

ISSUE 01
2018

14 WAYS TO MAKE MONEY FROM MUSIC PRODUCTION

KAMP

MAGAZINE

CORPORATE
MAGAZINE



40

**YEARS
IN THE
INDUSTRY**

**Japheth
Kasanga**

" YOUR RIGHTS PROTECTED "



KENYA ASSOCIATION OF MUSIC PRODUCERS
REGIONAL OFFICES

1. CENTRAL NYANZA - KISUMU Hurleys building, 2nd floor, Oginga odinga street	4. SOUTHERN NYANZA REGION- KISII Upendo plaza 2nd floor between twin towers building & elimu center	6. CENTRAL & MT. KENYA REGION - MERU Electricity house, 2nd floor opp. Alexander building
2. EASTERN REGION - MACHAKOS Tripple m complex, 2nd floor, room b14, behind kiamba malls	5. CENTRAL & MT. KENYA REGION - NYERI Advocates plaza, Ground floor, Baden powell road	7. NORTH RIFT REGION - ELDORET Theluji hse, 4th floor, room 405b, uganda road
3. COAST REGION - MOMBASA Asian motors building, 2nd floor, room c5, haile selasie avenue, opp. Oil libya		8. WESTERN -KAKAMEGA Triple m complex, 2nd flr, kisumu-kakamega road



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An article may be submitted for possible publication on this Magazine in the following manner.

Send a short email message to marketing@kamp.or.ke describing the article you would like to publish.

WORD FROM THE CEO



Clifford Wefwafwa Mabele
Chief Executive Officer
Kenya Association of Music Producers

I am honored to be entrusted to present to our readers the first issue of KAMP magazine. 2018 has started off in a positive way for the Kenya Association of Music Producers (KAMP) as an institution. Making music is about passion, inspiration, emotion and creative talent. However, it is not just a gift of human nature: it also requires an extraordinary amount of hard work, time, effort and sustained investment. An enormous supporting cast of skilled, dedicated and passionate people are devoted to helping make the artist and their music a success. KAMP Magazine is a publication that doesn't just report on music; it stands for something. We embrace the idea that music serves a purpose in our world that goes beyond shillings and cents, and that a responsible and sustainable industry can be a vehicle for progress. As KAMP will give readers truly impressive stories, giving insight into the work we do.

It has been quite a journey. I have been the chief executive officer at KAMP for 3 years. I have held various managerial positions ranging from Fast Moving Consumer Goods (FMCG), Sugar Industry, Tobacco Industry and Financial Industry.

It was a total shift from what I was previously doing. I came into a really new field of copyright. Initially where I previously worked, I dealt with products owned by manufacturers but when I joined KAMP I realized that I'm dealing with properties/assets owned by members. So it has been quite a journey getting into this new field. I came to understand that music is not what I used to think it was. I have come to understand that music is a property and it has owners and the owners need to be protected and their works paid if one wants to commercially exploit them. I also came to realize that copyright laws are so complex. I needed to acquaint myself very fast with the copyright laws to be able to manage this organization and to understand the industry.

It's also good to note that other products, managed by other manufacturers are easy to protect because they are tangible and cannot leave the store before one pays for them but the challenge that we have with the copyright industry is that we are dealing with an intangible asset which must be protected against misuse. It is becoming a challenge to protect these rights with the growth of technology. But the experience that I have as a manager in various roles has prepared me well to bring KAMP to the level it's supposed to be and to bring the financial discipline and to be able to aggressively market member products so that we can monetize them and pay royalties to our members.

Key to note is that the collective management industry in Kenya is still very new and you will find that people still do not understand the concept around it. So explaining to them what a Collective Management Organisation (CMO) does and its mandate has proved to be quite a challenge. You will also find that potential members do not want to join CMOs based on bad press and negativity and bad experience they had with other institutions. People need to understand that there is a lot of benefit of joining a CMO because it's a source of revenue to any creative. We have had experience where it is difficult to get new members to enroll because of the belief that they will not get the best out of it. Where I sit as a CEO, a CMO is as good as the members it represents. One voice cannot be heard but the voice of many that come together as one organization such as KAMP you are able to bargain and get policies created.

Another major challenge of managing an organization like KAMP

is making users appreciate and acknowledge the fact that they have to pay using the works. The level of compliance in Kenya is low and there is a lot of work to be done to inform and sensitize users so that the level of compliance can rise.

We need to tighten our laws so that copyright infringement becomes a criminal offence. There is need to get support from other partner organisations like Communication Authority of Kenya, Kenya Revenue Authority so that we can tighten the misuse of musical works. Currently as you may know broadcasters are the biggest users and the are not complying. We have less than 10 broadcasters who are compliant.

Over the recent years we have put up strategies to ensure that we are collecting more from all users. When I came in we were having temporary agents that had no commitment to the organization and there were no regional offices all over the country. So what we did, apart from the headquarters that is based in Nairobi that was established in 2013 we have been able to set up regional offices in Kisumu, Machakos, Mombasa, Kisii, Nakuru, Nyeri, Meru, Thika, Eldoret and Kakamega.

We have been able to put up management structures in all of these offices so that users are able to walk in in any office in any region and get assistance.

When I joined KAMP we were collecting about Sixty million shillings between KAMP and PRISK but currently that figure has doubled in terms of collections and even our payments of royalties has grown consistently and KAMP pays out royalties twice every year.

As it is KAMP is on the path of growth and is a stable organization that is able to mitigate any challenge. We have successfully undergone audit from the regulator KECOBO for the years we have been operating and our license has been renewed every year. KAMP can only go up.

KAMP is really committed to distribution. We distribute yearly and we are fair to everyone. All our activities are open. We have invested heavily in a system called Distro we were supported by the Norwegian Copyright Development Association (NORCODE) from Norway. Every year works that are played on radio and TV are monitored. The more a work is played on TV or radio the more one earns. This data is collected and one is paid based on how much air play they have received. This is what we call pay for play. We also have general distribution for those who are members. Half of the money we collect as royalties is shared between members based on catalogues. So we encourage our members to invest in more production. The more production one has the more money they get.

If someone is doubting what we do, our membership and distribution teams are in the office. One can call and even pay us a visit in our offices and everything can be explained to them.

Currently we have embarked on joint licensing with other CMOs. We believe that coming together to produce a single license is the way to go. There are over 150,000 users and we are at a capacity of 50,000 users that have been licensed and we believe coming together we can cover all these potential users and our distribution will increase. We have started licensing digitally, where one can apply and get the license online and pay via mobile money.

There is a lot to be done, to ensure our Members rights are fully represented. KAMP's continuous growth depends upon activity. There is no development physically or intellectually without effort, and effort means work. Until the next edition I wish you a joyful last quarter of the year

IT'S A PLEASURE

TO PRESENT THE FIRST
ISSUE OF
KAMP MAGAZINE



Welcome to the first edition of KAMP magazine. our new quarterly supplement designed especially for people who might never normally consider picking up a music magazine. This is for readers who want to know more on KAMP as a collective management organisation. While as a nation we might understand copyright and all the element thats surround it, we want to help you practise it too. But it's not always easy to know what you should and shouldn't be doing. We aim to cut through the confusion and give you clear, sensible and reliable information from writers and experts that you can trust.

We want this magazine to be entertaining and informative, at times contrary, but above all useful. Inside you'll find a mixture of news, features and regular columns on a wide range of music production-related topics.

In our very first issue, Japheth Kassanga (Member number one), graces our cover as the main feature story as member number one of KAMP. He gives us an indepth interview of his musical journey and his role at KAMP.

We speak with two women who are investing in music and they take us through their musical journies.

So, here it is, KAMP magazine, I hope you enjoy this first issue and do let us know if there are any topics you'd like to see covered in the future.

Jackline Wabuko
Marketing &
communication executive

Kamp
Kenya Association of Music Producers

PUBLIC PERFORMANCE LICENSE

Music Users who play music in the course of doing business need to pay a licence fee. That means anything that is not domestic use. This includes businesses such as restaurants, salons, hotels, PSVs, hospitals, pubs, mobile DJs, clubs, shopping malls and events. It also extends to broadcasters such as radio and TV stations who also play music publicly.

—
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KEY INFO

- KAMP was licensed by the Kenya Copyright Board to operate as a collective management organisation in May 2008.
- KAMP held its first Annual General Meeting (AGM) after being licensed by KECOBO, on 2nd July 2008, at Goethe Institute Auditorium in Nairobi from 2:00pm to 3:30pm. The AGM was attended by 8 members while there were 6 apologies. Four (4) members were absent.

HISTORY OF KAMP

The Kenya Association of Music Producers (KAMP) is a registered non-profit making private company, with no share capital limited by guarantee. As any other licensed collective management organisation (CMO), KAMP represents the rights of phonogram producers or producers of sound recordings, who own rights related to the copyright.

KAMP was officially registered in the year 2003 under the Companies Act, Chapter 486 of the Laws of Kenya.

KAMP was licensed by the Kenya Copyright Board to operate as a collective management organisation in May 2008.

KAMP was incorporated to represent the rights and interests of producers of sound recordings, and to collect license fees and to distribute royalties in accordance with the Copyright Act of 2001 of the Laws of Kenya.

KAMP membership is open to record companies, music producers, and other

individual producers of sound recordings registered or incorporated in Kenya.

Membership is met after submitting all registration requirements, which are disclosed to all interested persons prior to them making a formal application.

At the time of incorporation in December 2003 and registration as a CMO by KECOBO in May 2008, KAMP had an initial sixteen (16) pioneer or founder members and a five-member caretaker Board comprising the following members:

- 1) Japheth K. Kasanga (Kassanga Music Centre Ltd / Hitscore Studios) – Chairman
- 2) Justus M. Ngemu (Ngemu Gospel Sounds) – Director
- 3) Suzanne Gachukia (Serenade Music / Sub-sahara Ltd) – Secretary
- 4) Michael Andrews / Julie Gill (A.I. Records Ltd/ PW Andrews) – Treasurer
- 5) Bruce Odhiambo (Johari Cleff



Ltd) – Director

KAMP held its first Annual General Meeting (AGM) after being licensed by KECOBO, on 2nd July 2008, at Goethe Institute Auditorium in Nairobi from 2:00pm to 3:30pm. The AGM was attended by 8 members while there were 6 apologies. Four (4) members were absent.

Later in 2009, Bruce Odhiambo was appointed to chair the Board at the request of the then Mr. Japheth Kasanga who opted to serve as the Vice Chairman.

In 2010, four (4) more Directors were co-opted into the Board namely: Mr. Lee Kanyottu, Mr. Francis Omeno, Mr. Eric Musyoka and Robert Kamanzi.

In 2010, Bruce Odhiambo resigned as the Chairman of the Board but remained a Director until the elections of a new Board as explained below.

Kenya Association of Music Producers' (KAMP) 4th Annual General Meeting was held on 17th August 2011 at the NHIF Auditorium, 3rd Floor Starting at 3:00pm. The Following ten (10) Directors were elected: Justus Ngemu (Ngemu Gospel Sounds), Japheth Kasanga (Kassanga Music Centre / Hitscore Studios), Lee Kanyottu (Studio Sawa Sound), Robert Kamanzi (Moja Sounds), Francis Omeno (Ogopa DeeJays), Julie Gill (PW Andrews), Suzanne Gachukia (Serenade Music / Sub-sahara Ltd), Eric Musyoka (Decimal Media Ltd), Michael Andrews (A.I. Records) and Phoebe Indeché Masinza (Masinzas Productions). Mr. Eric Musyoka was duly elected as the Chairman of this new Board. Unfortunately, Mrs. Phoebe Indeché Masinza who sadly passed on the same year.

The 7th KAMP AGM was held on 10th July 2014. The following persons are hereby elected as Directors of the company in accordance with Article 13 of the Company's Articles of Association;

- 1) Mr. Lee Kanyottu;
- 2) Mr. Gabriel K.O. Torome;
- 3) Mr. Justus M. Ngemu;
- 4) Ms. Margaret Mwikali Mutunga;
- 5) Mr. Antony Karani Murimi;
- 6) Mr. Michael Andrews; and
- 7) Mr. Japheth K. Kasanga.

Unfortunately, Ms Margaret Mutunga passed away on 29th March 2016. Thereafter, Ms Tabitha Kangwana was co-opted into the Board whereby her endorsement was officially ratified at the AGM held on 25th August 2016 at the NHIF Auditorium, Nairobi.

KAMP Membership has grown from Eighteen (18) members in 2008 to 841 at the end of March 2018.

In 2008, KAMP got a temporary Office space at Tembo Co-op House in Moi Avenue, which was provided by the then Chairman of the Board, Mr. Japheth Kasanga. Later in October 2009, KAMP moved its Offices to Kileleshwa on Gatundu Crescent, Off Gatundu Road. In February 2011, KAMP together with PRISK moved to Westlands, at Dry Associates House along Brookside Grove. In February 2014, KAMP together with PRISK moved to the current Office Location at Jumuia Place 1, along Lenana Road in Kilimani.

Staffing at KAMP has increased from 1 employee in 2008, 4 employees at the end of 2009, 6 employees at the end of 2010 and currently, KAMP



INTERVIEW

A TALE OF A MAN FINDING HIS PLACE IN MUSIC MINISTRY

BY JACKLYNE WABUKO

No doubt Japheth Kassanga has made an incredible mark in the gospel music industry up to date. His musical journey spans almost four decades since he began singing since he was young.

Born in central Kitui in the mid 1960's, Kasangas' journey in music dates back to 1970s when he began singing secular and traditional music and playing the guitar.

Japheth Kilonzo Kasanga, the last born of the late Mzee Kasanga was orphaned at an early age. "My mother died when I was only 5 years. My father passed two years later. I was left with my brother and my sisters. My brother was employed and my other two sisters were married. One of my sisters asked me to stay with her and take care of her children and so I moved to Mosa to stay with her and her family".

"My sister's home offered a different environment. Her husband worked in Nairobi and she occasionally took their children to visit him. When she did, I had to stay with neighboring families, working for them so that they can feed me. Staying with

other families was really hard, sometimes I was told that I did not look after the cows properly and would not be given food".

Kasanga's mind knew better. His creativity and curiosity caused him to start paying attention to his brother's skill in playing the guitar. "When I had the opportunity to spend time with my brother, I keenly observed him playing a traditional guitar made from old tins. Slowly, I started to learn guitar skills from him. Back then, handmade guitars were the in thing in the village, where those with the skills and knowledge to make them were in high demand".

"In order to make ends meet, I became a village entertainer making myself a handmade rubber band guitar, entertaining villagers at a fee. I became so popular in the village that I was occasionally hired to sing. I was paid between 20 and 50 cents per night for performance fee. I later made another guitar using a stick, tin and strings. Due to the increasing demand for his singing, the pay per night rose to five shillings. Almost everybody from the villages I visited attended my performances". Kasanga

was so good at playing the guitar that he was nick named "Mawayaya" meaning guitar wires because of his mastery of the handmade guitar. He was an attraction to many people. His voice, his guitar playing skills and creativity in composition earned him thrones of fans. Soon he became a popular star in the village and traditional disco spots.

"I moved with bad company so I started smoking cigarettes and bhang (marijuana). I remember a time when my brother in law smashed my musical instruments thinking that this will stop me from smoking. It didn't. I started singing Kamba traditional songs which did not need a guitar. I needed to continue to earn a living and singing was the only way that I could do this".

A new pastor, Mr. George Watia was assigned to the little village of Mosa where Kasanga resided and started Sunday school classes there. "I heard that people were gathering in the church to sing. So I went to see whether they were singing the same kind of songs I was singing. During my first visits, I had a hat that always covered my face. Some friends told me that I was

wrong to go to church in a hat so I stopped wearing it. During this time the pastor had noticed my skills and took interest in me. He had heard about me that I was playing in discos. He invited me to join the choir which he was directing”.

“The pastor loved me very much. He would occasionally ask me to perform other duties in the church, this gave me hope as I earned some little money on this little duties. Sometimes I would leave the church for a few minutes to smoke. I didn’t know that I was sinning”.

Pastor George later appointed Kasanga to be the choir leader though some people did not like it because they thought he was too sinful. “Joining the choir did not give me joy. I still continued smoking and almost everyone in the choir knew of this. I wondered why the pastor had not mentioned anything about my smoking”.

However Kassanga’s guilt did not last long. Their church was visited by a group from Mulango Teachers. Their evangelism made him realize that he was a sinner. “Even though I had been in the choir and teaching Sunday school. I had only been criticizing what was being preached. But this time I felt the need to know Christ. And when the preacher asked for people who wanted to get saved and follow Christ I came forward and confessed all that I had been doing in the church”. This action unfortunately just increased Kasanga’s problems. “Those who sang with me and were not saved began mocking me, calling me ‘pastor’. I also had no work and now couldn’t raise money as a village singer and to make matters worse I had no education”.



The music skill won him favor with the church leadership and the congregation at large. When his pastor friend was transferred to Mulango he appointed Kassanga with whom he had done a lot with as choir master of the church.

Then as a choir leader Kasanga could not read or write. The Kasanga children were never taken to school as it was not considered an important issue or a priority, given the poor state of the family. He learnt all the songs by heart. He composed some and taught his singers. Majority of his colleagues in the choir could read and write. The choir members wrote songs in exercise books where they sang from. The songs were written and sang in Kamba and Kiswahili.

“I was curious about written words, so I used to keenly look into the writing and try to recognize the words my colleagues sang. I would later ask them to show me how the specific words of the song were written. Within a short while I was able to associate the sound with the word. I learnt to read from reading and singing songs”.

In 1975 Pastor George Watia who had now been transferred, remembered that Kasanga was not earning an income. and helped him get a job as a houseboy. “My employer worked with the ministry of lands and was residing in Nairobi with some of his children who schooled in Nairobi. His wife was teaching back in the village and taking care of the farm and the younger children. I worked for them for a year, then I moved to Nairobi by my employer”.

After a short time in Nairobi, Kasanga



requested his employer for permission to attend church and to possibly sing in the choir. He joined AIC Jericho and soon got recognized by the church for his talent. “Some members of the church encouraged me to join the choir. I was a little hesitant to join because I felt that I had not adjusted to the city style because I still regarded myself as a village material. But I realized that I loved singing and I soon joined the choir. A year later after joining AIC choir I was already confirmed capable of directing. I was appointed associate director and guitarist”.

In 1978 Kasanga founded Mulango choir, which developed into a famous choir which majority of the singers were from Mulango location. Initially the choir was made up of both children and adults. The choir later got a new name “Mulango joint choir” the word “joint” was added for the sake of others that did not hail from the location. With time the choir became one among the leading evangelical choirs in Nairobi.

Kasanga was now director of two major choirs: Mulango joint choir and AIC Jericho as assistant choir director. Pastor from AIC used Mulango Joint choir in their evangelical works. During the evangelistic



ministries which young pastors were keen on, Kassanga found himself the odd one out, due to his lack of education and knowledge of the English language which was the main medium of communication. His colleagues in the choir noticed this and some advised him to learn to read from the songs. With the encouragement he got from his own choir members he got the courage to ask his employer for permission to attend evening classes. To his delight, his employer allowed him to join the classes.

In Mbotela estate the church army (CPK church organization) had an institution that conducted evening classes for professional students and taught for both primary and secondary education. With part of his earnings (he was earning shillings 75), he paid his own school fees and joined class one. This was a new phase for Kasanga who was now about 20 years old.

“God helped me and I do not regret being a Christian. Some Christian friends advised me to take some classes, but others wanted me to team up with them and evangelize through singing. I did both. When I joined class one sometime in the beginning of the year of 1978, the school found me to be too clever and I was advised to sit for CPE.

INTERVIEW

Meanwhile I teamed up with five brethren’s and served God through singing. When I sat for CPE I scored 24 points. My joy could not be expressed in any way. I had been in school for only one year. I praised God for his love and His miracle of transforming seven years to one year”.

Some students in his class passed and others failed. But he faced another challenge. The cut off to join a good secondary was 25 points and also he couldn’t raise the school fees to take him to secondary school so he continued with evening classes in church army.

In 1979 pastor Nathaniel omega of the Church army, who was the administrator of daystar communications now known as Daystar University found a job for Kasanga in the institution, the position was for a cleaner. Kasanga was hesitant on taking the job as he feared that this might be the end of his education, he also feared that his employer and now foster father would be disappointed. To his surprise his foster father allowed him to work certain hours in the day and go to school in the evening. He started working at Daystar with a salary of Ksh 575 per month. By October 1980 he had been confirmed as an employee at Daystar. Now he had a permanent job and an assured annual increment of Ksh 50.

Little did he know that Daystar Communications would develop into a university and present bigger opportunities for learning and development of his music skills? At this time Mulango Joint choir was so big, he resigned from his position as choir director at AIC Jericho. While working at Daystar his biggest aim was to achieve an O level certificate. His other ambition was to master english and pursue education degree in Music. He continued with his evening secondary lessons with the future goal in mind. He soon realized the fees were becoming too high for him; his salary was now spread to more needs than one.

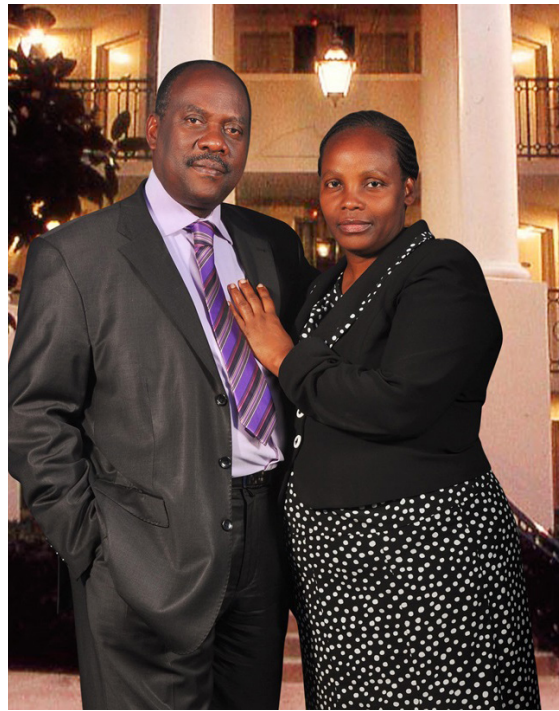
In 1982 Bob Ochieng’ a missionary worker at daystar noticed his brilliance. He offered to sponsor him for all his studies up to form two levels on his personal account. Kassanga would then be able to sit for Kenya junior secondary certificate. After some time his responsibilities at Daystar

would change from time to time. At one point he would be a cleaner and another he would be a switch board operator, to photocopy attendant. From all this experience he picked a number of valuable skills. He interacted with students and the exposure sharpened him.

As a full time staff at daystar he was entitled to take free courses after work if he desired. The department of Institute of Christian Ministry and training offered short term music courses. He joined this course. The head of music department Roberta King soon noticed his abilities and guitar skills. After several consultations with the members of her faculty Kasanga found himself in the music department among the visiting lecturers. This time around Kasanga was to earn extra money at the visiting lecturers’ rate. He was really excited with this opportunity. “The students would jokingly call me ‘professor Kasanga’ because I was a lecturer among other duties”.

He later got a promotion as a book store assistant. But he was determined to pursue ‘O’ level. He had already sat for his KJSE and passed well. However Mr. Ochieng left and could no longer financially assist him. Fortunately for Kasanga another missionary, Paul Warnock became interested in him and offered to help him. Warnock not only bought all the required books but also offered to coach him personally until he would sit for his ‘O’ levels.

In 1987 Kasanga sat for ‘O’ level privately and got division four. This was good enough to give him an entry to Daystar University. His application was approved but limited to three credits only. As a prerequisite he was to enroll for English. He did and passed. The he enrolled for English II. By then the bookstore demands became overwhelming, with students flocking in at every minute. He couldn’t continue with studies. By then Kasanga had been exposed to KBC television show joy bringers and sing and shine programs both as back up and performer. David Nthiwa and producer of the programme Karanja Kimwere encouraged Kasanga and counselled him to consider music as ministry. Through the two, Kasanga was exposed more and more to art of music and TV recording. “It was then that that I was able to see and



allowed to do more than that. With that inspiration I began to record as a solo artiste encouraged by now long serving Tanzanian gospel artiste Faustin Munishi. By then gospel musician Agnes Masika (gospel musician Mercy Masika's mother) and Mary Atieno were already solo gospel recording artists.

In 1989 April he tied the knot with his bride Anne. Anne was also gifted in music. "I met her at AIC Tudor in Mombasa where she was also involved in music ministry. She was also studying in Mombasa. The same year we got married is the same year we formed Kasanga group and by the end of

confirm my calling into music ministry. I had developed skills in music which landed me a part time contract with KBC". The demands of his Job and involvement in outreach ministers took most of his weekends and late evenings that left him with no room to socialize.

Even then Kasanga's hand was full with invitations for music outreach missions. He was led to consider being a composer and producer of his own music as his major ministry. "The first song I recorded was "Maelezo ya bwana" with Mulango Joint Choir in 1978. Those days you'd only produce a record of two songs. We weren't

1989 we recorded "Maisha ya mwanadamu ni kama maua". This was my turning point in the gospel music industry because the song was picked up by the entire country. The only radio channel operating back then was VOK which later became KBC whose presenters loved my music a lot began playing it. Faustin munishi had also been on the charts with his popular hit Paulo na sila". This was a time we were moving from record disks to cassettes, so the album came out in a cassette. By early 1990s, the album was still on, topping charts all over the country".

A year after his marriage he got another job

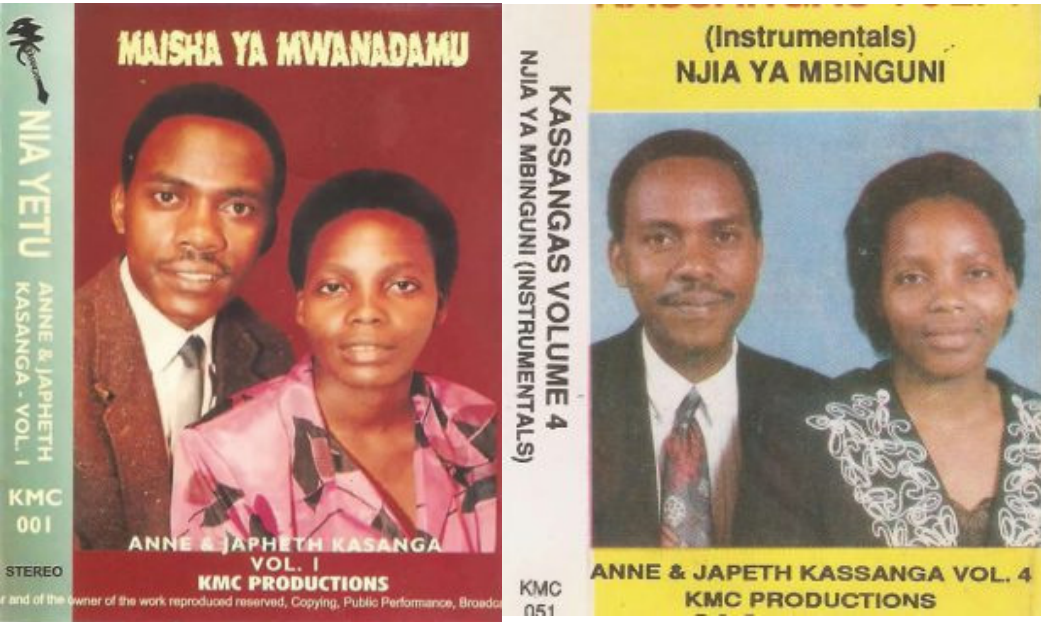
at the Real music school as a teacher through Paul Warnocks recommendation. Since the teaching was based on hourly basis, he was able to plan his time better. The prospects for more earnings were bright because teachers were paid hourly per student. With more free time and better earning Kasanga was able to enroll and resume his undergraduate courses in Daystar University as well as enroll for advanced music course. Also at this time KBC TV producer offered Kasanga a contract as a master musician artist responsible for vetting and auditioning of musicians and coordination of groups invited for recording. This responsibility took quite bit of time from Real Music School; he therefore negotiated with another musician friend Manasseh Uzele to stand in for him. He would later recommend Manasseh to the school as a teacher replacing him.

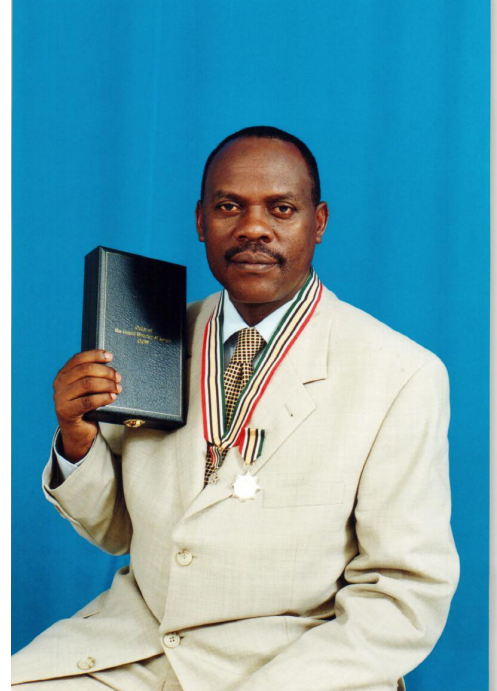
Kasanga's exposure to singing and Music production introduced him to so many things. He realized that when a musician produces music for other companies, there is a lot of exploitation. The companies benefit a lot while the musician receives very little benefit. In 1992 he registered Kasanga Music Center Limited. This was a business company as well as family ministry. He committed himself to several talented musicians some of whom he sponsored personally to produce their music on cassettes. He made all preparations of back up, arrangements of harmonics to production level. He helped them by promoting their music. Several successful musicians owe their success to his efforts.

"My production label was among the top those days especially when you spoke about Gospel Music. Now the biggest challenges during this time, after producing these

musicians and you have promoted them, how do get people get their music? Every shop around were only selling secular music, gospel music had not started selling. He was dissatisfied that Kenyan Gospel Musicians are not well promoted. He saw the problems that piracy created in music cassettes. These were the main reasons behind the founding of Kasanga Music Centre Limited". He has made original productions available and helped several Gospel musicians like Esther Wahome, Joan Mwangangi Wairimu and others like Pastor Ruth Wamuyu, Geofry Wachira. He also produced the Manoa's, Faith Kithiele. Artists like Mwakitalu, Timothy Wudamila, Ibrahim humba and many more even as far as from Tanzania to be produced by him.

Today his role has largely evolved. Kassanga Music Center limited has grown to include recording studio with the label





Kassanga with his family

Hitscore Records whose main objectives include helping composers of gospel music to maintain sound bible doctrines in their music, to promote their work. The studio can be classified to be amongst the best in East Africa due to the equipment and the excellent acoustics. It has 3 studios within. He has also established a music school to train musicians in music evangelism, curb exploitations of musicians by individuals or companies, and to help musicians to produce songs in various languages spoken in East Africa.

Kasanga says after he made it through struggle and luck, he felt an obligation to see his talent and resources to promote new musicians who like him needed to be pulled out of hopelessness. He started by breathing fresh air into gospel music, using his God given skills. As the Kasanga's increased in their ministry and music influence, Christian singers began to make inquiries

for recording services from them. In 1993, Kasanga began sponsoring and signing up musicians into his label. He continued to promote and market gospel musician's music in the country. He has produced over 400 albums up to date.

Achievements

In 1993 he composed Asante mungu baba wetu and Kenya twasherekea on national holiday celebrating 30 years of Kenya being a republic. These were songs of thanks giving. He was also involved in recording an album of songs as part of the national anti-corruption campaign with Kenya anti-corruption Authority.

Kassanga has had the privilege of being 1st and 3rd in billboards for both secular and gospel artist in 1991. He won music of the year award in 1991 granted by the

music composers association. His Mulango Choir has up to 9 volumes. He has also received numerous awards in recognition to his contribution to music from Bibilia husema broadcasting, Africa Let's Worship (AFLEWO), Ministry of education. He received Order of the Grand Warrior recognition presented to him by President Mwai kibaki in 2006.

The future

"When I began singing, Kenyan music was mainly choral music. Today however, gospel music has largely turned around to focus on individual musicians". He hails the tremendous growth of Kenyan gospel music especially among the youth but is concerned about the sound. Another concern is that young people's music is not as available in music shops due to recording habits consisting of mainly singles and the reliance on performances which are

popular as opposed to album sales. "There has been so much growth in the industry"; he says "musicians can benefit a lot especially producers from joint collective management organizations like Kenya Association of Music Producers".

Kassanga laments also that there is need for professionalism in the gospel industry especially in song writing and that producers should invest and hire qualified engineers and musicians need to humble themselves and work under a producer. "I have opened up a music school that can help musicians learn about music and help them understand the music industry. Currently the school operates in Nairobi but plans are underway to open up other branches within the country. Plans are also under way to expand the music shop to adapt with current change in technology. Investing in

Music is costly venture but right now there is more access to capital.

I still continue with my music ministry at AIC Jericho. And I'm also chairman of Kenya Association of Music Producers. As an organization we have been fighting for policy creation to have music supported and our skill protected. As Chairman at KAMP we are entering into joint initiatives with like-minded bodies to steer this industry into the right direction. We are coming up with new initiatives that will revolutionize the music industry and will help creatives gain from their talent".

KARIBU KASSANGA

KASSANGA
SCHOOL OF MUSIC
SHAPING TALENTS, TRANSFORMING LIVES

WHO ARE WE?
Kasanga Music School is a Christian music academy devoted to providing high quality, affordable teaching and performance opportunities to our students, regardless of age or ability.

COURSES OFFERED

1. MUSIC EDUCATION	5. VOCAL COACHING
2. ARTIST DEVELOPMENT AND MANAGEMENT	6. DJ ACADEMY
3. MUSIC PRODUCTION	7. GRAPHIC DESIGN
4. INSTRUMENTS (PIANO, SAXOPHONE, GUITAR, VIOLIN TRUMPET, DRUMS)	8. COMPUTER LESSONS
	9. CHOREOGRAPHY
	10. VIDEOGRAPHY

OUR CLASSES RUN 3 TIMES WEEKLY, 2 HOURS EACH WEEK FOR 6 MONTHS

KASSANGA SCHOOL OF MUSIC

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+254720 838 062

KASSANGA SCHOOL OF MUSIC
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NAIROBI, KENYA

LOCATED AT KFCU BUILDING
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HAILE SELASSIE AVENUE,
NAIROBI.



The Kassangas performing with their friend Dr. Ezekiel Mutua CEO of Kenya Film Classification Board



BOARD OF DIRECTORS 2014-2018

The members of the Board that have served KAMP are presented below



FOUNDER & DIRECTOR

Mr. Japheth Kasanga, OGW is a renowned musician, music producer and publisher not only in Kenya but also in East and Central African Regions. He is a Director of Kasanga Music Centre (KMC), Kassanga Music Shops (KMS) and Hitscore Recording Studios among others, with a catalogue in the market of over 200 productions.

Mr. Kasanga's involvement in the music industry spanning more than 30 years, has earned him several Awards for his outstanding contribution from: Kisima Awards, Groove Awards, Kenya Festival, AFLEWO and the Presidential Recognition Award-OGW among others. Being one of the founder Directors of KAMP, Mr. Kasanga has also served as board member in the Kenya Copyright Board (KECOBO) among other boards in the music fraternity and in other Organizations within Kenya.

Mr. Kasanga was appointed as chairman in January 31st 2018 and is currently serving in this capacity until the next AGM scheduled in August 2018.



DIRECTOR

Lee Kanyottu is a director at Studio Sawa Sound Ltd, a music production company that has been in the recording industry for over 40 years. Studio Sawa Sound, a family owned business, is one of Kenya's pioneer music recording labels, with a rich history of starting off as a vernacular record label signing up music veterans such as DK Kamau, Wahome Maingi, and later Kakai Kilonzo, Les Wanyika as well as contributing in the Gospel industry in Kenya, producing memorable choirs and musicians like IFC Choir (Adam na Eva), Prisons Choir, Mary Atieno, Agnes Masika amongst many others.

This year Studio Sawa Sound will be celebrating 48 years of contributing to the development of the River road entertainment and Kenyan music industry at large

Lee Kanyottu has been a music producer and audio engineer for over 20 years in the music industry, and has recorded numerous bands and artists in Kenya and East Africa. He is also director of LeeMarks Studios a recording outfit specifically designed for live music recording with emphasis on Kenyan cultural sound. Lee is also a film producer and creative director of Big City Ltd, an independent media production house that has evolved in video and audio productions for broadcast. Mr. Kanyottu is currently serving as the Vice Chairman of KAMP after being appointed to the position in March 2018.

FOUNDER & DIRECTOR

Mr. Justus M. Ngemu has been in the music industry for over 20 years both as a composer artiste and producer of sound recordings. He is the proprietor of Ngemu Gospel Sounds, a music production company, publisher and he is a well-known gospel and patriotic songs musician. He is also one of the founding directors of KAMP.

His patriotic songs are based on civil education & campaign against corruption. He is also an expert in composing, coaching & music arranger. A founder member of Kenya Music Anti-piracy Association (KEMAA) and a Member of Music Copyright Society of Kenya (MCSK).

Mr. Justus Ngemu served as chairman of KAMP from 2014-2018. He has been instrumental to the growth of KAMP and has strongly advocated for rights producers of sound recordings and ensured that several MoUs have been effected that saw broadcasters, public service vehicles, pubs and restaurants and many more become more compliant.



DIRECTOR

Mrs. Tabitha Kangwana is a Director at Tamasha Corporation Ltd, a music publishing and distribution business. She has previously worked as a Lecturer at the Cecil MacDonnell School of Nursing in the Nairobi Hospital for Kenya Registered Nurses. She is also a Director and Manager at Chester House Ltd, which deals with Commercial and hospitality business. She has overseen management of the apartments including service delivery and Refurbishment Exercises. She is an experienced and accomplished entrepreneur and business lady.





DIRECTOR

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 Indech Masinza, Kamp Chairman Kassanga, Rehema Lungoze, the late Mami Matondo, Mary Githinji, Sammy Jeffa, 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.



DIRECTOR

Rev. Gabriel K. O. Torome is an author, publisher & Producer of sound recordings under the record label: Torome Productions. He has been very active in production of Gospel music with both Kenyan and Tanzanian artists.

He has been a strong campaigner against music piracy through Kenya Music Antipiracy Association (KEMAA) as its chairman from year 2000 to 2005. From 2010-2013 Rev. Torome sat in the Nairobi region committee that was charged with the responsibility of amending the memorandum & articles of association of MCSK. From 2013 to 2014 he also sat in the KAMP Ad Hoc committee that was working on the implementation of collecting the blank media levy or private copying remuneration.



DIRECTOR

Mr. Michael Richard Andrews has been involved in the music industry for over 50 years since 1957, when he established his own music radio programme called "music of the moment", which continued to run for over 30 years.

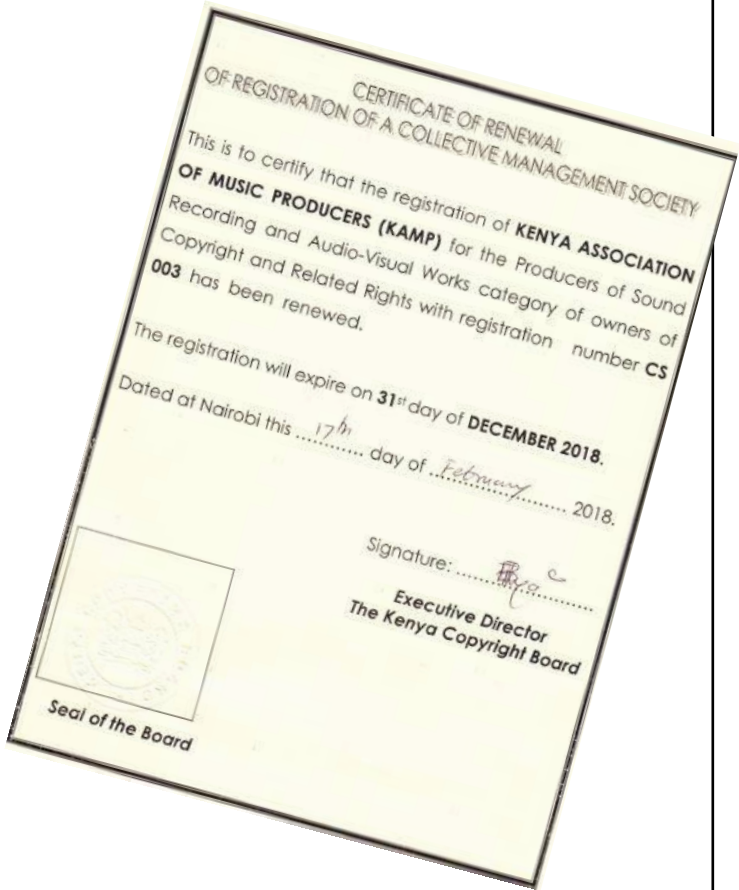
He later joined his father in an import / export business that was involved in international music repertoire via P.W Andrews & Co. Ltd. Among other record labels he was involved in over the years are African Gramophone Stores (AGS), Capital Music Stores (CMS label), East African Records and Polygram Records.

Currently, Mr. Andrews is the Director of Andrews International Records (Kenya) Ltd, also known as A.I Records (K) Ltd, through which he is both a member and Director of KAMP and also a member of International Federation of Phonogram Producers (IFPI). Mr. Andrews has been quite instrumental in promoting "Kenyan Benga" and "Congolese" music in Africa and beyond.

Recently, the Universal Music Group acquired a 70 percent stake in AI records. the stake gives Universal Group rights to access the company's music catalogue. AI sold East African music through sale and distribution of CDs and Vinyl. Universal Music group is seeking these records to digitise and make the music available online.

LICENSED
TO COLLECT

Kenya Copyright Board approves Kenya Association of Music Producers (KAMP) to collect royalties for producers of sound recordings and audio visual members for the year 2018.



AUDIO VISUAL



It is with great excitement that we announce that Kenya Copyright Board (KECOBO) has granted Kenya Association of Music Producers (KAMP) the Mandate to collect and manage the rights of Music Audio-visual Producers. All our members are encouraged to submit and declare their Music Audio-visual works in which they own rights at our offices by signing a rights assignment agreement form. This year is a particularly exciting one for us as a collective management organization, because of the awesome changes and events we have planned to help us improve our service offering to our music producers and licensees. Most of these changes will be rolled out in phases, and we look forward to revealing them when the time is right.

Make sure to follow us



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www.kamp.or.ke

"Protecting your rights"



ONGEA-The Eastern Africa Summit aims to Action the collaborative Development of the Eastern Africa Music Industry, via Trade Exhibition, panel discussions and Artist showcases. Held annually in February, ONGEA! seeks to enlist increased participation from the wider music industry in the region, to market Eastern Africa Music as a trading block.

ONGEA!- The Eastern Africa Music Summit evolved out of the KENYA MUSIC WEEK which was founded in 2004, to Create an accessible public Forum for Industry stakeholders (i.e. Musicians, Producers, Promoters, Distributors, Media, Consumers, Government & NGOs) to interact and produce Solutions to Industry challenges.



ONGEA! MUSIC SUMMIT



EVENTS

WORLD IP DAY

POWERING CHANGE: WOMEN IN INNOVATION
AND CREATIVITY

Every year we celebrate World Intellectual Property Day to learn about the role that intellectual property rights (patents, trademarks, industrial designs, copyright) play in encouraging innovation and creativity.

This year's World Intellectual Property Day campaign celebrates the brilliance, ingenuity, curiosity and courage of the women who are driving change in our world and shaping our common future.



The event was established by the World Intellectual Property Organization (WIPO) in 2000 to “raise awareness of how patents, copyright, trademarks and designs impact on daily life” and “to celebrate creativity, and the contribution made by creators and innovators to the development of societies across the globe”.

26 April was chosen as the date for World Intellectual Property Day because it coincides with the date on which the Convention Establishing the World Intellectual Property Organization entered into force in 1970.





PROFILE

Tackling

THE BUSINESS OF LICENSING

Lillian Kalela, Head of Licensing at KAMP-PRISK gets candid with us

Q. When did you join the organisation?

August 2015

Q. How did you end up in the Music industry?

I have always had a knack for entertainment. I truly believe God made us differently and so people more inclined to the arts should be respected the way a lot of respect is accorded to science oriented professionals. Music knows no boundaries and is all inclusive.

Q. How have you found your space within the organization?

It was not easy at first; I had come from the entertainment industry but a different sector and did not know much about music as a right provided in law. But it didn't take long for me to realize I was passionate about giving back to the right holders what belonged to them through licensing which involves communication which is among the many hats I wear.

Q. Please give us a brief background on the role of Head of licensing

The role of HoL is basically to ensure that businesses that use music pay for the license across the country. This involves strategy planning with the regional managers as well as communication to the public on why they should be licensed. As the last option I also organize and participate in compliance inspections and enforcement

Q. Describe your typical day in the office

I read my emails and respond, I call the regional managers to discuss the previous day's licensing coverage versus the target set, I respond to queries, I give guidance, I sit in with the CEOs for an update on licensing matters including coverage and any problems we have encountered when time allows, I approve day to day operational budgets and visit customers(courtesy calls as well as on appointments to ensure compliance)

Q. What are the most enjoyable aspects of your job?

Interacting with different people every day; I am a people's person

Q. What or who has been your greatest influence in your work and why?

My parents; they are high achievers in their jobs and I grew up knowing good work ethics are essential in one's happiness

Q. What one thing have you learned as HOL that has served you well over the years?

To be patient with everyone; people are not the same

Q. What do you see as the next frontier in licensing?

Self licensing-where business owners just log in and pay for their license without follow up

Q. What are you passionate about?

I am passionate about life and my family; Life is beautiful. We laugh, we cry, our love for animals, nature, rain, the sun...everything

Q. Any highlights in your time in KAMP?

When we began digital licensing. I thought this day would never come. While the world around us was digital we were still stuck in the manual era so you can imagine my delight when we finally went digital!

Q. When you are not working, what do you like to do?

I spend time with my children and husband; eating out, swimming, watching cartoons and comic movies. I also sneak in some time and watch a few episodes of a favorite series

14 WAYS TO MAKE MONEY WITH MUSIC PRODUCTION

14.

BRANDING

Be Social

You can have all of the talent in the world but if nobody knows you then it serves no point. Network not just with artist but other producers and song writers. this can add value. You never know when someone will return the favor. Your network is your networth

Build your email list

One of the most important aspect in any business is lead generation and getting customers to return. Collecting email addresses keeps your clientele in the loop of new products, sales, services etc. Add value and don't spam people.

Learn about business

The music business is still a business. You are trying to sell a product. The internet has a lot of valuable info that can be really valuable to you and your business.

13.

MUSIC FOR ADVERTISING

Music for adverts is really popular at the current time. Large companies like Safari-com are known for using it in their advertising. It's not easy to jump into this industry. The trick is to create music that is really catchy and popular with is target audience.

12.

MIXING AND MASTERING SERVICES

Many people who have studied music production or audio engineering have the skills and trained ears that most beginner producers can't match right away. If you are one of these producers, and get complimented for the quality of your mix-downs and the polished sounds of your tracks, then you should consider offering these services to other producers for the right price!

How do you know if you have the skill to offer these services?

A good way to analyze your skill is to compare your tracks to the ones of the artists you look up to. If they're up to par or sound even better, that's a good indication that your mixing and mastering skills are on point.

In that case, you should make it clear that you are open to offering such services. Here's some things you can do to market yourself:

1. Explain on your FB/Twitter Bios that you offer such services
2. If you come across an artist that in your opinion has great talent, but his track doesn't sound as polished and mixed well, reach out to them! Tell them you like the track and you could help them out achieving a more professional sounding mix. Create a personal website with your music and a section that outlines all the services you offer

11.

SAMPLE PACKS

The use of royalty-free samples has become a huge part of music production. Producers are always hunting for new, high-quality samples to develop their sound.

Having professionally processed samples is essential to achieving a polished track. That's why sample pack companies are always looking for talented sound designers and producers that can create high-quality samples of the latest genres and trends.

If you have years of experience under your belt, and are confident that the sounds you create are up to par with what some sample pack companies are selling, don't be afraid to contact them, or even sell your own sample packs.

10.

RECORDING

Straight-up recording engineering can be a very valuable tool to offer. Not only that, but with the rise of digital tools and technology, those with traditional recording expertise are actually becoming more sought-after.

If you have experience recording yourself, your band or have worked in a studio, you can provide recording services to other artists and producers.

If you're lucky enough to have a decent sized studio then you can invite musicians to record there (depending on how practical your location is) or, alternatively, you can book sessions at external studios.

9.

EDUCATION

If you're a producer, composer, engineer or artist with your own setup, you'll have likely amassed a wide variety of skills. You can share this knowledge with others via tutorials, coaching and courses both online and offline.

8.

PRODUCTION

As an artist, it can be extremely helpful to work with a producer to provide a sounding board (excuse the pun) and to help with arrangement and instrumentation, on top of taking care of the technical side.

You may already know a number of artists in your local and online communities who are in need of a producer. In addition, you may be able to help with the creative side, such as aiding in writing and even performing on recordings (see above for production points and intellectual property).

7.

SESSION RECORDING

The fact that you're in music means you're very likely to be a musician yourself! Perhaps you can sing or play an instrument? If you have access to a recording studio or a home studio, you can offer your services as a session musician.

The great thing about having a home studio is that you can work remotely, recording your parts on to sessions and sending the files back to the artist/producer/team.

6.

CREATIVE SERVICES

Making samples, synth presets and templates can form a source of passive income. However, being involved in music production provides you with a wide range of skills that you can offer as services to potential clients. This method can earn you some quick cash if you are good sound designer or have some exclusive hardware gear.

5.

GHOSTWRITING / CO-WRITING

Unfortunately this is a common practice nowadays. You can write music for other producers and can get hundreds or even thousands shillings per track. However, the downside is your name will not typically be included in title of this track. You get money, they get the fame.

Depending on the platform, you can agree to an exclusive or a non-exclusive license deal.

4.

PRODUCER POINTS

Collaboration plays a major role in music, and if you're a producer working with artists, you may play a significant role in songwriting and development. The bottom line is that, if you're contributing a significant portion to the songwriting process, you should receive compensation relative to your creative input.

If you're producing an artist, you may negotiate a songwriting percentage on the recording i.e. 'producer points' if you've made a significant contribution to the composition itself.

Songwriters receive intellectual and performance royalties on their music when it's broadcast or played publicly, and they're also able to make money from touring and merchandise. Most of the time, producers don't accompany the artists or aren't members of the band, and therefore have no involvement in the performance of the music.

Therefore, it's important to negotiate songwriting credits, known as 'producer points'. This enables producers to receive their fair share of the songwriting and performance royalties when their work is used or performed.

Percentage agreements can vary widely and many label arrangements set a fixed percentage. However, it all comes down to the contribution that you're making and a fair agreement should be reached between all parties.

3.

SYNCHRONISATION

An often overlooked income stream for songwriters and composers is sync publishing. As the copyright owner of a piece of music, you can license this music for use on visual media, such as TV programmes, films and online video content.

You can approach filmmakers independently to pitch your music, work with independent sync companies or submit your music to online libraries.

These library sites provide platforms for you to upload and sell licenses to filmmakers for the use of your music for a limited period, or in perpetuity. You may have even written a number of tracks that don't quite fit with your genre or brand, in which case you can pitch these for sync, which can be a great additional way to make money with music production.

2.

INDEPENDENT DISTRIBUTION

If it's still too early for you to sign with a record label, or you'd simply rather go it alone, you may be interested in releasing

your music independently.

Even many established artists prefer working this way, because they get to retain ownership of their material, maintain control and, therefore, keep more money for themselves. Most of the time they are able to achieve this by leveraging a large audience that they've developed over a number of years.

This can be difficult to achieve when you're starting out because you don't have a large fanbase, but it can be worth it in the long run as it has the potential to be considerably lucrative while maintaining more control over the direction of your career and your creative output.

Services such as MDUNDO offer ways to distribute your music online. They allow you to sell digital downloads as well as enable streaming of your music.

1.

ROYALTY LICENSING

As an artist or producer (or both!) intellectual property is one of the best and most fundamental avenues for making money in the industry. If you are creating original works, you need to make sure that you own the copyright for this material so that you get paid for any use, be it purchases or broadcast. If you're an artist or performer it's really important to register your work with a collective management organisation. They will track the number of plays or public performances of your music so that you can be paid appropriately.

Venues, radio stations and any other place where your music could be playlisted and broadcasted publicly are required by law to submit their track listings to their relevant CMO. These plays are then recorded and tracked by the CMO so that artists are paid appropriately.

There are generally two ways that royalties are collected. One is for the intellectual copyright of the music composition itself, and the other is for the mechanical copyright i.e. the recording.

Examples of CMOs include KAMP which collects royalties on behalf of producers, PRISK for performers and actors, and MPAKE on behalf of songwriters and composers for the intellectual property of the music.

JOANITA PAUL

Name: Joan Wambui Warura
Stage Name: Joanita Paul
Born: Kiambu
Status: Married with two children

Q: How did your interest in music begin?

We used to visit several families with the church choir from my area, where we could sing to them. I used to do this but I never realized that I had a talent in singing it was just for fun. I also didn't know at this point that I could compose my own music. My pastor was my mentor and he used to tell me that I had a gift and that I could compose my own music. I laughed at this, but God used him to let me know that I should pursue this gift. Later on I joined the praise and worship team, I was the leader and it's at this point I began writing my own compositions

Q. How many years have you been in the industry?

I began this Journey in 2014

Q What type of songs do you normally sing?

I find myself leaning towards worship. Most of my music is all about worshipping the lord

Q. Why did you choose to do gospel music?

I just love gospel music and I have been guided by the Holy Spirit. It's my calling and passion

Q. How has it been so far?

Honestly it hasn't been easy, because the first album had a challenge and I was very new to the music industry at that time. I didn't understand how the industry operated. When I did the 1st album, I planned it with my pastor without knowing that I was supposed to go to someone who has more experience in music production and marketing of music. The quality was low and I was really discouraged because I had used a lot of money funding the production. The fans weren't able to embrace it because of the low quality. I was really discouraged, I wanted to quit doing music altogether. It took me a year to get back to singing. I heard the voice of God telling me not to neglect the first born, that I should go back to it. So I heeded the call and went back to studio but this time round I got a new producer. The quality was much better than the previous one. We recorded another album and the price this time was much higher than the previous one.

Q. What happened next?

After recording this second album, another challenge arose. This



was in the shooting of the video. I choose to work with the same producer little did I know that they did not have experience in video production. This was their first time doing this. He didn't have a good camera. This fact really hurt me. I was distraught that yet I was experiencing another challenge that I wasn't prepared for. The video was of poor quality even media houses could not play it. Wherever I went, they told me that they cannot play it.

Q. So what was next for you at this point?

I went back to God and really cried out to him and asked what he wanted me to do after this. I didn't want to continue with doing music. I stopped yet again. During this time I went back to the media houses and they encouraged me to do only one song that will help push the album. I listened to their advice and now I have a new album that is doing very well. The song is "niwewe pekee".
 Q. How many albums have you produced so far?
 I have two albums so far, the latest is "Weh Jehova". It's a kikuyu album meaning Its all you

Q. So how are you handling all these challenges in the industry?

It's not easy because I'm trying to reach another level in video shooting. I need to have videos of good quality produced that will boost and help in marketing y music because having poor quality means that no one will interested with it.

Q. Any other challenged that you have faced?

Oh yes, in the music industry it's all about marketing. Marketing my music has been so difficult because when you ask someone to do it, they do not encourage you, they tell you things that will break your heart.

Q. What can people expect from your latest album?

The album will bring healing in their life; those who are desperate are going to be encouraged to continue facing life. The music will minister to their heart

Q. who are your influences when it comes to writing songs?

Q. Which is your favorite song form the person/s that you look up to?

I'd love to work with Isaack Kahura. He really inspires me a lot. I especially love his worship songs

Q. Where do you draw your strength from?

I draw my strength from God and my husband. My husband really encourages me and tells me to be persistent. He tells me to press on and to continue bringing out what God has put in me.

Q. When you are not singing, what will people find you doing?

When I'm not singing, I'm preaching. I do youth talks and mentorship. People can find me at soul revival center.

Q. How do you balance your music career with other responsibilities?

The Bible says there is time for everything and we were given 24 hours. So I try to ensure that I manage my time very well. There is time for preaching, there is time I dedicate to singing and studio recording, there is time for praying and fasting and there is time I dedicate to my family.

Q. where can people find your album

They can get my album from Kassanga music store. You can also watch my music videos on YouTube; I am also available on Viusasa

Q. what can we expect from you in future?

It is my prayer that I will be having a mega church, where I will be teaching people the true word of God

Q. Word to your fans

I would like to thank and appreciate my fans and may God continue to bless them. I assure that I will continue producing more music to uplift their souls.



Mumala Maloba



WOMEN IN MUSIC

GETTING PERSONAL

Mumala Maloba is a singer songwriter who began to cause a stir within the crop of young musicians in Nairobi. Having come from a musical background, she started her musical journey very young. By age 6 she was participating in Christmas musicals and carols begun writing songs at the age of 10. Her 2nd grade teacher called her a young ‘Miriam Makeba’, but Mumala had never heard of her until she discovered her music and fell in love. She also grew up listening to the sounds of legends that her elder siblings listened to, such as Racheal Ferrell, Jill Scott, and Yvonne Chaka Chaka amongst others. While studying in Nairobi International School, she met the current Kenya – Africa Director, Natalie Lukkenear who mentored and encouraged her to join ‘Sauti Academy’ which is a one-year music program designed to manage talent and develop artists.

The budding musician believes that for her to continue to grow and learn more about music she surrounds herself with mentors such as June Gachui, Sara Mitaru, Sauti sol, and Elani. Mumala released her first Single “Where did the love go” on April 2013 then following with the release of her 2nd single “Paper chasing” ft Octopizzo produced by Polycarp ‘Fancy Fingers’ in 2014. After a long hiatus in the music scene Mumala’s latest single releases include ‘Lose Myself’ and “Ride Along”.

Mumala has performed at various events such as Soulful Expressions, the Kinanda Arts Festival, Soul for Soul Concerts, Chords and cords unplugged show, Nairobi and Naivasha Fashion Market, TML100 feat Zonke, Blankets and Wine, Thursday Nite Live at Choices, Up Live II, Rift Valley Festival, Story Moja Hay Festival, Simplified Soul J.A.M, Industry Nite, The Godown Gig, Women in Music Series and private events such as weddings. Mumala has shared stages with Kenyan artists such as Just a Band, Sara Mitaru, Ayub Ogada, Kato Change, Sauti Sol and Elani amongst others but has also shared stages with International artists such as Grammy nominee Joe Thomas during a grand concert in 2012, Zonke at a TML100 concert and International Zouk star Zulu from Mauritius leading to them collaborating on a hit single in French and Swahili dubbed ‘Sweet life’. Mumala recently graduated from Middlesex University with a First class honors in Law. The 23year old is definitely one of the female vocalists to look out for in the coming months.

Q. Do you play any instruments?
No, I have just started learning how to play the guitar though, slow and steady

Q. What was the first tune(s) you ever performed? How was the experience?
I started off with purely neo soul music then eventually became got into RnB. The experience was amazing it always is. I get to share pieces of myself with different people everytime.

Q. Is your family musical?
Yes, everyone in my family can sing. My mother used to sing in the Kenyan Muungano Choir.

Q. Who are your musical inspirations?
Miss Jill Scott, Fantasia, Jessie J, Zahara and Chrisette Michelle just to mention a few

Q. What kind of music do you listen to today?
oh wow anything and everything from trap to hiphop to jazz

Q. What embarrassing songs might I find on your MP3 player?
I wouldn’t call them embarrassing but you’ll find a few Lingala Numbers. Lol

Q. Where would you most like to perform?
Festivals and intimate setups

Q. Who would you most like to open for?
Wow I’d say Tamar Braxton she just inspires me on so many levels.

Q. If you weren’t singing, what would you be doing?
I’m a lawyer as well so that’s what I do.

Q. If you could dabble in another genre of music, what would it be?
It would probably be Zouk. The sensuality of that genre I could definitely vibe with it.

Q. What genre of music can’t you stand to listen to?
Hard Rock.... It’s abit loud for me

Q. What hidden talents do you have?
I’m great in the kitchen. I love to cook

Q. Do you enjoy writing music and/or lyrics?
Yes one of my first loves

Q. Describe your family member’s musical interests and abilities.
Both my parents sing. My father writes so I get my song writing ability from him. My siblings also have musical abilities but settled into corporate careers

Q. Which famous musicians have you learned from?
I’ve learned from acts such as Polycarp of Sauti Sol, June Gachui, Elani. These are all musicians who have played a role in the Mumala I am today.

Q. Were you influenced by old records & tapes? Which ones?
Yes grew up listening to oldies so a lot of Miriam Makeba and Boney M

Q. Do you perform in public? Describe those occasions? Concerts, radio, TV?
Yes, I’ve done shows such as The Godown Gig, Blankets and Wine, Thursday Nite Live, Women in Music, Industry Nite etc.... Its always a good time, I love performing.

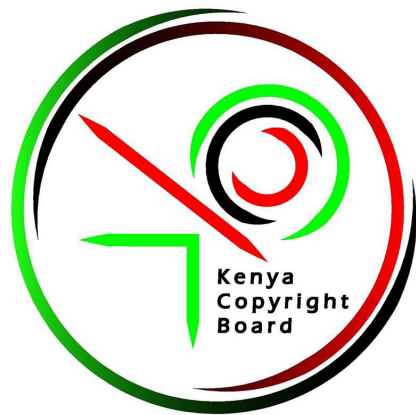
Q. How do you handle mistakes during a performance?
I breeze through then after performance my band and I assess and plan on being tighter.

Q. Do you get nervous before a performance or a competition?
Not anymore I’ve outgrown it.

Q. What advice would you give to beginners who are nervous?
PRAY, PRAY, PRAY

Q. How do you balance your music with other obligations?
Honestly its not easy especially cause I have a 9 to 5 job but I make it work. Balance is important in one’s life. You just find a rhythm to settle into.

Follow Mumala on:
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BY FAITH AMATIKA OMONDI

The Kenya Copyright Board (KECOBO) is a body corporate with perpetual succession and a common seal. It is established by section 3 of the Copyright Act (Cap 130) Laws of Kenya.

The functions of the Board, as set out in section 5 of the Act include the following:

a. Direct, co-ordinate and oversee the implementation of laws and international treaties and conventions to which Kenya is a party and which relate to copyright and other rights recognized by this Act and ensure the observance thereof.

The Kenya copyright Board is charged with the responsibility of overseeing the implementation of relevant international treaties and conventions. To this end, Kenya has, with advice and recommendation from KECOBO, ratified the Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled. The same was ratified on June 2, 2017 and entered into force on September 2, 2017.

Kenya is also at the advanced stages of ratifying the two WIPO In-

ternet treaties (WIPO Copyright Treaty and WIPO Performances and Phonograms Treaty) both of 1996 as well as the Beijing Treaty on Audio-Visual Performances of 2012 on the recommendation of KECOBO.

b. License and supervise the activities of collective management societies as provided for under this Act

Collective Management Organizations (CMOs) are private companies limited by guarantee established to collect and distribute royalties on behalf of artists. (See section 46 of the Copyright Act). KECOBO supervises the activities of the CMOs by monitoring the collection and distribution of royalties for every calendar year. For a CMO to collect and distribute royalties, they must fulfill certain conditions for instance pay a registration fee of kshs 250,000/- (for the first registration); submit audited accounts for the year preceding the application for registration; submit a statement of royalties collected and distributed during every particular year; etc. More information on this is available in section 46 and 47 of the Copyright Act as well as the second schedule of the Copyright Regulations.

The CMOs licensed to collect royalties on behalf of artists this year (2018) are Music Publishers Association of Kenya (MPAKE); Performers' Rights Society of Kenya (PRISK) and Kenya Association of Music Producers (KAMP). There has been some confusion in the public on whether Music Copyright Society of Kenya (MCSK) is still licensed to collect royalties. The current position is that MCSK has since 2017 not been licensed to collect royalties since it failed to satisfy the legal requirements set for the renewal of a CMO's license.

c. Devise promotion, introduction and training programs on copyright and related rights, to which end it may co-ordinate its work with national or international organizations concerned with the same subject matter.

The Kenya Copyright Board has on many occasions engaged in training programs for various categories of members of the public. This has been done in conjunction with the World Intellectual Property Organization (WIPO); Africa Regional Intellectual Property Organization (ARIPO); Kenya Industrial Property Institute (KIPI); just to mention a few. The most recent training program was held at Silver Springs Hotel. It was a two-day program (March 24 and 26), organized in conjunction with WIPO, targeting lawyers.

KECOBO is also in the process of establishing a collaborative network with Jomo Kenyatta University of Agriculture and Technology School of Law for purposes of offering advanced courses on intellectual property.

d. Organize the legislation on copyright and related rights and propose other arrangements that will ensure its constant improvement and continuing effectiveness.

As far as national legislation is concerned, KECOBO is charged with coming up with relevant up-to-date laws to ensure proper administration of copyright. There is currently pending in Parliament

a Copyright Law (Amendment) Bill (2017) which, if passed, will be a great milestone in the administration of copyright in Kenya especially as far as the digital platforms are concerned. KECOBO is currently in the process of developing and streamlining Traditional Knowledge and Traditional Cultural Expressions Regulations, Collective Management Organizations Regulations and also amending the Copyright Regulations among others.

e. Enlighten and inform the public on matters relating to copyright and related rights.

KECOBO does this by carrying out awareness creation events across the country. It targets artists, musicians, users of copyright works, university and college students, enforcement officers in various police stations, among others. KECOBO also participates in events that bring together members of the public from all walks of life. These include events such as the Music Summit, Law Society of Kenya Legal Awareness Week, World Intellectual Property Day, Nairobi Innovation Week, Coast Innovation Week etc. During such events, KECOBO gives talks on basics of copyright as well as having one on one discussions with participants.

f. Maintain an effective data bank on authors and their works.

The KECOBO Website, www.copyright.go.ke has a data bank on all authors who have registered their works. This is under the 'copyright works database' link.

g. Administer all matters of copyright and related rights in Kenya as provided for under this Act and to deal with ancillary matters connected with its functions under this Act.

These include the following:

- Registration of Copyright Works - The registration of copyright is a fairly straightforward process. The fee is only kshs. 1000/-. The necessary information is available on the website under the link 'copyright registration'.

- Issue of the Anti-Piracy Security Device (APSD) – this is a sticker purchased at KECOBO offices which helps to identify genuine works. For one to purchase the sticker, they need to have proof of registration of copyright. The sticker goes for only kshs 4/- a piece.

- Prosecution of Copyright infringement cases – KECOBO has gazetted prosecutors who work closely with enforcement officers seconded to KECOBO from the National Police Service in prosecution of copyright infringement cases.

- Mediation of disputes relating to copyright – In cases where rights holders have disputes, KECOBO offers free mediation services to help solve the dispute.

- KECOBO also offers free legal advice on copyright issues. Members of the public are always encouraged to raise any queries either by visiting KECOBO offices or any other means.

PRODUCERS LOW ON GE

bouncing on a project. More so, your creative element instantly comes to life as you get what you need in your song. Evano has been able to work with the likes of King Kaka, Dodoma Down Click (Tz), Don Low (Zambia), Labalaa, Femi One, Larry Jacobs and more recently his latest project Kins, who is already taking the Kenyan hiphop industry by storm

In Eldoret, he has worked with the likes of Naeku, Mic-key, Harry Benta, G4J, Vaccine, Karen Wangare, J Crown, Mpatanishi, among others. Whatever genre of music that you will be touching, there is always that element of creativity from scratch, and that is what makes music from 64HIPHOP so unique in the market. However, there is also need to touch base on new sounds that would cut across the divide and ensure every corner of the country feels it.

In March, Evano collaborated with KPM Noma in the production of 'Sawasawa' which was performed by Keep It Real ft. AmBlessed.

The hiphop blog, is one of Kenya's top ten entertainment websites, and was recently selected among the top 60 African Music Blogs by feedspot, a google owned company.

Evano is also an IT graduate from JKUAT, and is an avid web designer and programmer.

Follow Evano, 64HIPHOP

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Instagram: @evanoskillz @64hiphop

Tel: +254 770 142124

Email: contact@64hiphop.com,
64hiphop@gmail.com

Website: www.64hiphop.com

Behind every hit, lies the brain behind the maker for the music. Evans Githinji, popularly known as Evano, is a music producer and hiphop blogger from Eldoret. At 33 years, he has managed to work within the scenes of the Kenyan music industry through his creative abilities while providing a platform for artistes to showcase their works through his entertainment website and record studio 64HIPHOP.com.

The recording studio is situated in Eldoret, and has been home to some of the most promising artistes who come from different corners of the country and beyond. 64HIPHOP not only positions itself as professional recording label and media entity, but a service to the many creative artists who wish to fulfill their dreams and come true.

When you enter the studio, you will feel the ambiance and get the energy to begin

64HIPHOP

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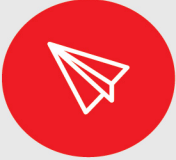
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Kamp

Kenya Association of Music Producers

HOW TO BE A MEMBER OF KAMP



ELIGIBILITY
Any person or legal entity that owns the rights in at least one (1) commercially available sound recording master is eligible to be a member of KAMP



FORMS
One must submit a duly filled Membership application and agreement form



PROOF
One must submit a Sound recording declaration form in which you declare those sound recordings for which you are the rights holder as well as any other participant in each in each declared recording.
Also submit Evidence of the sound recordings i.e. copies of CDs, DVDs, VCD, or MP3



FEE
A non-refundable registration fee of Kshs. 10,000/- payable once

About Us

The Kenya Association of Music Producers (KAMP) was incorporated in 2003 and licensed in 2008 by the Kenya copyright Board (KECOBO) to represent the rights and interests of producers of sound recordings through collection of license fees and distribution of royalties in accordance with the Copyright Act of 2001, Laws of Kenya. KAMP is registered as a non-profit making company and the license fees collected by KAMP is distributed as royalties to members and the affiliated rights holders, as provided for in KAMP's distribution rules.
A producer of sound recordings in the music industry holds the business and creative control over the production of a track-or entire works therefore owning full rights of the sound recordings.

