenue generation opportunities. Overall, the findings underscored the importance of embracing digitalisation and adopting effective strategies to leverage digital platforms for improved SES. By enhancing digital literacy, consolidating platforms, and harnessing the network effect, gospel artists in Kenya have the potential to enhance their critical and commercial success, paving the way for a brighter future in the digital era.

5.3 Conclusions

In conclusion, the research findings highlight the transformative impact of digitalisation on the Kenyan gospel music industry. Digital platforms have opened up new opportunities for gospel artists to enhance their SES through increased visibility, fan engagement, and alternative revenue streams. However, challenges such as exploitation, platform monopolisation, and unfair contracts should be addressed to ensure a fair and sustainable ecosystem for the artists. The impact of digitalisation has been measured through interviews and thematic analysis, which allowed for a comprehensive understanding of the artists' perspectives, experiences, and challenges. By examining the data, patterns and themes have emerged, providing insights into the implications of digitalisation on the gospel music industry and the potential strategies for improvement. The research findings emphasise the need for artists to embrace digital platforms and develop digital literacy to navigate the digital landscape effectively. Digital literacy programs should be implemented to provide artists with the necessary skills and knowledge to maximise the benefits of digitalisation.

Furthermore, consolidating platforms is crucial to streamlining the management and promotion of gospel music. Through a unified platform, artists can focus on creating

music rather than dealing with the complexities of multiple platforms. This would require collaboration between industry stakeholders and government entities to create a supportive and consolidated ecosystem for the artists. Addressing platform capitalism is another key aspect that emerged from the findings. The exploitative revenue split formulas and monopolistic practices of certain platforms have negatively impacted artists' SES. Advocacy for fair revenue sharing, transparent contracts, and government regulations can help protect the interests of gospel artists and ensure a more equitable digital music industry. Collaboration among artists is also essential for collective bargaining and pursuing common goals. Establishing an industry organisation representing gospel artists' interests can provide a unified voice in advocating for effective revenue models, policies, and educational initiatives. Lastly, the research underscores the importance of adapting to digitalisation, leveraging digital platforms, and addressing the challenges and opportunities they present. By embracing digitalisation and working towards a fair and supportive ecosystem, Kenyan gospel artists can enhance their SES, reach wider audiences, and thrive in the era of digitalisation.

5.4 Recommendations

The findings show a glaring need for the KGAs to unite to fight the existing modes of exploitation witnessed in the digital era. It is recommended that this should be done through;

5.4.1 Recommendations to Music Industry Players

a. Sensitisation and education on the digital platforms to reduce ignorance when dealing with the platform providers and other intermediaries.

b. Formation of groups within their categories defined by either age, genre or any other preferred method in order to voice their grievances to the relevant bodies. With these groups also, they can hire lawyers who will be of great benefit to young and upcoming artists.

c. Artists airing their grievances through a unified voice. As it stands currently, they are speaking as individuals, an indicator of platform capitalism.

d. Artists recommending and identifying aggregators that have better working terms and conditions.

e. Formation of consolidated platforms that can reduce the labour needed in setting up so many platforms. This will also cut down on the people the artists must employ to manage their platforms.

5.4.2 Policy Recommendations

i. The government should support the artists by providing better working terms with digital platform providers such as Skiza Tunes who dictate the revenue split formulas that are made to favour them over the content creators.

ii. The government through its body, KECOBO, should ensure that artists are paid their rightful dues and deny any CMO license if they fail to pay the artists their rightful dues. As it stands, CMOs such as MCSK has failed in remitting royalties to the artists, yet it is still being allowed by KECOBO to collect the royalties.

iii. The government and institutions of higher learning should provide training courses on digital platforms focusing on creation, production, and marketing to consumption to empower artists to understand the new business models.

5.4.3 Recommendations for Further Research

i. Further research should be conducted on the platform capitalism and its impact on the music industry's growth.

ii. Further research can be done on the disruptive innovations such as Skiza Tunes and their impact on the development of the KGAs.

iii. Further research is required on copyright laws and government policies in pursuit of establishing disconnect between laws and policies with the music industry.

iv. Further research is needed on the free streaming of music and how it affects independent artists especially those from developing countries.

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Appendix I: Questionnaires

Interview Guide

The purpose of this study is to explore the impact of the digitalisation of the music industry on the artists' socio-economic status. The study focuses on the gospel artists in Kenya.

Research Questions

The research will be guided by the following questions

a. What forms of music digitalisation exist in Kenya?

b. How has digitalisation influenced the SES status of the Kenyan gospel artists in Kenya?

c. In what ways can gospel musicians in Kenya utilize digitalisation in order to improve their SES?

Interview Guide for Artists

Dear Sir/Madam,

My name is Amon Kipyegon Kirui. I am a student from Kabarak University, School of Music and Media, Pursuing a Master of Musicology. I am researching **"The Impact of Digitalisation of Music Industry on the Socio-Economic Status of Kenya Gospel Artists"**. The information being collected is for academic purposes only. I will be glad if you give me honest opinions and responses in the following questions. Your details will not be disclosed.

Digitalisation Prevalent in Kenya

a. What types of digital platforms do you use to market and distribute your music?

b. How are these digital technologies used in marketing and distributing music?

c. Describe key factors that influence the choice of these digital platforms

d. How is your experience with the digitalisation of the music industry?

e. In your opinion, what forms of digital technology are important in the gospel music industry?

Implication of Digitalisation of the Music Industry in Kenya

a. Describe challenges you have faced with these digital platforms

b. How have these challenges affected your music career?

c. Describe in your own opinion whether the gospel artists in Kenya have enough knowledge on both the opportunities and the challenges posed by the digitalisation of the gospel music industry

d. What is your opinion on the royalty payments by digital platforms such as Skiza Tunes?

e. Do you think the government is doing enough to assist the artists in the challenges posed by digitalisation of the gospel music industry? why?

Utilising Digitalisation to improve SES of KGAs.

a. In your own opinion, how has digitization affected the gospel music industry? What has changed from what it was before?

b. How has digitization affected your socio-economic status as a gospel artist in Kenya?

c. Do you think free streaming is killing the gospel music industry? Why?

d. Describe other options available to you as an artist to make money beside the sales of your songs

e. How have you integrated digitalisation in your music?

Do you have any general remark on digitalisation of the music industry and its impact on the socio-economic status of the gospel artists in Kenya?

Thank you very much for sparing your valuables with me. Your responses will be transcribed and sent to you for confirmation and any other clarification before the final work is done.

Best regards.

Appendix II: Informed Consent

My name is Amon Kirui Kipyegon. I am a student from Kabarak University, School of Music and Media, pursuing Master of Musicology. I am conducting research on "**The Impact of Digitalisation of Music Industry on the Socio-Economic Status of Kenya Gospel Artists"**.

Purpose of Study

The purpose of this study is to explore the impact of the digitalisation of the GMI on the artists' economic well-being. Please let me know if there is anything that is not clear or if you need more information.

Risks

The study involves questioning your financial status which may expose your audience. You are therefore encouraged to decline to answer any or all questions if you so wish not to participate. You may terminate your involvement at any time if you choose during the interview session.

Benefits

The researcher hopes to unearth the underlying reasons why some gospel artists are celebrating while others despite DMI, their music has not gained any positive change on their SES and propose ways in which KGAs can utilize digitalisation in order to improve on SES. With the minimal studies available in this area, the findings will be of great benefit to the growth of the KGAs, KGM and by extension that of Kabarak University School of Music and Performing Arts and the gospel industry in Kenya. It hoped that the findings will be able to inform the policy makers and more so KECOBO on issues related to royalties and other related compensation.

Confidentiality

Your responses to this study will be anonymous. Please do not say any identifying information during the interview. Every effort will be made by the researcher to preserve your confidentiality by creating pseudonyms and keeping notes, interview transcriptions, and any other identifying participant information in a locked file cabinet in the personal possession of the researcher. You may also contact Kabarak University Ethics

Committee (KUREC) via email kurec@kabarak.ac.ke or phone **0710360700** for further clarification on the confidentiality of the data you may wish to share.

Voluntary Participation

Your participation in this study is voluntary. It is up to you to decide whether or not to take part in this study. If you decide to take part in this study, you will be asked to sign a consent form. After you sign the consent form, you are still free to withdraw at any time and without giving a reason. Withdrawing from this study will not affect the relationship you have, if any, with the researcher. If you withdraw from the study before data collection is completed, your data will be returned to you or destroyed.

Consent

I have read and I understand the provided information and have had the opportunity to ask questions. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving a reason and without cost. I understand that I will be given a copy of this consent form. I voluntarily agree to take part in this study.

Participant's signature _____ Date _____

Researcher's signature _____ Date _____

Appendix III: Sample of Coding Process

OBJECTIVES				
To establish musicdigitalisation forms that are prevalent in the gospel music industry in Kenya.				
To assess the implication of music digitalisation on the SES of gospel musicians in Kenya				
To explore the ways in which Kenyan gospel musicians can utilize digitalisation in order to improve their SES.				
Responses	**General categories**	**Emerging Themes**	**Sub-Theme**	**Main Theme**
I think the most common one would be YouTube. That is usually the first place we go to as artists. In Kenya, we have Boomplay which is doing quite well, we have Mdundo and from there we now go to the international space platforms like Spotify, iTunes, Amazon they are very many. Most recently we have TikTok and also WhatsApp	First place we go is YouTube. Local ones include Boomplay and Mdundo. The international space platforms like Spotify, iTunes, Amazon, Deezer, Shazam	YouTube, Boomplay, Mdundo, Spotify, iTunes, Amazon, Deezer, TikTok, Shazam,Ditto Skiza and WhatsApp Aggregators	**Social Media** YouTube Facebook Instagram Twitter TikTok WhatsApp Email	**Access-based services** Social media Music streaming and download Aggregators Fanbase User-friendly
We have two sides; the marketing side include Instagram, Facebook, YouTube, Twitter and then also YouTube goes on this other side where, now the other side is called Streaming side where people go and stream our Music so in that side, we have quite a number; Spotify, Apple Music, Boom play	Most recently we have TikTok and also WhatsApp Upload all your music in audio form then they are able to distribute to the	Marketing Distribution Uploading forms (Video/Audio) Email Deals they give help in choosing one over the other	**Music Streaming and Downloading** Skiza Boomplay Mdundo Spotify	Usage (marketing, distributing and consuming music)
The other one I use for marketing though and distribution is email, because back in the day and this might partly answer your other question, around 2015 we used to distribute music physically	online shops like Spotify, Deezer, iTunes. Skiza which is probably the biggest one. iTunes and	Creating Accounts Social media creates networking Contracts with aggregators which	iTunes Amazon Deezer **Aggregators** Ditto	**Revenue Streams** Contracts Revenue splits Freemium Premium
Particularly I use Ditto, which helps you upload all your music in audio form then they are able to distribute to the online shops like Spotify, Deezer, iTunes. Customers download or stream live so then they are able to pay something little like 99 cents in dollars, which you get after every month.	Spotify but that's more of the music being available to the people that the revenue. The other one I use for marketing	sometimes is a lot of work Customer base, where your fans are Monitoring consumers groups Number of	TuneCore CD Baby Distrokid **Marketing** Social Media Networking Market artists	Challenges posed by digitalisation Lack of knowledge Monopoly Market segmentation
An example of a platform like Boom Play, they can come up with a deal for you as an artist when your performance is good where they run campaigns for you to add up your streams and they don't take a huge percentage from the artist. By this it is a win-win situation whereby you market them and they market you. They also give you merchandise for your fans. They give you shopping vouchers for your fans as they run the campaigns for your songs	though and distribution is email Social media used for marketing while on demand streaming used for distributing. Both social media and streaming sites can interlink	customers reached is greater Greater revenue returns platform Duration of payments User friendly platforms Trending Platform	**Distribution** Online streaming Global distribution Easy to distribute to media houses **Contracts** Doesn't favor artists Complex, need a lawyer	Accessibility and complexity

. That is something I like about it. I also love it because they post you on their social media platforms There are some digital platforms where as an artist, you directly create an account, you set up your account in a way that you can monitor your account. Such that, once any revenue that is made from that content it is wired directly to your bank account. Number one, it has made work easier because we are able to reach a lot of people, unlike before these digitalized platforms. We used to walk to different locations to market our songs but now we are able to visit at the same time. We are also able to monitor how our music are consumed by different people. Most of them involve going to a particular company going to one aggregator and signing a contract with them and of course signing a contract then, also means that there is a split in the revenue. For most, the revenue, the greater percentage is to the artist. So, it's usually like 80/20 or 70/30. So, you sign a contract with them, they do the work of setting things up and running things in the back end and they send you your money after a period of time.	They give deals like running campaigns in their socio media platforms, support your live gigs through shopping vouchers, merchandise etc Setup accounts so that they can wire money to your account.			

Appendix IV: University Authorization Letter

KABARAK UNIVERSITY

BOARD OF POST GRADUATE STUDIES

Private Bag - 20157
KABARAK, KENYA
http://kabarak.ac.ke/institute-postgraduate-studies/

E-mail: directorpostgraduate@kabarak.ac.ke

24th June 2021

The Director General
National Commission for Science, Technology & Innovation (NACOSTI)
P.O. Box 30623 – 00100
NAIROBI

Dear Sir/Madam,

RE: AMON K. KIRUI – GMMC/M/2132/09/16

The above named is a candidate at Kabarak University pursuing Master's degree in Musicology. He is carrying out a research entitled *"The Impact of Music Industry on the Socio-Economic Status of Gospel Artists in Kenya"*. He has defended his proposal and has been authorised to proceed with field research.

The information obtained in the course of this research will be used for academic purposes only and will be treated with utmost confidentiality.

Please provide the student with a research permit to enable him to undertake the research.

Thank you.

Yours faithfully,

Dr. Nehemiah Kiplagat
AG. DIRECTOR, INSTITUTE OF POST GRADUATE STUDIES

Kabarak University Moral Code
As members of Kabarak University family, we purpose at all times and in all places, to set apart in one's heart, Jesus as Lord. (1 Peter 3:15)

Kabarak University is ISO 9001:2015 Certified

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Appendix V: NACOSTI Research Permit

The NACOSTI Research License certificate contains:

REPUBLIC OF KENYA

NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY & INNOVATION

Ref No: 205543

Date of Issue: 12/July/2021

RESEARCH LICENSE

This is to Certify that Mr.. Amon Kipyegon kirui of Kabarak University, has been licensed to conduct research in Nairobi on the topic: **THE IMPACT OF DIGITALIZATION OF MUSIC INDUSTRY ON THE SOCIO-ECONOMIC STATUS OF GOSPEL ARTISTS IN KENYA** for the period ending : 12/July/2022.

License No: **NACOSTI/P/21/11665**

205543

Applicant Identification Number

Director General
NATIONAL COMMISSION FOR
SCIENCE, TECHNOLOGY &
INNOVATION

Verification QR Code

NOTE: This is a computer generated License. To verify the authenticity of this document,
Scan the QR Code using QR scanner application.

Appendix VI: KUREC Approval Letter

KABARAK UNIVERSITY RESEARCH ETHICS COMMITTEE

Private Bag - 20157	Tel: 254-51-343234/5
KABARAK, KENYA	Fax: 254-051-343529
Email: kurec@kabarak.ac.ke	www.kabarak.ac.ke

OUR REF: KABU01/KUREC/001/06/06/21   24th June, 2021

Amon Kipyegon,
Kabarak University,

Dear Amon,

SUBJECT: ETHICS REVIEW DECISION

Kabarak University Research Ethics Committee (KUREC) received application for a protocol titled "THE IMPACT OF DIGITALIZATION OF MUSIC INDUSTRY ON THE SOCIO-ECONOMIC STATUS OF GOSPEL ARTISTS IN KENYA" on 05th March, 2021. The protocol was reviewed and discussed during a virtual meeting held on 7th June, 2021 at 1000 Hours. The committee considered the application in accordance with the Kabarak University procedures on review of research protocols for ethical clearance and decided as follows:

1. **PROPOSED STUDY SITE**

   Nairobi County

2. **KUREC DECISION**

   Approved for data collection for a minimum period of ONE year from 24th June, 2021

This approval is subject to the following conditions:

i. The researcher shall obtain a RESEARCH PERMIT from NACOSTI before commencement of data collection & submit a copy to the Kabarak University Institute of Postgraduate Studies (IPGS);

ii. The researcher shall immediately notify KUREC in case of any adjustments to the protocol;

iii. The researcher shall within 7 days of occurrence notify KUREC of any adverse events associated with the conduct of this study;

iv. The researcher shall apply for extension of the study period should the initial 1 year expire before completion of data collection;

v. The researcher shall submit study progress reports to KUREC after every 6 months and a full report at completion of the study/project

Thank you.

Sincerely,

Prof. Jackson Kitetu PhD.
KUREC-Chairman

Cc   Vice Chancellor
        DVC-Academic & Research
        Registrar-Academic & Research
        Director-Research Innovation & Outreach
        Institute of Post Graduate Studies

As members of Kabarak University family we purpose at all times and in all places, to set apart in one's heart, Jesus as Lord. (1 Peter 3:15)
Kabarak University is ISO 9001:2015 Certified

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Appendix VII: List of Publication

DISRUPTIVE INNOVATION: EXPLORING THE IMPACT OF SKIZA TUNES ON THE KENYAN MUSIC INDUSTRY

Author
Amon Kipyegon Kirui[1]; Mellitus N. Wanyama[2]; Wilson O. Shitandi[3]
Main author email: kipnoma@gmail.com

Kabarak, University, Kenya.

Scan this QR to read the paper online

Abstract
This paper explores Skiza Tunes' impact on the music industry. In the process, the research sought answers on how Skiza Tunes disrupted the Kenyan music industry, the Skiza Tunes platform's intermediary role, and its exploitative propensities. It initiates a discussion on Skiza Tunes' disruptive innovation focusing on its business model, platform capitalism. The researcher will undertake a comprehensive literature review on platform capitalism, disruptive innovations and access-based services' impact on the music industry. Spotify is an access-based service that thrives through platform capitalism. The researcher also conducts in-depth interviews with Kenyan artists, focussing on their opinions on the impact of Skiza Tunes on their socio-economic development. Skiza Tunes is significantly transforming the Kenyan music industry by generating new artist revenue streams. However, limited literature exists on the impact of Skiza Tunes on the music industry. Several questions still linger on the intermediary role of the Skiza Tunes, revenue splits and its exploitative propensities. There should be deliberate efforts to overhaul the education systems to reflect the current technological innovations. The skilled labour expected to drive these disruptive innovations does not get the necessary education, which slows down the adaption of these technologies in the music industry.

Key terms: Platform capitalism, disruptive innovation, ubiquitous access, royalty revenue, fourth industrial revolution.

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Appendix VIII: Evidence of Conference Participation

Appendix IX: Map of Kenya

Appendix X: Map of Nairobi County