

The Music Producer

DECEMBER 2019

Understanding Production in its true sense

All you need to know about joint licensing

KAMP 2019 Distribution.



INTERVIEW WITH:

Pacho **Entertainment.**

INSIDE

- + **Royalties**
How do you earn Royalties

HOW

- + **Social Media**
has affected the music industry

- + **Creative commons**
the commercial

contents.

contents.

Board of Directors



04

CEOs Desk



10

Interview



24

How social media is affecting music



26

Creative News



12

Top Music Producers



28

19



09 How do you earn royalties

20 Joint Licensing

33 Africa Copyright day

14 Kamp 2019 Distribution

21 Ngomma

34 pictorial

07 President signs amended copyright bill

22 Public Notice

39 indian film festival

18 Tips of making money as a musician

30 Benefits of creative commons

40 Grandpa reopens

Pledge to fight piracy



32

Ethic get signed by AI records



41

BOARD OF DIRECTORS 2018-2021



CHAIRMAN

Music has always been part and parcel of Anthony Karani's life journey. Due to his love for music, he ventured into music production as a hobby in the year 2003. This was the year when the industry was undergoing a transformation from cassettes to CDs. In benga genre, he was among the first producers to produce the then famous "one man guitar".

Being an adventurous man, coupled with his business acumen, he was always ready to venture into virgin territory. This is how he introduced, promoted and made available for sale Bongo music in Kenya in the year 2006 working with great artists like Ali Kiba, Prof. J. Z. Anto, Matonya, A.Y., Mwana F.A., Marlow among others. As a patriot, he brought the "up town" local music to river road working with the likes of Nameless, Ogopa DJs, Amani, Wahu, Jaguar, Pilipili, D.N.A. among many others. This is the same year he formally registered Times Square Entertainment Ltd together with Linet Rose Wanjiru as his co-director.

Karani had some unutilized talent as an actor. Actually he was passionate and fascinated by movies. In the years 2004-2006, he made and acted in 6 vernacular films culminating in his best selling movie "Wages of sins" which still cuts a niche in media houses today in spite of the advancement in technology since the year it was released.

In the years from 2007 onwards, piracy had reached unprecedented levels occasioned by the ease with which copying of CDs was. In corroboration with KECOBO, he crisscrossed the country fighting the pirates, adducing evidence in various courts and eventually leading to convictions where offenders were either jailed or parted with hefty fines. As the days went by, life became harder with threats, maiming and all sorts of tricks were deployed to silence him. Luckily, there were other producers who were faced with the same wrath. Two are better than one and so he took the initiative together with the likes of the late former Kamp Director Indechi Masinza, Kamp Chairman Kassanga, Rehema Lungoze, the late Mami Matondo, Mary Githinji, Sammy Joffa, Samuel Itotia, Crispin Muriuki and George to mention just a few, to form the Recording Industry Association of Kenya (RIAK). With this unifying bond, they were able to contain the pirates. Today, RIAK is an affiliate of the industry umbrella body Entertainment Dealers Association of Kenya (EDAK) which comprises even transformed pirates bodies. The mission of these bodies is to self regulate the industry for maximum benefits to all their members. Karani is the Secretary of EDAK.



VICE CHAIR PERSON

Angela Ndambuki is a highly accomplished, results-oriented executive with several years of experience and vast knowledge in strategic decision making and leadership. She holds a Master of Law in Intellectual property Law from University of Edinburgh, United Kingdom and a Bachelor of Laws degree from the University of Nairobi.

Most recently, she was the Chief Executive Officer at Kenya National Chamber of Commerce and Industry (KNCCI) where she provided visionary leadership, coordinated programs and activities for the organization and advanced relations with the government, stakeholders and the donor community. Her passion for intellectual property saw her secure collaboration with the World Intellectual Property Organisation (WIPO) on Intellectual Property Rights advancement in the business community through training and creation of an IP Policy. Her hard work and resilience saw her nominated as a member of the Advisory Panel for the UK based African Financial & Economic Crimes Academy to tackle financial and economic crime in Sub-Saharan Africa.

Previously, she served as the Chief Executive Officer at Performers Rights Society of Kenya (PRISK) where she was nominated by WIPO in collaboration with the African Regional Intellectual Property Organization (ARIPO) as a Speaker in the sub-regional meeting in Zimbabwe on Economic Impetus in the Creative Industries. She also facilitated the implementation of the first local monitoring and distribution software for collective management of neighboring rights in Sub-Saharan Africa and successfully steered PRISK to become the first African CMO to member of the international performers rights societies umbrella body; SCAPR in 2014. She has won numerous awards including the prestigious CEO Global Awards, 2015 Africa's Most Influential Women in Business and Government in the Category of Welfare and Civil Society Organizations, Top 40 under 40 Women 2017 and listing as 100 most Reputable Africans by Reputation Poll. She also sits as a board member of the Machakos County Entertainment Centre for Film, Media, Music and the Arts



DIRECTOR

Ms Faith Nziva Kithale is currently pursuing a bachelor's degree in public management and leadership at the Management University of Africa. She became a recording artist in 1995 at the age of seventeen years. Since then she has written over 400 songs out of which over 200 are recorded and released while the rest are recorded but not yet released. Ms Kithale has so far declared over 105 songs at KAMP.



DIRECTOR

Mr. Abeddy Ngosso Sharua is an accomplished studio engineer and has worked at Studio Sawa, Andrew Crawford Studios, Hitscore Studios and Baptist Studio in Nairobi between 2002 and 2009. He established his own studio and record label known as Gamba Productions in 2009 and operates under the same to-date. Mr. Ngosso has worked with many artists including Shari Martin, Godwin Ngosso, Mary Wambui, Marion Shako, Peace Mulu, Nancy Wanja, Isaac Kahura and Annastacia Mukabwa.



DIRECTOR

Mr. Patrick Kumwaka Ndilango entered the music scene in 1997 and recorded his first album in 2000. He has so far released hundred and twelve (112) songs of which ninety four (94) have been declared at KAMP. Before joining KAMP as a Director, Mr. Ndilango served as a member of the budget committee in Eastern Region at the Music Copyright Society of Kenya (MCSK) between 2014 and 2017. He also served in Eastern Musicians Association (EMA), which among other things ensures the welfare of musicians is well taken care of.

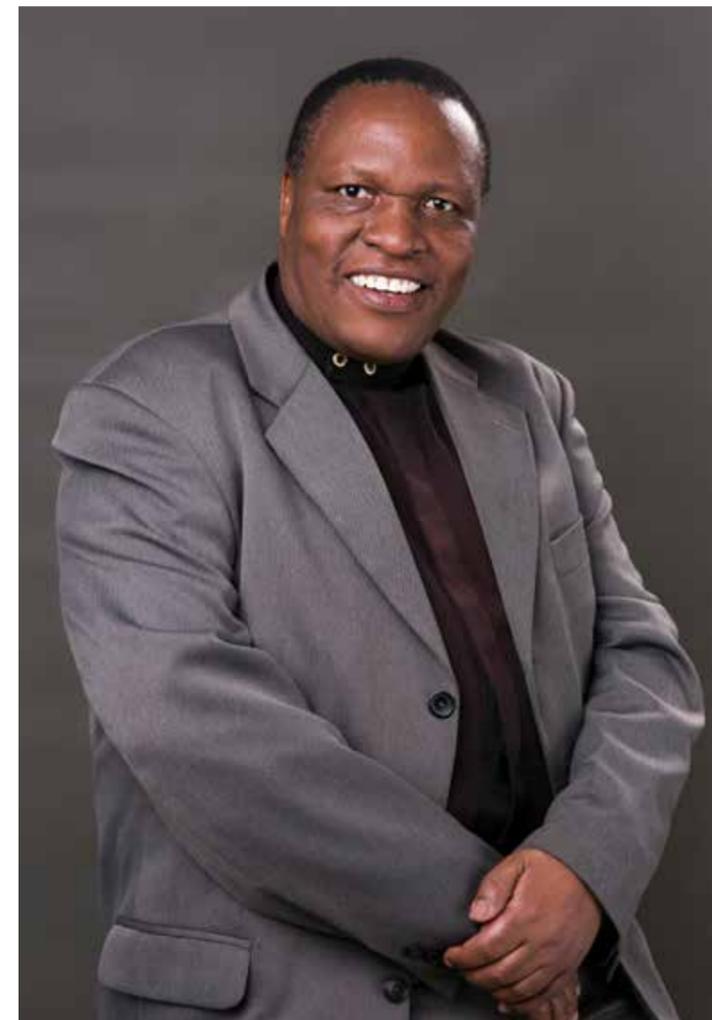


DIRECTOR

Rev. Dr. Anthony Musembi Kivuthi holds a Bachelor's Degree from Daystar University and an Honorary Doctorate Degree from University of America. Besides being an ordained pastor, Rev. Musembi has been a director and producer of Pacato Music Productions for Audio and Video Recordings for over fifteen years. He has been involved in pastoring and church planting for more than 20 years. He has pioneered and established Pacato Music School, which has nurtured more than 150 musicians. He has also produced several music recordings including 12 personal Music Albums with over 120 songs plus other recordings of other various artists.

DIRECTOR

Rev. Gabriel Kahu Ole Torme is an ordained pastor and a holder of Diploma in Theology from the East Africa School of Theology (2010). He is an accomplished author, Publisher and Producer of Sound Recordings. He has served in different capacities in the music industry such as member of ad hoc committee on blank media levy at KAMP (2013-2014), member of Nairobi Region Committee on the amendment of the Memorandum and Articles of Association of MCSK (2010-2013) and also chaired the Kenya Music Anti-piracy Association (KEMAA), 2000 -2005.



KAMP – PRISK – MCSK

REGIONAL OFFICES

Open Mondays to Fridays
8am – 5pm



Music Copyright Society of Kenya

REGION	PHYSICAL ADDRESS	REGIONAL MANAGER	CONTACT
NAIROBI	Veteran House, Moi Avenue , 3rd Floor	RM - George Diang'a SLO - Peter Karani SLO - David Kiragu	0719740006 0768468955 0719745176
NYANZA	Hurleys Building 2nd Flr, Oginga Odinga Street	RM - SARAH BONDI SLO - SHADRACK AGAK	0768468949 0719742575
LOWER EASTERN	KCB Building, 4th Flr Mbolomulu Rd	RM - JAMES KISERO SLO - ISHA DUNGA	0719739396 0768468968
COAST	Zulljana Centre, 3rd Flr, Moi Avenue St.	RM - FRANCIS MAINA SLO - SAMUEL CHIVATSI SLO - FEAVEN MUSAU	0768468983 0719739479 0768468974
SOUTH RIFT	Ereto Plaza, 4th Flr Mrudishiwa Rd	RM - EZEKIEL KANAGI SLO - DANIEL AJUANG SLO - NANDI AMBUKA EFELI	0719738938 0768468938 0719743180
NORTH RIFT	Kirem Arcade - 2nd Flr, Wing 15, Ronald Ngala St.	RM - SYLVIA NYAMUSI SLO - JAMES OENGA	0719741684 0768468934
UPPER EASTERN	Electrical House, 2nd Flr, Rm No. 11, Ghana Street	RM - DEBRA WANJIRU SLO - VERONICA KOMBO	0719739684 0768468964
CENTRAL	Peak Business Ctr, 1st Flr, Off Kenyatta Rd, Nyeri Witeithie Hse, 4th Flr, Rm 413, Kwame Nkrumah (Thika Office)	RM - HELLEN OCHOLA SLO - PATRICK MATHENGE SLO - GABRIEL WANYOIKE	0768468979 0719744366 0768468980
WESTERN	Co-operative Bank Building, 1st Flr, Rm 7 Off Moi Avenue	RM - LILIAN IMBOGO SLO - CAROLINE OCHOLA	0719741350 0768468948

RM - Regional Manager | SLO - Senior Licensing Officer

KAMP PRISK MCSK ACCOUNT

ACCOUNT NAME: KAMP PRISK MCSK PAY BILL: 793911 ACCOUNT NO: 7702460014

How do you earn Royalties

Welcome to the latest issue of the **Music Producer** magazine



The music industry is famously becoming a space that's more and more competitive for artists and producers. Gone are the days of making millions off album sales. It's been a long time since anyone bought an actual CD. While digital sales still dominate the market, streaming and subscription platforms are paving the way for the future consumption of music – platforms that increase accessibility to music, at the cost of the creators. On the other hand, making music, and presenting it to the public has never been easier. As a result, many artists disregard the traditional forms of revenue collection earned through royalties.

In Kenya, royalties are earned every time a song is played, sold, streamed or broadcast in any way.

Let's get one thing straight – your music has to actually be out in the world in order to earn royalties. It's not doing anything by just sitting on your hard drive gathering memories. Once your songs are available to the public, and being consumed by the public, it can earn royalties in various ways. It's important to realize that royalties are earned by two different parties – firstly by those who create and conceptualize the songs (composers, producers and authors) and secondly by those who perform the

songs. Although sometimes these are the same people, the rights that are held are different – rights in the actual piece of music on the one hand, and rights in the recording of the track on the other.

Firstly, as a song creator, you can earn performance royalties. These are generated from the licensing of songs to be played in public. So, when your song is broadcasted in public in anyway – on the radio, live, in a bar, via a streaming – whoever or whatever is playing your song should pay a licensing fee which translates to royalties for you. Every time your song plays, you earn.

Secondly, you can earn mechanical royalties. These are linked to the reproduction of a song, whether digitally, physically, or via a streaming site. That's right – streaming sites should pay both performance royalties and mechanical royalties. Every time your song is 'bought', you should receive a cut.

Jacklyne M.

Communication officer-KAMP

credits.

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CEO'S DESK

We are delighted to present to you our third issue of the E-Magazine this quarter. The objective of this magazine is to offer an opportunity for Kenya Association of Music Producers (KAMP) where we will continuously inform and engage our members and all stakeholders at large on issues affecting the Industry. We also encourage our members to be proactive and send in articles which shall be incorporated in subsequent issues to ensure that The Music Producer remains the media of choice for our members.

As much as our members wear different hats as Producers, Performers, or Authors, we remain cognisant to the fact that Producers are the investors in music. We should therefore be able to share learning locally and internationally for our membership to expand in knowledge horizon on matters of copyright and music production. In this regard, we shall continue highlighting issues that concern our members, research widely and package information that benefit members. In this regard members are free to avail to us information or issues that they feel can be of benefit to members to be published in subsequent issues. We shall also open our space to other members of public with interest in the industry.

I wish to share a few highlights that have happened in the recent months that impact on KAMP and at large Collective Management Performance in Kenya.

The elusive joint licensing kicked off on a high note in April 2019 bringing together KAMP, PRISK and MCSK to an agreement

to jointly issue licenses and collect license fees. This process kicked off even without the gazetted tariff but optimism and expectations were high on delivery. The collections were on an upward trend culminating in the first ever royalty distribution to members at the start of the third quarter of 2019.

However, this momentum was affected by the withdrawal of Police that have been supporting us in ensuring non-complying users pay license fees accordingly. We realised that this directive was pushed through by user associations that have been continuously resisting to pay in the hospitality Industry (PERAK & KAHC); considering the fact that the directive came immediately after they visited the Inspector General of Police (IG's) office.

The Board of Directors of all three (3) CMO's have made commendable efforts to have Police reinstated in vain. The same issue was raised to the Senate in a recent appearance by KAMP, PRISK and MCSK Chairmen and CEO's where we made submissions at the Senate Standing Committee on ICT, who have shown interest to follow the matter up.

It is our wish to make the best out of rights management and ensure we improve pay out of royalties to members but various challenges have continued to shoot us down. However, we are not going to lose hope but ensure we fight on behalf of the members. The board and Management at KAMP continue pushing for the Interest of the members despite all the challenges

Finally want to wish you and your families a Merry Christmas and a more Promising New Year.

Mr. CLiffod Wefwafwa Mabele

Chief Executive Officer

Creative News

The latest news and stories

What's hot this issue.

TOP STORY



Radio Africa Group CEO Patrick Quarcoo, Prisk chairman Ephantus wahome, KAMP chairman Anthony Karani, Songa GM Chinasa Udeala, MCSK chairman Japeth Kassanga and Kamp vice chairman Angela Ndambuki during digital licensing agreement.

KAMP, PRISK & MCSK Sign A Joint Deal With SONGA

Music streaming service Songa announced a joint partnership with the country's three licensed collection societies: MSCK, Prisk and KAMP.

The partnership agreement, signed comes into immediate effect, giving Songa the permission to distribute on its music streaming platform works by over 8,000 Kenyan artistes registered with the collecting societies.

The music streaming service, which recently released its new and improved Songa 2.0 in February, has long been in talks with the Kenyan collecting societies on ways to improve and put structures within the Kenyan music industry towards providing their artiste members a service that transparently and efficiently monetises their works.

Songa general manager Chinasa Udeala said, "This agreement shows exactly how committed we are at Songa by Safaricom to providing a platform where Kenyan artistes can effectively market, showcase and exploit their works."

Adding: "This historic partnership brings us closer to achieving our main goal of providing a sustainable revenue stream through our platform for all artistes and content creators in Kenya."

The partnership, he said, involves the distribution of music works on the Songa platform and a commitment by the service to work with the collecting societies in educating artistes on how to effectively market and promote their works within Kenya and beyond.

This landmark agreement marks the beginning of a great relationship

between the societies and Kenya's leading streaming service.

It is expected that over 40,000 local tracks will become available on the



service by the end of the week.

The agreement was signed by the chairmen of KAMP (Anthony Murimi), PRISK (Ephantus Kamau) and MCSK (Kasanga), and was witnessed by KAMP vice-Chair Angela Ndambuki.

Creative News

The latest news and stories

Kenya embarks on ratifying international copyright treaties

Kenya has embarked on the process of ratifying all international copyright treaties that it is signatory to. The Attorney-General specified that the process of ratification of the Beijing Treaty, is now at the parliamentary stage while those of the World Intellectual Property Organisation (WIPO) Copyright Treaty and the Marrakesh Treaty are under deliberation.

"Kenya is party to the Beijing Treaty on audiovisual performances adopted by the Diplomatic Conference on Protection of Audiovisual Performances in 2012, which sought to address audiovisual performers' property rights granting them economic privileges for their performances used in motion pictures, the right of reproduction, distribution, rental and of making available. These are fundamental rights that the creative industry in the country will benefit from," said Justice (Rtd) Kariuki.

He indicated that his office has already submitted to Parliament the Copyright Amendment Bill, which when enacted into law, will safeguard the interests of the creators in the digital environment as well as address gaps identified in the current legal framework in the supervision of Collective Management Organisations.

IFPI News

IFPI first meeting in Kenya

Kenya was host of the first Sub-Sahara Africa Regional Meeting of music licensing companies (MLCs) and record labels which kicked off in Nairobi on Wednesday. The meeting organized by the International Federation of the Phonographic Industry (IFPI), in cooperation with the Kenya Association of Music Producers (KAMP) seeks to deepen relationship with music licensing companies and record labels in Africa from various countries including: Kenya Nigeria, Uganda, South Africa, Botswana, Ghana among others.

The meeting also aims at creating a platform for the sharing, promotion and implementation



of industry good practices, and continue the dialogue between IFPI, African MLCs and record labels

Among other issues on the agenda include a review of the global and regional Industry overview, key developments in regional markets and ways of working with right holders and operational matters concerning licensing and distribution.

STL signs with Rockstar



PHOTO: COURTESY

Norway based Kenyan rapper Stella Mwangi, STL, has signed a management deal with African full-service artist and celebrity talent management company Tsunami MGMT.

Tsunami MGMT, which is under The Rockstar Group of companies, penned an exclusive management deal with Mwangi that will also include a content development deal with its broadcast and multi-platform content companies 'Rockstar Television' and 'Rockstar Radio'.

"Stella is a real tsunami of talent as her stellar success in Hollywood and the USA is already a testament to," said Jandre Louw, the Founder & President of Tsunami MGMT and President of The Rockstar Group.

"Stella's amazing musical talent, combined with her superstar image, explosive attitude and relentless drive for success paths the way for complete crossover audience appeal and success beyond any borders and we are thrilled to embark on this journey with her."

KAMP releases 17 Million to producers

For the first time since the new Kenya Association of Music Producers (KAMP) office came to place, a mega financial shift has been realised with a record announcement of Sh17 million paid to members.

This is the first major sign that the new memorandum of understanding between artists' royalties' bodies is working. In between April and June, the Kenya Association of Music Producers (KAMP) released Sh17 million to its members.

The announcement by KAMP is the first one from the three collective management organisations (CMOs); Music Copyright Society of Kenya (MCSK), Kenya Association of Music Producers (KAMP) and Performers Rights Society of Kenya (PRISK) since they announced a joint collection and licensing in March this year.

The issuance of the licenses was welcomed news for members this, since the Kenya Copyright Board (Kecobo) had renewed licenses to the three CMOs to collect copyright and related works license fees after a long wait.

"We have had a challenging start of the year with the delay of gazetting of the joint collection tariffs that assist us in issuing licenses. Nonetheless we put in place a vigorous campaign on various media platforms both on TV, radio and social media on educating members and users of copyrighted works on our mandate as KAMP and for the need of users to be compliant and the results are evident in the royalty distribution," said Anthony Karani, Chairman KAMP, as he broke the news.

KAMP represents the owners of sound recordings and music producers.

Chairman of KAMP, Mr. Anthony Karani

said the Kenyan creative industry had a very big potential and that if every arm of the sector played its role with all opportunities enhanced, the sector would be a leading income earner in the Kenyan economy.

"We are delighted to announce an unprecedented growth in royalty distribution. This is the highest pay out ever experienced translating to 70 percent of the total collection. The total amount of royalties paid for the period of April-June is Sh17million paid out to producers of sound recordings and producers of music videos. In general KAMP has 1050 members," he noted.

From the records the average payment per member was Sh15,000 and the highest member receiving Sh140, 000 based on investments in music productions and a small percentage allocated to general payment.

"As KAMP we are committed to distribute promptly every three months of collections to ensure members' economic livelihood are covered. We are also committed on reducing operations and administrative costs to ensure our payments remain within 30 of collections as per the requirements of Kenya copyright Board," he remarked.

We are also committed to Joint collections partnership with PRISK and MCSK. And strive to ensure all business that use copyright works pay for the Joint License.

The three CMOs have signed a commitment document that shows that they have agreed to distribute 70 percent of revenues collected.

"During the new partnership which was good news to all CMOs and its members, it was our hope that the confusion that had been witnessed



ANTHONY MURIMI KARANI
CHAIRMAN, KAMP

since the beginning of the year especially from users of works would soon come to an end. We also said that we were ready to hit the ground running and now we are starting to see good results. We ask our members to continue having faith in us and support us in helping us realise our service to them," Karani added.

Since the advent of joint licensing, users

of works have been paying for a single license as opposed to the previous trend where they used to pay for three.

This is the first and biggest payout being made by a CMO this year.

MERCY MASIKA APPOINTED APPOINTED UN REFUGEE AGENCY GOODWILL AMBASSADOR



Gospel musician Mercy Masika has been appointed as UN Refugee agency national Goodwill Ambassador for Kenya.

Prior to her appointment, Ms Masika served as United Nations High Commissioner for Refugees (UNHCR) high profile supporter championing the agency's LuQuLuQu campaign to change the narrative of the African refugee. Since her involvement with the LuQuLuQu campaign, Masika has advocated for and supported UNHCR's

work in protecting people forced to flee.

This has included supporting public engagement and fundraising campaigns such as the launch of the LuQuLuQu campaign in Kenya, the Step for Safety public charity walks held across Africa, and performing at the first ever TEDx event held in a refugee camp – TEDxKakumaCamp. In December last year, the Groove Awards winner participated in UNHCR's Christmas campaign calling on public support for refugees across Africa.

"Refugees are just like you and me – they could in fact be any of us. I believe as an African community we have a responsibility to invoke the spirit of Ubuntu – that we carry each other's burdens by showing our warm heartedness in the face of a refugee's struggle," she said.

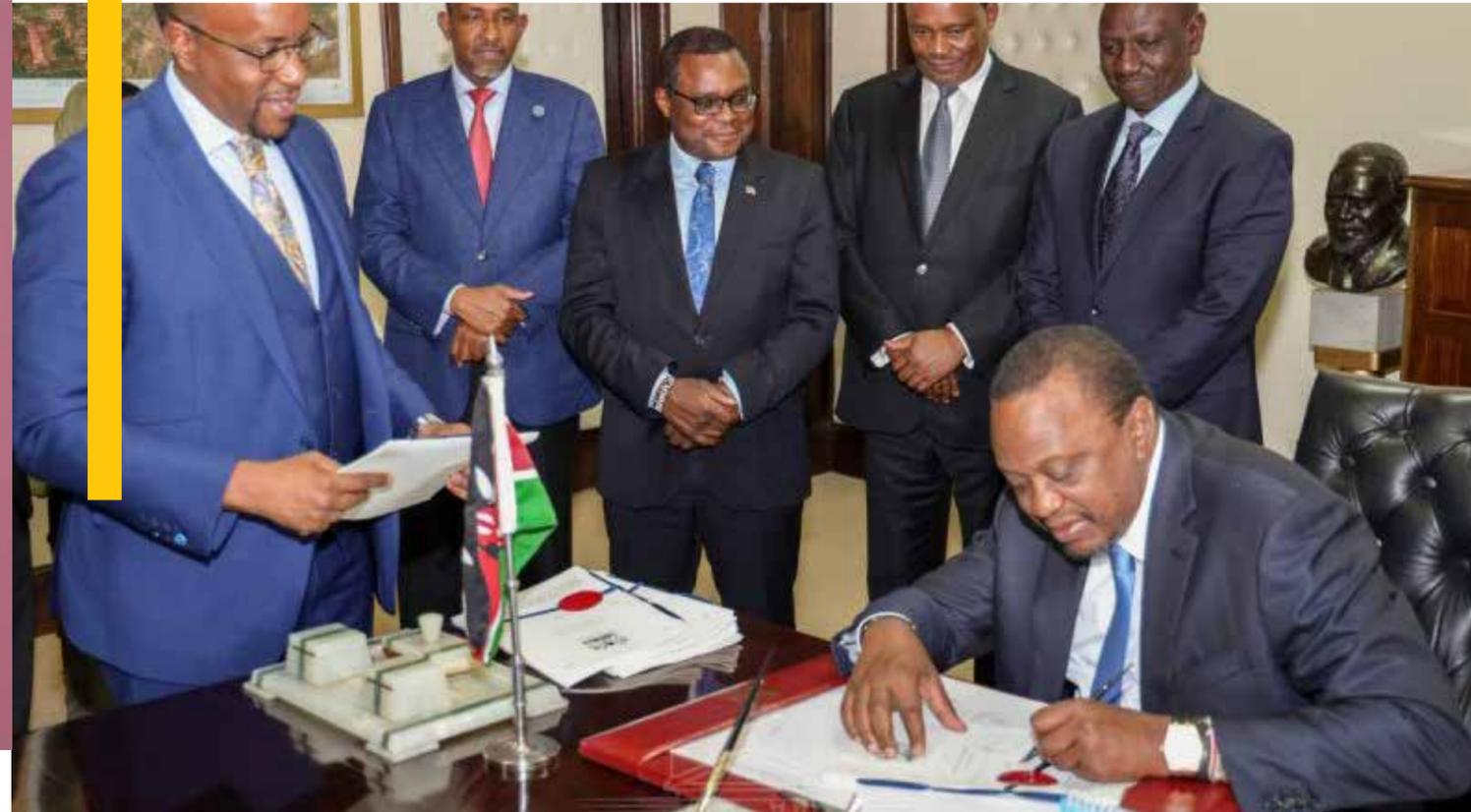
The gospel singer has also represented UNHCR internationally at the National Prayer Breakfast in the Washington, D.C., which was attended by the United States President and other high level government officials.

She takes on her role as a Goodwill Ambassador during a time when the world faces unprecedented forced displacement. Kenya currently hosts close to 480,000 refugees and asylum seekers with 78 per cent of them being women and children. "When I visited Kakuma refugee camp, I had the opportunity to spend time with the refugee families living there. I am inspired by the strength of the refugee women, many of whom have undergone traumatic ordeals.

"One woman shared with me her personal story of escaping violence in her village to find safety in Kenya. It is listening to these experiences that motivates me to advocate for their wellbeing," added Ms Masika.

Raouf Mazou, UNHCR Africa Bureau Director, welcomed Masika's appointment: "I am very pleased to welcome Mercy Masika to the UNHCR family. I have witnessed first-hand her steadfast support for UNHCR's work in Kenya and have look forward to her continuous positive contributions in her new role as a Goodwill Ambassador."

President signs amended Copyright Bill into law



President Uhuru Kenyatta has signed into the law the Copyright Amendment Bill, 2017. The draft of the bill was developed sometime in 2016 and had been undergoing review ever since before the latest development from State House.

Before the signing, the existing copyright law in Kenya was put in place when very few people had access to the internet. At that time, it was possible that a more robust approach to drafting the provisions of the law was not undertaken, including the nature of safeguarding copyrighted materials from being transmitted over the internet.

It is also worth noting that copyrights in the state are under the Copyright Act, 2001 that saw the establishment of the Kenyan Copyright Board (KECOBO).

The institution is tasked with ensuring that all literary works, visuals, audio, recordings and artistic works, to mention a few, are protected. The establishment of the Act has since been faulted for not doing enough to protect creative works.

The amendment of the bill looked forward to including key features into the law, such as the role of ISPs that offer internet access

NEED TO KNOW

The Copyright Act established the Kenya Copyright Board as a State Corporation, and provides protection for musical, literary, artistic and audiovisual works.

and transmission of information to Kenyans. To this end, the bill made room for a clause that would task ISPs to restrict or delete copyright-infringing content in a 48-hour window after reporting from a copyright holder. Failure to take down such material is an offense and punishable under the law.

KECOBO now can identify individuals involved in such illegal activities because the law allows ISPs to give that information to the institution. Also, ISPs do not have control over what users post on the internet, hence they may not be liable for what their users may be involved in.

TIPS OF MAKING MONEY AS A MUSICIAN



**Rev Anthony musembi
(Kamp Director)**

In this piece, we shall look at how to make money as a musician as a producer, performer and even an artist. One important thing about finances is to have many revenue streams. The good thing about an artist's musical career is that there is more than one way to earn money NOT withstanding we should always value ministry unto God more than the industry but it's fine to make some money out of your God given talent

Here are some of the ways artists can make more money;

Ring-Back Tunes

Ring-back tunes work in such a way that when you call someone before he/she receives the call, you hear a song playing. The popularity of your music will give you an upper hand since many people will use your songs to entertain their callers. People using your songs as their Skiza tune will help you earn more money

The telecommunication services which you can subscribe your works include;

- a) Safaricom's Skiza
- b) Airtel's Hello tunes
- c) Telkom's Beat Yangu

Below are some of the companies that produce content for Skiza Tunes;

Most of the content producers don't charge for submission of your works but according to your agreement some deduct 5% , 6% from your payments respectively

- Interactive Media Services
- Mtech Communication
- Cellulant Kenya Limited
- Ngomma Value Added Services



Many musicians only know about Safaricom Skiza you need to confirm with your PRSPs if your music could be in other platforms and you never know neither do you receive any payments Safaricom's Skiza Tunes has got also two platforms:

- a) Skiza @1/-
- b) My Skiza @1.50/-

Your fans can now entertain their callers with your songs as a SKIZA tune at only Ksh 1 daily for Local and International tune. Artists on the SKIZA platform can now keep track of their income on the platform by dialing *622# or by visiting www.skiza.com.

Airtel's HelloTunes

Like Skiza, Airtel also provides ring-back tunes. It is a great opportunity for an artist to submit songs and allow their Airtel fans to entertain their callers;

Some of the service providers include;

- Xpedia



- Cellulant Kenya Limited

- Mtech Communications
- Onfon Media Limited
- Digital Sales
- Bernsoft Ltd

Everyone is going digital and like any other career, technological advancement is important for an artist. Digital sales come from digital distribution. An artist must identify which platform they are comfortable with and sign up with them this Registrations are free you just need to submit your works in the form of mp3. The more platform the better, let's be honest here, "more is always better than less".

Sale Of Physical Merchandise

When going for a live performance, such as a concert or talk show, Churches, Roadshow carry along some of your physical merchandise that you can sell to those in attendance your CDs, flash disk, your branded items. These could include; t-shirts, caps, sunglasses to stickers, which have your brand logo or a catch phrase that you, are known for E.g. Niumbie moyo safi for Pastor Anthony Musembi.

Live Performances



Live performances for artists include; performing at concerts at corporate events e.g. product launches or promotions other events such as wedding receptions, Launches or fashion shows also stand out as moneymaking avenues for artists. Although for church cases avoid placing a price tag on yourself instead I recommend you request to be appreciated with 'sadaka' according to their ability of course factoring your expenses. This is to avoid commercialization of your ministry.

Licensing For Films &

Commercial Shows

The other way to make money is to try and get your song featured as a soundtrack in adverts, films or TV shows. This entitles you to a licensing fee for the use of your song in the film production; the amount would usually depend on the budget for the film and how desperately the production team wants your song.

Selling Your Skill

With your music talent, you can make some extra money by nurturing the next great musicians. You can teach music in schools such as Red fourth, or you can write and sell songs, or you can teach other artists on how to write songs.

These are just but a few ways artists can make money. It is not as easy as people think and it requires a lot of determination and investment efforts, remember it's all about taking a day at a time.

Through royalties

We have several registered CMOs which are licensed by Kenya copyright board (KECOBO) to collect royalties all over the country for musicians and they distribute to right holders

Just make sure you have registered your works with these



collective management organizations (CMOs)

The CMOs include:

- a) MCSK (for authors, composers and publishers)
- b) KAMP (producers of sound recording)
- c) PRISK (Performers and Actors)

JOINT LICENSING

The Kenya Association of Music Producer (KAMP), Performers Rights Society of Kenya (PRISK) and Music Copyright Society of Kenya (MCSK) will be experiencing better times ahead as the Kenya copyright Board issued them with operating licenses for 2019.

The issuance of licenses was welcomed news by the three Collective Management Organizations (CMOs) and the industry in general. The licenses are a clear reflection of the numerous efforts by the CMOs alongside the regulatory body, Kenya Copy Right Board (KECOBO) and other stakeholders to pursue a joint licensing system. Joint licensing is a major relief for the users of sound recordings and audio-visual works that will now ensure uniformity while doing their businesses by not being asked to pay three different bodies on nearly the same commodity.

The three CMOS had fulfilled all the conditions set by the Regulator and going forward they are expected to collect and issue licenses jointly. The three collective management organizations acknowledge the importance of the creative industry as a tool of creation of jobs, and are aware that music is a tool for promoting culture and moral values. The three CMOs upon attaining their licenses committed to:

- Strictly adhere to all the conditions prescribed by the Kenya Copyright Board
- Distribute at least 70 percent of all the royalties collected to our members and only use at most 30 percent for administration costs
- Create harmony in the industry and among the three CMOs in the music sector by undertaking to collect copyright fees jointly and issue a single license to the business community to avoid parallel collection of the same
- Develop a digital system that will aid in joint collection and distribution of royalties to our members. This system will enhance transparency and integrity in collection and distribution of royalties. It will also ease the process of auditing the collection and distribution
- Develop and implement corporate governance structures that enhance the efficiency and effectiveness in accountability, transparency, communication and engagement with stakeholders
- Employ joint mechanisms and develop strategic structures to fight piracy in the industry to ensure that

our talented members reap from their sweat; and

- Selflessly serve the interest of our members at all times.

It is important for users of music to understand the role CMOs play. A KAMP, PRISK, MCSK license gives businesses the freedom and flexibility to use virtually any music they want in their business or at their public event - legally, ethically, and easily. Without the License, businesses that use music would have to get permission and negotiate a royalty with every songwriter, lyricist, and music publisher whose work they intend to play (publicly perform) – a feat that most of us have neither the time nor the means to achieve. Instead, the Joint license makes this process simple by allowing music users to pay a relatively small fee, often once a year, which is distributed to music creators in Kenya and around the world through our reciprocal agreements with similar societies. The fees are distributed to our Members who are composers, authors, Performers, actors and producers of music, according to distribution rules approved by our Board of Directors.

“The importance of registering works with the relevant collecting organization cannot be overstated. CMOs play a crucial role in further ensuring value for the works of musicians,” says Anthony Karani, KAMP’s Chairman. He adds that KAMP encourages all musicians, the recording industry and performing artists to have a full understanding of the collecting bodies. “These bodies actually exist for musicians’ benefit, however a number of musicians have missed out on collections and royalties because of a lack of knowledge of the importance of registering with a collecting society,” notes Karani

Music brings people into your store, restaurant, bar, club, or similar establishment. Music can be targeted towards your customers to immediately make them feel welcome. Music can influence them to linger longer, and purchase more of your goods or services. Music can lead them to find greater enjoyment in the consumer experience of your business. By becoming licensed, businesses comply with the law, ensuring that the creators of that music are fairly compensated and continue to create the music that enriches your business. By law, permission to publicly perform music in business is not automatically granted when you purchase CDs, mp3s, subscribe to online music services, stream music, etc. – doing this only allows you to use the music for private (non-commercial) purposes.

If you're using music, it's just the right thing to do. Get you KAMP-PRISK-MCSK license.

All about

Ngomma.

➔ **Natalie** Achieng.

Gone are the days when artistes would beg television and radio stations to play their music. Artistes are now setting up their own YouTube channels.

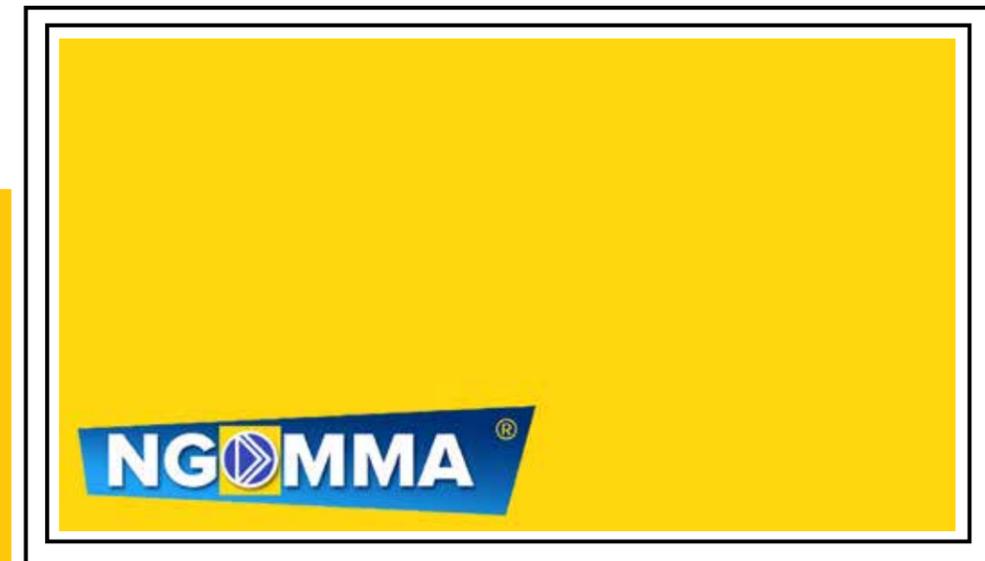
This is majorly because YouTube is a channel of revenue in its own right and artistes want to maximize on all their revenue channels.

The days for all artistes having their content on one channel might have ended but the day where all artistes music content is under one blanket has just began.

You might have noticed a sign on your favorite artiste’s video, such as ‘Ngomma’ or ‘Vevo’, which are video-hosting platforms. Artistes are opting to join such platforms in order to further their craft.

Ngomma is the leading Premium Content Aggregator in Eastern Africa owned by Calif Records Clement ‘Clemmo’ Rapudo. It works with the top content creators in the region including music artistes, comedians, actors, music labels, film and TV production firms and also closely works with TV, Radio and Social Media personalities.

An aggregator is basically a larger channel – also referred to as a multi-channel network (MCN) – that houses individual channels. Having an aggregator not only relieves YouTubers of the task of



managing their channels, but also increases their visibility and revenue. Content that goes through MCNs is certified by Google, meaning it has fewer copyright issues. Additionally, most MCNs partner with advertising brands, guaranteeing liquidity for content generators.

Whenever an artiste signs up with such platforms, they not only get a chance to premiere their music on such banners but to increase the number of people who view their music. As long as YouTube allows advertisers to use your channel you will be paid a percentage of the advertising revenue received, but being an individual artiste, usually new and unknown, means you rarely have enough views and the pay you get will be little as your video will only have gather less than a thousand views.

“It is better to get 20 per cent of Sh10 million under an MCN than get 100 per cent of Sh100,000 when you monetise your channel yourself,” Clemmo says.

Ngomma, which was started about three years ago, boasts 1,680 channels, 3.8 million subscribers and a combined 1.2 billion views so far.

Due to the nature of the content and scope of work, Ngomma is also an Influencer and Digital Marketing Solutions provider. It creates, manages, monitors and reviews digital marketing campaigns and also works closely with top influencers and partners them with the right brands to create the best effect for the campaigns.

PUBLIC NOTICE TO USERS OF PUBLIC WORKS

NOTICE IS HEREBY given to the general public involved in BROADCASTING, COMMUNICATION TO THE PUBLIC, PERFORMANCE IN PUBLIC PLACES and MECHANICAL REPRODUCTION of copyrighted works THAT:-

- 1) KENYA ASSOCIATION OF MUSIC PRODUCERS (KAMP) – Administering and Managing Economic Rights of Producers of Sound Recording;
- 2) PERFORMERS RIGHTS SOCIETY OF KENYA (PRISK) – Administering and Managing Economic Rights of Performers in Sound recordings and audio-visual works; and
- 3) MUSIC COPYRIGHT SOCIETY OF KENYA (MCSK) – Administering and Managing Economic Rights of Authors, Composers, Arrangers and Publishers of musical works.

KAMP, PRISK and MCSK have been licensed as Collective Management Organizations (CMO) as per the provisions of Section 46 of The Copyright Act, 2001, Laws of Kenya to issue a JOINT COPYRIGHT LICENSE.

NOTICE IS HEREBY given to the general public involved in BROADCASTING, COMMUNICATION TO THE PUBLIC, PERFORMANCE IN PUBLIC PLACES and MECHANICAL REPRODUCTION of copyrighted works THAT:-

1) EFFECTIVE 25 MARCH 2019, KAMP, PRISK and MCSK shall JOINTLY AUTHORISE/LICENSE the use/ exploitation of Broadcasting, Communication to the Public, Performance in Public Places, Mechanical Reproduction and Synchronization Economic Rights in JOINT COPYRIGHT WORKS that are in their JOINT CATALOGUE/REPertoire by issuing a JOINT COPYRIGHT LICENSE to any Broadcasting Station, Telecommunication Company, Restaurant, Hotel, Bar, Bank, Airline, Ship, Train, Cyber Cafe, Salon/Barber Shop, Shop, Supermarket, Shopping

Mall, Public Service Vehicle (PSV), Tourist Service Vehicle (TSV), Commercial Vehicle/truck, Car Hire & Rental, Amusement Arcade, Video/Movie Hall, Disc Jockey (DJ/VDJ), Concert, Promotional Activity/Van, Road Show, Discotheque, Agricultural Show/Fair, Gymnasium, Exhibition Hall, etc. so as to effect and ensure we have in place a process that is more streamlined, easy, transparent and accountable in the licensing/authorization and enforcing of compliance with The Copyright Act, 2001, Laws of Kenya.

2) KAMP, PRISK and MCSK in JOINT LICENSING OPERATIONS shall be using a JOINT TARIFF in calculating/ assessing JOINT LICENSE FEES payable so as to JOINTLY AUTHORISE/ LICENSE the exploitation of Broadcast, Communication to the Public, Performance in Public Places, Synchronization and Mechanical Reproduction Economic Rights in JOINT COPYRIGHT WORKS that they are mandated to administer, manage and enforce compliance in line with The Copyright Act, 2001, Laws of Kenya.

3) In JOINT LICENSING OPERATIONS ONLY MPESA; CASH/CHEQUE BANK DEPOSITS (no physical cash payments) shall be allowed in paying JOINT LICENSE FEES so as to be JOINTLY AUTHORISED/ LICENSED by KAMP, PRISK and MCSK to exploit Broadcast, Communication to the Public, Performance in Public Places, Synchronization and Mechanical Reproduction Economic Rights in JOINT

COPYRIGHT WORKS that they are mandated to administer, manage and enforce compliance in line with The Copyright Act, 2001, Laws of Kenya.

MPESA PAYBILL NO. 793911 A/C NO.7702460014

BANKING DETAILS: - COMMERCIAL BANK OF AFRICA (CBA), WESTLANDS BRANCH,

ACCOUNT NUMBER – 7702460014

ACCOUNT NAME – KAMP-PRISK-MCSK

KINDLY FURTHER NOTE THAT

4) ANY exploitation of Broadcast, Communication to the Public, Performance in Public Places, Synchronization and Mechanical Reproduction Economic Rights in JOINT COPYRIGHT WORKS WITHOUT a valid JOINT COPYRIGHT LICENSE from KAMP, PRISK and MCSK shall be doing or causing to be done an act of INFRINGEMENT OF COPYRIGHT (Section 35, The Copyright Act, 2001, Laws of Kenya) and will be liable of an OFFENCE OF INFRINGEMENT OF COPYRIGHT (Section 38, The Copyright Act, 2001, Laws of Kenya), which is punishable by either a FINE NOT EXCEEDING KShs. 400,000/= or IMPRISONMENT FOR A TERM NOT EXCEEDING SIX (6) YEARS, OR BOTH.

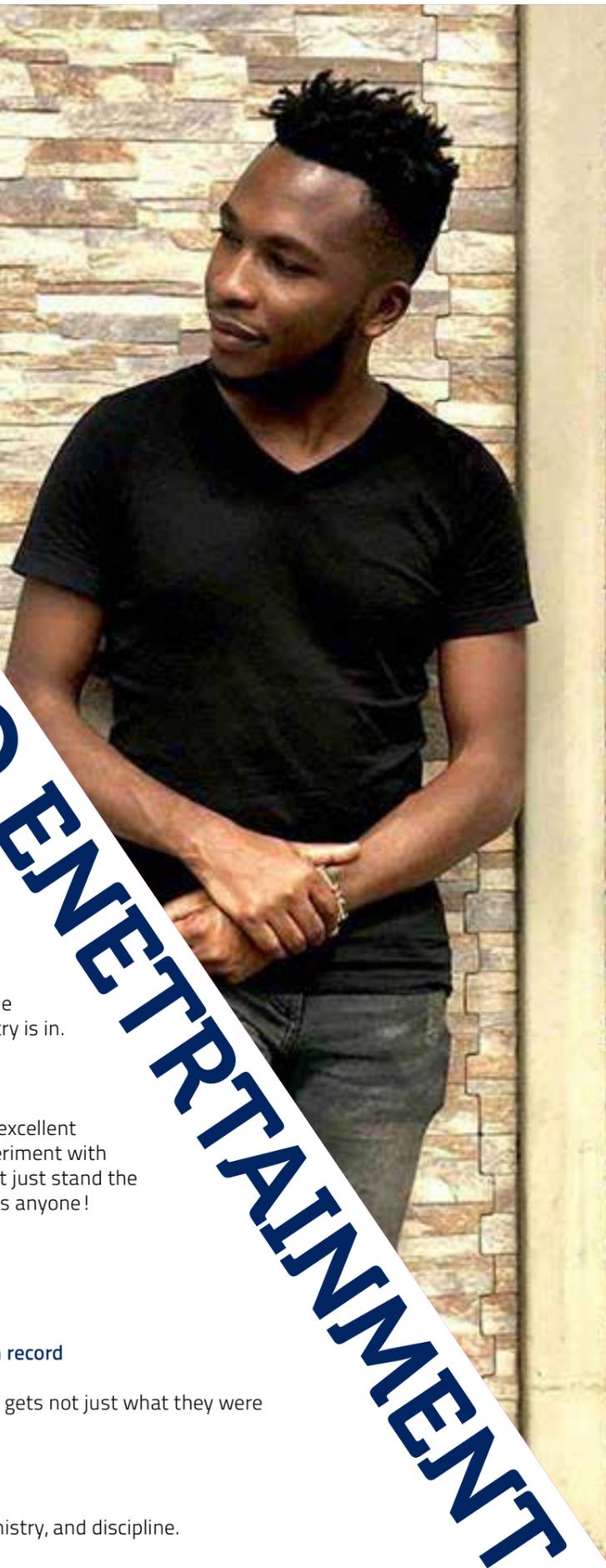


PLEASE NOTE: NO CASH PAYMENTS, ALL PAYMENTS TO BE DONE THROUGH



**KAMP-PRISK-MCSK
ACC NO. 7702460014
CBA WESTLANDS BRANCH**

CEDO OF PACHO ENTERTAINMENT



Hate it or love it, 254 music has been on a gradual rise. 'Play and consume local content' has been a hot topic floating around at audience and decision makers. I am part of the discourse; always hoping for the best for this art. Hence, time to time I'll be in studios looking at what's cooking.

We sat down with Pachó's in-house producer Cedric Kadenyi aka Cedo, who has mastered the art of cooking bangers for the 254. You must be familiar with the monster hit "Mungu Pekee" by Nyashinski, well, Cedo has his signature on it, plus many more hits.

What is the Kenyan Sound?

Do we really have one? We probably are working on it. However, our music is influenced heavily by who the hottest Producer is, and which musical vibe the country is in.

What is the "IT" factor that Cedo puts on a Record?

Magic! Besides being a Music Producer, I am also an excellent keyboard player. I have the ability to play with or experiment with Melodies to create a musical masterpiece that doesn't just stand the test of time but my work can touch or at least impress anyone!

What are your strengths in Production?

Diversity, speed, creativity.

What do you try out/challenge yourself to do on each record

The plan is to make sure any artist who comes to me, gets not just what they were looking for but purpose to deliver beyond expectations.

What do you expect from an artist

Well, it depends. Generally though, a great song, chemistry, and discipline.



Tunakubali, Dus Nyau, Welle Welle, Shigidi Timmy Tdat

Dandia Kristoff

I've also co-produced, Gudi Gudi Everlast, Problem by Naiboi, Badder than Most Reds and Sura Yako by Sauti Sol

Brathe by Beca

Teren Teren and Slave by Vivian feat Chameleon

Baadaye, Zingua, Smile by Amos and Josh

What do you listen to?

I research a lot so I get to listen to so much music. On my playlist now is Bruno Mars, Hans Zimmer, Sinach. Locally I'm listening to Sauti Sol, Nyash, Naiboi, Hart the Band, Phy, Dela

Do you listen to your own productions?

Of course. Many times on repeat.

Do you play instruments?

Yes. The keyboard.

What does the future hold for Cedo?

I'm taking my music to the world. It's time.

Which is your favorite record you have produced?

I don't have a favorite child.

Which record do you ever wish you were the one who produced or was on the team?

Now that you mentioned... I was listening to Tiwa Savage and Yesssss... I wish I was on that team. Wizkid too.

What advice would you give to anyone trying to venture into music production?

Go for it. But;

Get a mentor

Be patient. It takes time

Be unique or extremely skilled. It will help you stand out

It is a business. Be ready to invest in it

Cedo lives by the motto, 'Let me Do It for you, Very Well'. He has broadened his scope to Tv & Radio, Video directing, and live band music.

All The Best Cedo!

What is the process of getting a song done, from the time I give you a call?

I first need to understand what the artist wants and see if it's deliverable. If so, I'll make a demo track based on their Melodies or Rap or whatever. After this, the artist will go over the track, get acquainted, rehearse with it fully. We then get to the recording of the vocals, then any other instruments like guitars, drums etc. I now will have all the materials I require. I then make improvements on the track, do a proper balance and share with that artist. If they love it, I'll master it and give to them. This process takes a week minimum.

What does it take for you to sign an artist?

I'll sign an artist if I believe they have what it takes to sell and that my skills combined with theirs will generate success for both of us

What is a 360 deal?

This is where an artist depends fully on the label they are signed to for whatever it takes to excel musically. This means videos, PR, management, production etc.

You have given so much to the industry, what has it done for you? Is it rewarding enough?

I'm still waiting.

Name drop some of the hit songs you have produced:

Nyash Mungu Pekee

Adabu Dela and Hart the Band

Masheesha Hart the Band

Lini, Promised Land and others by King Kaka



HOW SOCIAL MEDIA HAS AFFECTED THE MUSIC INDUSTRY

The music industry is constantly evolving and social media has proven to be a major influence in that during the last decade.

By TrendJackers

Going into 2019, the music industry continues to be intensely competitive. More music is being streamed for free or at a low-cost and every day, thousands of podcasts, online radio shows and songs are uploaded to the internet.

For music fans, access to great albums has never been easier. Listeners now have more choice than ever to stream audio using a range of 'all-you-can-eat' services such as YouTube, iTunes, Songa, Boomplay, Spotify, and SoundCloud.

Due to the increased connectivity of the internet and rise in content distribution options for musicians, there has been a shift in the industry from large record conglomerates, to smaller, independent record labels.

WHAT HAS ENABLED THIS FUNDAMENTAL CHANGE? SOCIAL MEDIA AND MASS MUSIC STREAMING PLATFORMS.

Social Media platforms have given musicians more control over the distribution of their music and through the use of services such as iTunes and other platforms, many artists now have the option to bypass the industry conventions completely.

This phenomenon of small-scale indie publishing and the increased bargaining power for music listeners has ultimately led to a saturated and highly competitive environment for music artists.

In today's digital music environment, the threat of substitution is high. Artists must not only compete with other contemporary musicians but also with the recorded archives of popular bands such as Michael Jackson or Adele, whose complete back catalogues are easily available to stream online for free.

Furthermore, due to the rise in digital music production software such as FL Studio or Ableton music creation is now more accessible than it ever has been before. Because of this, there are now millions of artists, which ultimately lead to more variety and choice listeners.

Not only has the sales of musical equipment risen again to new all-time highs, but retro formats of music storage such as vinyl and even cassettes have begun to make a comeback.

TIPS FOR MUSICIANS TO SUCCEED ACROSS SOCIAL MEDIA CHANNELS:

FACEBOOK

- Keep an active, on brand profile showcasing your latest releases

"TRIBES" ENABLE ARTISTS TO PURSUE THEIR DREAMS WITHOUT MILLIONS OF FOLLOWERS.

Seth Godin wrote a book and did a TED talk on the idea of tribes, a social unit from the distant past of human society, and how this mentality is being revived.

Seth of course, explains the concept in a much better way than we can, but the general idea is that "ordinary" people can influence a smaller and more niche set of followers.

Social media has played a massive role in rekindling this tribal group mindset. Artists in all industries no longer need to appeal to millions of people to succeed and make their mark. Instead, a group of even a few hundred loyal followers can enable the artist in question to pursue their dreams.

The results of this drastic change are phenomenal. Instead of artists having to adhere to certain genre's or change themselves to appeal to more people, they can remain true to their essence and create whatever they want (well, within reason!).

What's more, this fundamental change has been aided by platforms such as Patreon, a website where fans can pledge a monthly amount of money to their favourite artists.

Considering all of that, there has never been a better time to be an independent musician. It means that artists, regardless of genre, can focus on the part that matters most – the music.

It doesn't just benefit the musicians though. Listeners now have more choice than ever before and the various and previously mentioned mass music streaming platforms have empowered them with the ability to discover content that they otherwise would have missed.

- Create a list of relevant groups to post your content in – update this list at least once a month
- Harness the power of Facebook Livestream to transform your local gig to a global event

TWITTER

- Create a list of relevant hashtags to post your content in for example #Kapuka or #ABCMusic. Update this list as frequently as you can for best results
- Use a social scheduling tool such as Buffer to create a playlist of your music which will be automatically posted to your followers as well as new audiences with the utilisation of targeted and relevant hashtags

INSTAGRAM

- Create interesting behind-the-scenes content to share with your following – for example, if you are planning to release new music soon, you can tease your audience with short videos taken from the studio

- popular influencers on Instagram who can promote your brand to new audiences

SNAPCHAT

- Create a Snapchat Geofilter to support your live shows and encourage social sharing
- Like Instagram, promote upcoming music by sharing small pieces from the studio with your following

SOUNDCLOUD

- Upload tracks that listeners can download for free
- Harness the power of tags to enhance your reach
- Syndicate your content across the rest of your social network profiles
- Embed your content on your website page or blog and encourage others in your community to do so too
- Add the SoundCloud icon, along with the rest of your social icons to the footer of your website
- Harness the power of 'Artists Union' to get free replays and follows when users download your content

TIPS TO PROMOTE YOUR MUSIC ONLINE:

- Give your music away for free to capture leads on your own channels
- Put your music up for streaming on Youtube, Spotify, and iTunes
- Provide your music stems online for free and encourage other artists to remix your tracks
- Consider licensing your music for advertising

The music industry is constantly evolving and social media has proven to be a major influence in that during the last decade. No doubt, the various strategies that musicians can utilise to stay relevant will keep changing again and again.

If you're an artist, a big piece of advice that we can offer you is to stay on your toes and don't neglect any of the social media platforms due to your personal opinion of them. If your audience there, then you should be taking advantage of that!

crème de la crème of producers in Kenya

We all love good music, be it dancehall, locals, country, traditional hip-hop, the genre really does not really matter. There is much more efforts, time and talent put into producing good music. All too often, we overlook the work of music producers, just giving him credit for good beats and showering the artiste and the video director for their impressive work. What does a music producer do anyway? He is the project manager for recording, mixing and mastering process, an engineer who works late in the night to create a masterpiece. He is a motivator, inspiring the artist and coaching them on their core strength. Some are a golden ticket into your hall of fame. Now you know.

In no particular order, here are some of the dopest music producers in Kenya who are catalyzing the music industry giving it vigor, purpose and a sense of direction.

Magix Enga

So these hit songs that have been reigning the airwaves since the year began are works of his hands, he has worked with Timmy Tdat, Otile Brown, just to Menton but a few. You will agree with me that Magic Enga is a genius whose hands are super gifted as every other artist he works with, sort of becomes successful.



Saint P

He has been doing his thing for a while. You remember Sari Sari by Dk kwenye beat featuring Anto neosoul. He is a master of the fame with experience and skills. Saint P has worked with other Gospel artists like Bahati, Kambua, Eyko Didda, Jimmy Gait, Rufftone.

Jacky B

A lot of gospel hits are under his name. He has produced music for Size 8, Daddy Owen, you name it.



Motif on the beat

Morris Kobia, better known as Motif on the beat in the entertainment circles, is a Kenyan music producer based in Nairobi. He honed his skills as a producer by creating beats and selling them to upcoming artists in Kenya. Motif has been able to work on a number of certified hits by various famous artists in Kenya and Africa at large.

Khaligraph Jones is among music heavyweights who have worked with motif



Pine creek records

Peter Nduati is credited for operating Pine Creek Records. The label pays their artistes upfront with record advances, sometimes paying their expenses. Pine Creek records started in 2005 and has so far produced 27 albums, top of which are Hatimaye and Manzili from Atemi, Twisted Straight by Nikki, Mr Lenny's Kwanini, and Starborn by Anto Neo Soul.

Musyoka

This one of the veteran music producers in Kenya who made careers of top artists in Kenya such as Nonini that has still remained relevant. He owns a music studio a music studio with the name Decimal Records that has been in operation for the past 21 years.



Provoke

He is an award-winning producer in the Kenyan music scene. He is known for tight hip-hop tracks. He has worked with a variety of artists such as King Kaka, Nonini, and Wangeci. Provoke started as a sound engineer at Sub-Sahara Records before he went on to start his own label, Provoke Music in 2013. aut exilis aut exeriant. Onsequo est apedips aperum



Kagwe Mungai

Taurus Musik is one of the largest production houses signing up best artist, across East Africa the likes of Dela, Alicous Theluji, Lady Jay Dee. Kagwe Mungai is one versatile artist, who has been acknowledged as an in-house producer by Taurus Musik. He was the brains behind Nishike by Sauti Sol among other big hits that introduced him as an artist. He is trending with his latest hits Baas Baaas and Till The End, where he was the producer and artist.

Teddy B

Among the most popular gospel music producers, he has earned his rightful position somewhere there. Working with Size 8, and Willy Paul on the TamTam Remix was a breakthrough for the gospel industry. He has worked with other artists in the gospel industry to promote its relevance.



Phillip Makanda

Phillip, commonly known as "Philo" is the founder of Mainswitch Sounds. He has worked with artists such as Jaguar, Daddy Owen, and Papa Dennis and some of his bangers include Kipepeo, Huu Mwaka, and Kioo by Jaguar

Naibo

Being an artist and a producer at the same time is brilliant. Naibo has produced a lot of hits from his Pacho Records studio and his work is amazing.



Visita

Visita born Nixon Wesonga has been actively in the music industry for quite a while now. Though you never used to know him much but he is responsible for bringing up artistes like Kenrazy when he was still working for Steve Jomino under the Jomino music stable where he was signed.

The producer and musician has worked with numerous artistes like Kenrazy, DNG, Danco, Pizzo Dizzo, Mejja, Collo and Ugandan songstress Cindy Sanyu. Visira has since opened up his record label called Hela Records.

Creative Commons (CC) licenses are a group of public copyright licenses that enable free distribution of an otherwise copyrighted work. They allow others to share, use and build upon what others have created. Come to think of it, assuming you have a very educative piece of literature or music that you have created and therefore have copyright in it. Of what benefit is it to you if no one can read or listen to simply because it is protected by copyright?

Copyright grants the holder the exclusive right to copy, publicly perform, publicly display, adapt, or digitally publicly perform his/her work. Doing any of the foregoing acts without the express permission of the copyright holder constitutes an infringement, unless it is proved that the act constitutes fair use/dealing depending on the jurisdiction. CC licenses therefore allow a creative to allow people to perform any of those acts without first having to get express authorization from him which would in any case be cumbersome and time consuming.

There are a number of CC licenses and the most common ones are:

- Attribution (BY): This license allows a licensee to use the work as long as they acknowledge the author.
- Share Alike (SA): Allows licensees to share derivatives of the work only under a license that governs the original work

Types of Licenses

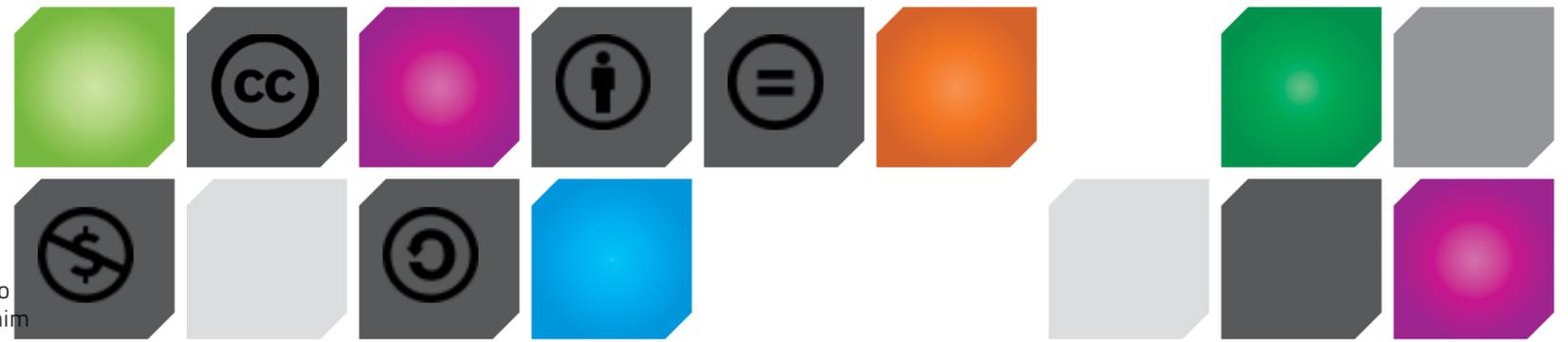
- Non-commercial (NC): Allows a licensee to use and share the work only for non-commercial purposes.
- No Derivative Works (ND): This one allows licensees to share and use the work as long as they do not adapt it.

This is a very easy, straightforward procedure. Simply check <http://creativecommons.org/choose/> From this link, you will be able to answer a few questions for instance; will you allow commercial use? will you allow modifications? Once you are through with all the questions, you will have your license. More information is available on other CC links.

Is there any commercial benefit to CC?

Getting a CC license for your work

As already stated, CC licenses allow a creative to distribute his/her work in wider circles as the copyright restriction is removed. This does not however mean that a creative does not benefit in any way commercially. If anything, they stand to benefit more. Take for example an artiste with a new album that is such a hit, everyone wants to listen to it. However, due to copyright restrictions, many may not afford or access it unless they engage in piracy. If the artiste licenses it on say, CC BY and NC, it means that the music can be copied and distributed to the widest circles but only for non-commercial purposes, as long as the author is recognized. Anyone who deals with that music in a commercial way is likely to face a charge of offering Z for sale works to which he owns no copyright. The artist's recourse then would be to enter into commercial agreements probably with a music streaming site for the site to distribute his music in return for a sum of money. The beauty with such sites is that they are riddled with adverts and a large amount of money is paid to the site owners.



THE COMMERCIAL BENEFITS OF CREATIVE COMMONS

The site owners then pay the artist depending on the agreement. Therefore, the more and the wider the music is streamed, the more the money that comes to the artiste. The fame of the artiste also rises as more and more people are able to listen to their music and know him/her. This would not be possible if there were restrictions on the distribution and copying of the music for copyright reasons.



CC licenses therefore take the rights that belong exclusively to the artiste and allow the artist to allow others to have those rights but in a regulated way. With CC, you don't give up your copyright; you refine it, and everyone benefits!



CEO DR EZEKIEL MUTUA AND KECOBO EXECUTIVE DIRECTOR EDWARD SIGEI ADDRESS JOURNALISTS AT A CMOS TRAINING AT SIMBA LODGE NAIVASHA

PLEDGE TO FIGHT PIRACY



The government will no longer rate films and music that are pirated and those involved in piracy will face the full force of the law, Kenya film Classification Board CEO Ezekiel Mutua has said.

Dr Mutua committed to protecting the right of artistes to earn from the sweat of their brow in an operation that will involve the Kenya Copyright Board and the law enforcers.

He cited a survey by the Board that shows that 70 per cent of Kenyans want clean content. To solidify his argument he cited Skiza tunes used on mobile phones and disclosed that out of the top twenty earning Skiza tunes 18 of them are Gospel songs.

Dr Mutua also encouraged Kenyans to buy original music because that is the only way they would be guaranteed of continued good music and film. He was speaking at a retreat for officials of three accredited Content Management Organisations at the Simba Lodge, Naivasha.

Speaking at the same event, the Kenya Copyright Board Executive Director Edward Sigei assured Kenyans that the new CMOs will be true to the interest of performing and recording artistes.

"We have a binding commitment with the CMOs to pay 70 per cent of all they collect and only use 30 per cent for management and logistics," he said.

He was allaying fears that in the past CMOs have squandered most of artistes' collections paying them pittance.

Kenya Copyright Board and Kenya Film Classification Board have entered into a partnership to work together towards fighting piracy in the country. They are working together to train Board members of the licensed Collective Management Organisations on good corporate governance.



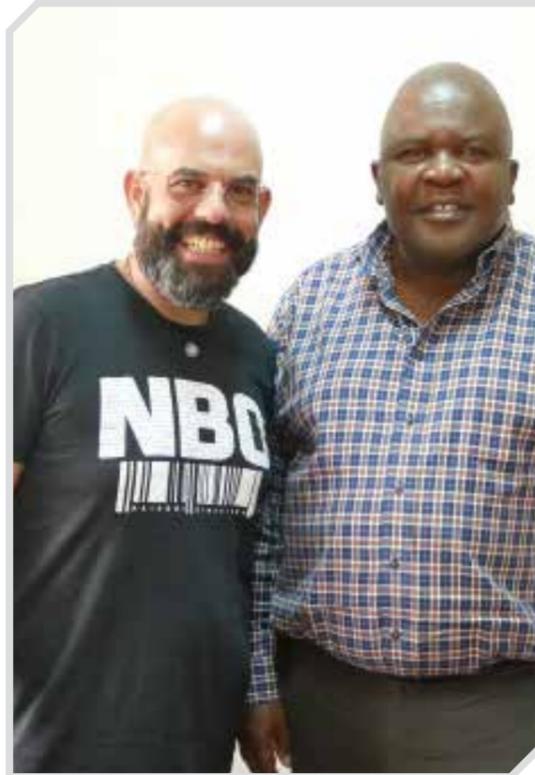
GROUP PHOTO OF THE CMOS MEETING HELD AT SIMBA LODGE NAIVASHA



AFRICA COPYRIGHT DAY



Pictorials



Musician Gillad Paid the CEO Mr. Clifford Wefwafwa a courtesy Visit



Bien aime, Timeless noel, Jabidii and vice chair of MCSK Katana Ngala



CEO KAMP Mr. Clifford Wefwafwa, Vicmass Luo Dollar, CEO PRISK Mr. Joseph Njagih



MCSK Chairman Mr. Japheth Kassanga, Vicmass Luo dollar, CISAC Regional director Samuel Sangwa, Vicechair KAMP Ms Angela Ndambuki

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Samuel Sangwa, CISAC regional director met with various actors and musicians



KAMP Board of Directors and the Secretarait at KAMPs Strategic planning retreat



Steve simple boy of the famous vijana tuache mihadarati song visited our head office



PAYMENT OPTIONS

KAMP-PRISK-MCSK

ACC NO. 7702460014

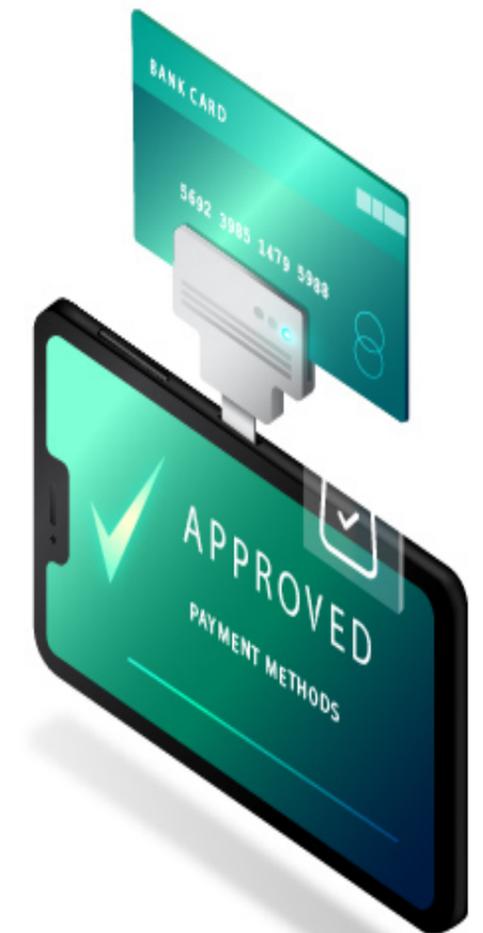
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WE DO NOT ACCEPT CASH PAYMENTS



Director Faith Kithale in attendance



Chairman of Kamp, Mr Anthony Karani



Chairmen of KAMP, PRISK & MCSK visited Radio Africa group
L-R Mr Patric Quarco, Ephantus Wahome, Anthony Karani, Mr. chinaasa Udeala, Ms Angela Ndambuki



Ephantus Wahome, Anthony Karani, Mr. chinaasa Udeala, Japheth kassanga sign MOU with Songa music streaming platform

Corporate Governance Training in Naivasha



KFCB CEO Dr. Ezekiel Mutua and Executive Director Mr. Edward Sigei addressing participants.



IFPI officials met with the chairman and CEO of KAMP



Group Photo of all participants attending the training



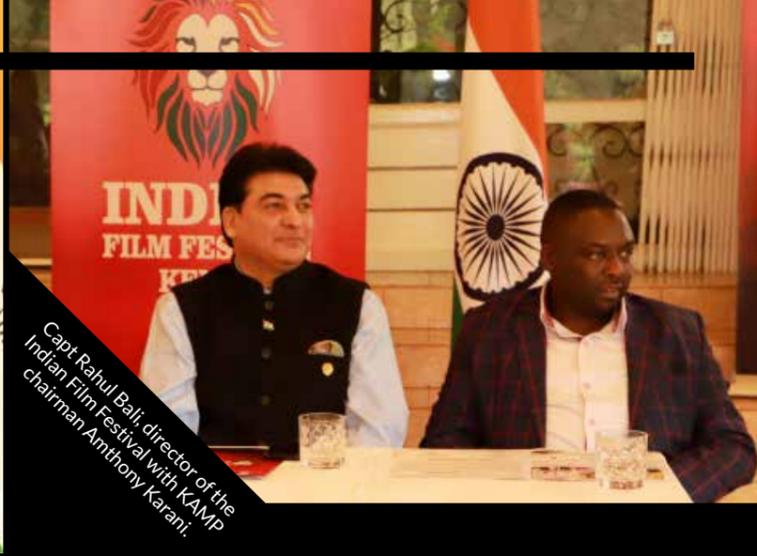
L-R Dr. Ezekiel Mutua, Japheth Kasanga, Anthony Karani, Ephantus Wahome and ED. Edward sigei



CEOs of KAMP, PRISK, MCSK met with the CS of ICT Hon Joseph Mucheru



Chair of MCSK, Japheth Kassanga and Ms Angela Ndambuki Met with CEO of KFCB Dr. Ezekiel Mutua



Capt Rahul Bali, director of the Indian Film Festival with KAMP chairman Anthony Karani.



Indian High Commissioner Rahul Chhabra.

Indian cinema is all set to thrill audiences in Kenya with the first ever Indian Film Festival slated to take place August 10-15 this year in Nairobi.

The Indian Film Festival Kenya jointly organized by the High Commission of India and Indian Film Festival Worldwide (IFFW) shall see 10 of renowned Indian film makers, actors and visit the country for the five days affair.

Spearheaded by IFFW Curator, Captian Rahul Bali, the festival will feature a mix of programmes designed to build and support the growing interest of the Indian Film and entertainment industry in Kenya.

IFF Kenya will also include creative and business programmes that will help to boost the bilateral relationships between India and Kenya.

Captain Rahul noted that Kenyan film industry has a long way to go before it can get to the levels of Bollywood which leads in earnings worldwide followed by Hollywood.



KAMP vice chairperson Angela Ndambuki.



He also noted that IFF Kenya intends to boost tourism cooperation between India and Kenya as it would serve as a platform to create a euphoria between the two countries.

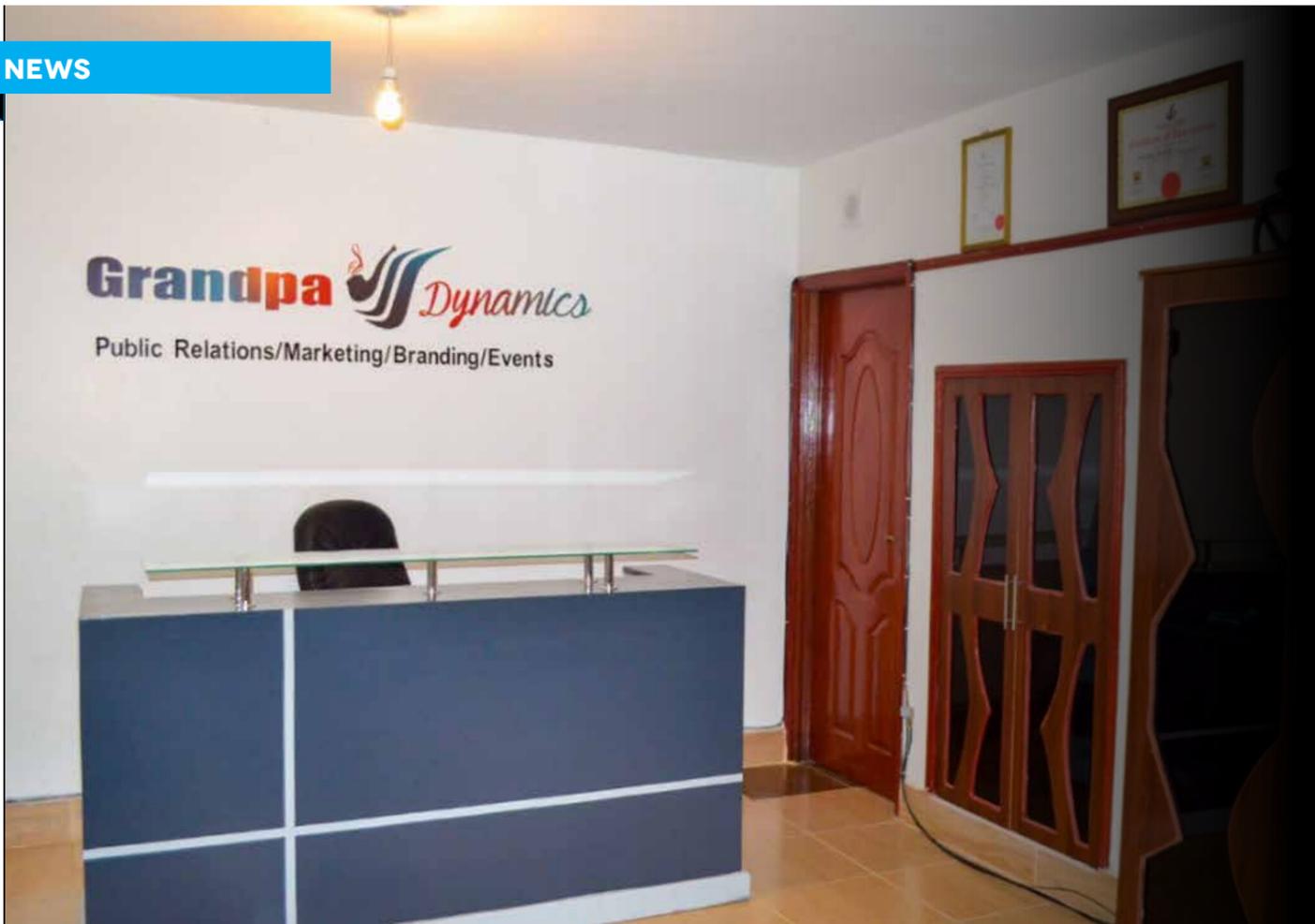
"I believe with the festival will also help to promote Kenya as a favored destination for the new generation of Indian film makers who continuously seek different locations to bring freshness in their creative ventures and films. Kenya has a beautiful natural scenery"

As such the Indian Film festival will create an educative forum where Kenyan film stakeholders can learn a thing or two on how to improve the local Industry.

"The Indian film Industry produces a film each day; my understanding is that Kenyan film industry isn't there yet. This festival will offer a good opportunity for Kenyan film stakeholders to meet and mingle with their Indian counterpart to learn on how to improve the local sector as well as networking" Captain Rahul spoke to Nairobi News.



NEWS



GRANDPA REOPENS

By Thomas Matiko

Grandpa Records reopens after loss of equipment to burglars

Grandpa Records has reopened its doors two months after burglars broke into the recording studio situated in Olympic estate, Kibra and made away with equipment worth Sh1.5 million. According to Grandpa Records CEO, Refigah

the new studio's office is now situated at Magiwa estate, Ngumo which will also house the label's new Public Relation Marketing, firm, Grandpa Dynamics "After we lost our production equipment at our offices in Olympic we closed down business for almost two months. We were looking for a bigger and more secure space. We finally settled on Magiwa estate in Ngumo," Refigah told Nairobi News. "We have just reopened Grandpa Records and a new firm Grandpa Dynamics that deals in PR, marketing, branding and events. We are happy to be back bigger

and better," he added. Even with the latest development, the burglars who broke into the premises are yet to be apprehended with the former rapper-turned-producer-cum-talent manager saying the suspect flew out of the country. "Like I told you, it was an inside job and the suspect was pursued until he couldn't hide anymore. He then decided to fly out of the country to avoid arrest," Refigah said.



AI RECORDS SIGNS ETHIC ENTERTAINMENT



Popular sensational music group Ethic Entertainment unveiled their first under new record label - AI Records last week in Nairobi. Figa is the first single under AI Records, a subsidiary of Universal Music Group, the song talks about the beauty of a well-endowed woman. The audio has been produced by super talented producer Motif.

In 2018, the quartet released "Lamba Lolo", "New Position" featuring The Kansoul and Instagram. Lamba Lolo became an anthem among the youths and earned them a spot on Coke Studio Africa featuring Award winning artist Mr. Eazi.

Touted as one of the biggest breakout music groups in Kenya's music scene in 2018, the group comprises of ReKless, Swat, Zilla and Seska as members. The group has been signed to AI Records an International recording, publishing and distribution music company based in Kenya.

"Figa" is out now and available on all digital platforms.

Ethic Entertainment is a music group consisting of four young talented entertainers from Nairobi's Umoja area. Boniface Mwangi (SWAT), 19, Peter Njau (ZILLA), 24, Thomas Otieno (REKLESS), 24, and Leroy Miwa (SESKA), 25,

Kamp
Kenya Association of Music Producers

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