

## **An Investigation into the Prospects and Challenges Faced by Zimbabwean and Kenyan Musicians and Music Production Houses at the Advent of Digitization and Digitalization in Africa**

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### **Abstract**

Digitization and digitalization took the Zimbabwean and Kenyan music landscape by storm. Beginning at the turn of the second millennium, an unprecedented influx and adoption of digital equipment and movement from analog to digital took centre stage. Instead of harnessing the benefits found in new technology, most African musicians cried foul to piracy. An unstoppable piracy regime rendered the age-old production and recording equipment in Zimbabwe and Kenya obsolete. Production houses folded. Musicians went bankrupt. Some even changed the trade and went into farming. Some production houses became rented Churches. The situation was going out of hand. The few musicians that remained in the industry survived on live show performances. The old guard could not cop up with new technology. However, with new technology there emerged a new crop of musicians and producers. Suddenly, musicians could record under trees, in bedrooms and backyard makeshift production houses. New names of producers and musicians emerged. The new generation had harnessed the digitization and the digitalization process in Africa. This paper seeks to unpack the challenges that yesteryear musicians faced at the advent new technology in the African music industry landscape. The paper also seeks to demonstrate the prospects and positives brought about by the advent of new technology in the music industry. Research methods utilized include archival research, interviews, hermeneutics and textual analysis. Theories that influenced the research include technological determinism, social construction, uses and gratification and the new media theories. The paper found out that digitalization and digitization has made production in the music industry easier and convenient. The adoption of new technology make things simple as only skills are needed for one to own music production. Capital to start a music production has been reduced to next to nothing. The digital era has proved to have increased the distribution means of music material. Digitization has also improved the movement of information in a shorter period of time as well as enhancing reproductions. As such, instead of seeing the coming of technology in the negative sense, modern day musicians and producers should harness new technology for the betterment of quality production at cheaper cost.

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**Keywords:** digitization, music, piracy

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### **INTRODUCTION**

The concept of music is as old as humanity and its importance and origins is debatable. Thus, this study prospects and challenges associated with Zimbabwean and Kenyan music industry in the digital era. The researchers are motivated by the proliferation of new media technologies such as the internet, social networks that include mobile phones, Facebook, WhatsApp, and Skype among other communication technologies, as well as new production equipment that is now used in the music industry among other digital technologies. Thus the researcher aims to probe for and against the effectiveness of these digital technologies in the Zimbabwean and Kenyan music industry.

### **BACKGROUND AND CONTEXT**

#### **Zimbabwean and Kenyan Music**

Music has always been a central part in our daily lives; according to Chitando (2002:82) “Zimbabwean music is an integral part of the country’s very rich and proud heritage”. He asserts that music occupies a crucial place in the cultural realm of the people of Zimbabwe. Zindi (2010:17) further stipulates that, music have been there ever since the beginning of human kind. Therefore, this denotes that music has been playing a critical role in shaping society and a great influence on the Zimbabwean culture. Instruments such as mbira, hosho were the ones used by the Shona people in the development of Zimbabwean culture and the drums were used as a way of delivering messages.

Makwenda (2005:8) states that, "In Zimbabwe, music has always been an integral part of daily life, complementing home based tasks such as home based tasks like stamping mealies, grinding cornfield harvesting or threshing millet." Zindi (2010) states that it is difficult to trace the origins of Zimbabwean music back in the pre Rhodesian period since there is no documented information on the origins of music in Zimbabwe, however a lot of musical activities were noted in Zimbabwe long before the emergence of the Europeans in the country. Turino (2000) asserts that music occupied an important place in the cultural life of the people of Zimbabwe. Chitando (2002) also concurs with Turino where he states that the success enjoyed by these artists has helped to generate considerable scholarly interest. Mhiripiri (2012:1) further postulates that for a music industry to survive, socio-economic, political dynamics and marketing techniques are of paramount importance in ascertaining the growth and future of the industry. He regards Zimbabwe as arguably one African country where local music sells more than foreign productions.

According to Parikh (1999) the music industry was born about a century ago when technological innovations allowed capturing, storing and replaying of sound. Since then, the music industry has adapted to a lot of technological advancement. For instance it can be noted that storage media evolved from records to audio cassettes CDs and mini disc and today there are now a variety on where music can be stored such as memory cards, mp3, and flash sticks BV-pods among other media storages. In Parikh's view a music industry consists of three major processes which are the creation of music whereby musicians, lyricists and recording artists are combined as artists with creativity and talent to create music. The second process is the marketing of music whereby he states that it includes branding, information dissemination and community building.

Shaw (2007) postulates that a viable music industry consists of the publishing industry, recording industry as well as the music broadcast industry. This is so in the Zimbabwean and Kenyan music industries. Today, the music industry is again on the verge of major changes brought by the rapid evolution of the internet. Roth (2012) asserts that a lot has been said recently on the changes taking place throughout the music industry as well as the way that musicians' revenue streams are being affected. He notes that there has been a downcast, bemoaning slump in CD sales, drastic funding cuts and internet piracy. Thus all this is been brought out by the emergence of the digital media whereby people no longer adhering to the traditional ways of accessing music but rather making use of the digital media through downloading online and file sharing. In this light, Roth (2012) is lamenting that this is making life difficult for artists

to profit from CD selling despite recording and production costs being lower than ever before. This can be seen in both the Zimbabwean and Kenyan music industry in that recording music industries no longer generating more money from CD sells because of file sharing and illegal downloads of music.

Throsby (2002:13) also share the same sentiments with Kabweza by postulating that artists have found much motivation in using digital media like computers in the composition and production of music. Distribution of their musical output has also been transformed in many instances through the use of the internet. Therefore, with the coming of the digital era, artists can now make use of social networks such as Facebook and Twitter to interact with their fans. Kabweza (2011) cites that with the coming of digital technologies there is no longer any need for artists to wait for media coverage since the internet has given them a platform to market themselves, "the internet has given you a platform to publish yourself, to broadcast yourself. Use it to post snippets of your videos and audios on YouTube and face book. Make announcement on your face book page. If the newspapers smear your name, use face book to tell your fans your side of the story directly." New media technology is said to change the way we experience music and this has implications on how we relate to and consume music. Shuker (2001:51) poses that, "technological changes in recording equipment pose both constraints and opportunities in terms of organisation of production, while developments in musical instrumentation allow the emergence of new sounds."

Perhaps, the scholar implies that new recording formats brought by the digital era has allowed convenience in the production and transmission of music and at the same time raising questions about authorship and the legal status of music as property. Parikh (1999) postulates that, ever since technological innovations emerged, the music industry has faced and adapted to many technological advances, for example sound technologies evolved from mono to high fidelity stereo to Dorby surround sound. Whereas storage media technologies evolved from vinyl to audio cassettes to CD's of mini discs. Thus during these transitions, industry players either quickly adapted to the changes caused by the newer technologies or simply vanished from the scene.

#### **Kenyan and Zimbabwean Music and Copyright Laws**

Zindi (2010:75) defines copyright as, "The exclusive right given by the law for a certain period of time, to a composer, author or artist to control the use of the works of his mind. Thus, the author of an original musical, literary, dramatic or artistic work is entitled to protection against the unauthorised use of his work as well as a share of any earnings from its use. The

Zimbabwean music industry is therefore guided by the copyright and neighbouring rights act chapter 26:05, according to section 10 (1) of the act states that works that are eligible for copyright include literary works, musical works, artistic works, audio visual works, sound recordings, broadcasts, programme carrying signals and published editions. Section 51 (1) states that copyright is infringed by any person who is not the owner of the copyright and who without the owner's authority, does or causes any other person to do an act in Zimbabwe which the owner has the exclusive right to do or to authorise. Section 50 (5) states that a person guilty of an offence under this section shall be liable to a fine not exceeding level ten or to imprisonment for a period not exceeding two years or to both such fine and such imprisonment in respect of each article to which the offence relate. Mhiripiri (2011) posits that copyright gives the owner the right to use copyright material in order to create earnings and stops others from using the same material for economic gain without the express permission of the copyright owner. Thus Mhiripiri urges Zimbabwean musicians to value copyright more highly and use effective structures for the protection of their rights and collection of royalties.

### **Digitalization and Digitization**

Digitalization is the use of digital technologies to change a business model and provide new revenue and value-producing opportunities; it is the process of moving to a digital business. (Gatner 2006). The same scholar also says, "Digitization is the process of changing from analog to digital form." Ever since the beginning of the digital era, major changes have been noted in the music industry through the application of digital technologies in all facets of the music industry which include the recording as well as the distribution sector of the industry. Thus the introduction of digital technologies to the industry has contributed to a lot of developments that are currently taking place such as new marketing strategies of music products, new distribution as well as advertising methods that assist musicians to generate more revenue from their sells. Thus, the digital era has brought new technologies that assists in the production of the music industry such as digital audio workstation, mixers and electric guitars among other gadgets.

Philips (2001) states that ever since the first cave dweller tapped out a rhythm with a piece of bone, music has become a rich and essential part of people's lives. McQuail (2005) asserts that recording and playing of music began around 1880 and records were quite rapidly diffused on the basis of the wide appeal of popular songs and melodies. Their popularity and diffusion were closely related to the already established place of the piano and other instruments. In the modern age, with digital

technology, the music lover has discovered various choices in form of music and opportunities to hear and play it. The digital era has brought new ways of music consumption such as mobile phones, mp3, and iPad among others.

Rutter (2011) postulates that the digital era has brought new opportunities and infinite advantages for those who want to venture into the music industry. This is clear in that the digital era has brought various methods of operation of a music industry through different technologies that have been brought about. For instance the digital era has brought new software that make music production easier in the music industry. This has led most musicians to establish their own independent labels of music production. Thus it can be noted that digital technologies has allowed a lot of production to take place in the Zimbabwean music industry and has created platforms for employment in the operation of the digital technologies.

Rutter (2011) further postulate that since the coming of the digital era, the music industry has gone through some changes and this is mainly caused by the profound impact of the internet on the music industry. People can now consume and download music online via YouTube, My Space Music, e music, mp3 and a host of others. Social networks now revolve around music; people can even enjoy music bundled into the price of a mobile handset. However, the music industry is now facing an unprecedented scale of unlawful and unlicensed downloading. For instance, when your products are being taken for free without your knowledge or consent and on a large scale, the consequences for artists, producers and all labels are counterproductive. More so, a drastic change has also been noted in the Zimbabwean music industry especially in the marketing sector of the industry.

Roth (2012) postulates that a lot has been noted in the music industry especially on how artist's revenue has been affected. It can be noted that the digital era has led to a huge decline in CD sales and little revenue generation by music artists. It has also contributed to internet piracy and the corporate exploitation of live performers. Paid performance opportunities bands playing their own music seem to have diminished. Hence, it is increasingly difficult for artists to profit from selling CD's despite recording and production costs being lower than ever before. Manuel (1988) asserts that the digital technology, particularly the recording technologies have, greatly promoted illegitimate activities in the music industry such as the unauthorized mass production of recordings for commercial purposes, as well as marketing of unauthorized recordings of live performances. These illegal activities may affect consumption costs on the

producers' in that piracy will stifle growth of the recording industry.

McQuail (2005) defines phonogram as music accessed via record players, tape players, compact disc players among others. Thus, phonogram makes music of all kinds more accessible at all times in more places and more people. There have been big changes in the broad character of the phonogram since its beginnings. The first change was the addition of radio broadcast music to phonogram records which greatly increased the range and amount of music available. The transition of radio from a family to an individual medium in the post war transistor revolution was a second major change which opened up a relatively new market of young people for what became a burgeoning recording industry. Each development since then portable tape players, the Sony Walkman, CD's have given the spiral another twist, still based on a predominantly young audience. The result has been a mass media industry which is very interrelated, concentrated in ownership and internationalized. Thus, the growth of these new media technologies has added to the distribution traffic and challenged the power of the music rights holders.

### **Research Objectives**

This paper seek to unpack the prospects and challenges associated with the digital era in the music industry. To inform musicians that digital technology has a positive impact on other segments of the industry. To establish benefits derived from the mass production and free downloading of music products for musicians. To show how the digital era has transformed music industry into a global village. Kenyan and Zimbabwean music industry is technophobic in adapting to new ways brought by the digital era. The digital era has improved on efficiency and quality of music produced in the music industry. The digital era has encouraged file sharing as well as mass production of artist's work. File sharing is helping established and non-established artists to gain popularity leading to an increase in sells. The digital era has enable people to receive music at par regardless of geographical boundaries. This research explores the contribution of the digital technologies in the Zimbabwe music industry and to redress prospects and challenges that have been brought about by the emerging of these technologies.

### **Theoretical framework**

According to Somekh and Lewn (2011), a theory is an explanation or a proposition and in the natural sciences they are generally regarded as guiding truths, until proved false by new data or experimentation. This paper used the uses and gratification theory, technological determinism and new media technology. The theory of uses and gratification correctly falls under the effects tradition

and assumes audience as active when it comes to media consumption. According to Folarin (2005) the theory was propounded by Kats, Blumler and Gurevitch in 1974 when they came up with the idea that audience use the media to satisfy their needs. Baran (1999:325) postulates that the theory claimed that, 'media do not do things to people; rather people do things with the media'. Therefore this mean that, the influence of the media is limited to what people allow it to be. As well the theory gives more power to the audience over media consumption and assumes an active role in integrating media into their own lives. Thus audience are responsible for choosing media to meet their desire and needs to achieve certain gratification (Wimmer and Dominick 1994). Spring (2002) states that the theory is contemporary in that it challenges an old view that assumes the audience to be a passive group.

Technological determinism is a theory that argues the characteristics inherent in a new technology govern the direction of its development and set the conditions for social change. Scholars associated with the technological determinism perspective include Marshal McLuhan and Elizabeth Eisensten (1980). Thus McLuhan's notion of a global village is based on characteristics inherent to electronic media including the elimination of time and space barriers in the communication process. He states that the ability to eliminate space in the communication process will create a new global sense of communication that is reminiscent of older oral traditions because people will become more independent on and involved which each other and thus creating social change. McLuhan (1964) states that through the compression of space and time the internet extends our nervous system through a global network that connects people in a global embrace. He defines globalisation as the interdependence of countries on a worldwide level through the increasing volume of cross border transactions in goods and services through the widespread diffusion of technology. Hence this increases global financial transactions as well as trade growth.

The theory widely accepts the view of the relationship between technology and society. This view states that as new technologies are discovered, they set conditions for social change and progress. Chandler (1995) has it that, "technological determinists interpret technology in general and communications technologies in particular of the basis of society in the past, present and even the future". The scholars are of the view that computer technologies have changed the society. This assumes that in its extreme form, the entire form of society is seen to be determined technology. Hence these new media technologies transform society at every level including social interaction and individuals. (seawost.com). Pavlik (1996:6) cited in Mabwezara

(2005) suggests that supporters of technological determinism theory favour digital technologies over the traditional means in that digital technologies have the potential to increase one's work efficiency and speed. This is true in the Zimbabwean and Kenyan music industry in that artists can now use the digital media to edit and record for themselves without the need of going to the recording label and thus saving time and improving in efficiency.

## **METHODOLOGY**

The researchers applied a qualitative approach in which data collection and analysis methods included archival research, hermeneutics of analysis, discourse analysis and content analysis. A non-probability sample of African music production houses were taken in the purposive sampling technique. According to Dominick (2006), qualitative research is most appropriate because it focuses on the investigation the variable relationships. It was also appropriate because the two researchers used available samples for convenience. Available data was in the form of music production archives and vinyl albums. Each music production house had an equal chance of being selected for the study as the other. After the data was collected, the gathered information was analyzed using content analysis method. Kerlinger (1986), in Dominick (2006), content analysis is a method of studying and analyzing communication in a systematic, objective and quantitative manner for purposes of measuring variables.

## **FINDINGS**

Overall findings show that the digital era has short changed the survival of Zimbabwean music industry due to the proliferation of new media technologies that has led to various ways of music consumption both legal and illegal. Thus, the illegal access of the music material has led musicians to cry foul since it has caused a decline in their revenue since people no longer following the right channels of getting music that are buying from music outlets such as Gramma records, Metro studios, Spinallong among other music outlets. The coming of digital technology has led to music piracy which is illegal duplication and distribution of music material. However, among the findings it shows there are some prospects that the digital era has brought to the music industry. New media technologies have given artists various methods of advertising their products as well as services such as social networks like face book. Production also has been made easier through digital technologies regardless of space and time.

The research also found that with the digital era, most music consumers now prefer to consume music using the illegal means that is buying from those who mass produce someone's work and resale at an illegal market. It is noted that consumers are more interested

in quantity than quality that is they now opt for a CD of poor quality that is charged \$1 than an original quality CD from an authorised distributor ranging from \$5 and above. This has seen music associations such as Zimbabwe Association of Recording Industry (ZARI) implementing strategies to counteract piracy by introducing budget CDs which are of the same quality with the standard ones with the only difference in packaging where budget CDs only have a sleeve instead of a case. Thus the budget cds are being sold at almost the same price with the ones being mass produced on the illegal market. This strategy has led consumers to opt for budget CDs being sold from the music retail shop as compared to the standard ones since they are affordable on the other hand some consumers who prefer to buy cheap poor quality that is pirated are not willing to abandon the illegal product by buying the budget CDs which the vendors are also selling with a difference of us\$1 from the pirated material. This is probably because of the fact that there are now various distribution methods of music products and this has led music consumers to opt for the most affordable channels of getting the music products such as purchasing the music from pirates. It is also noted in the diagram that street vendors sell more of pirated material than budget CDs since consumers prefer the cheapest material rather than quality. Whereas in the registered outlets budget cds are the ones who are now selling more rather than the quality CDs and this is because quality CDs range from us\$10 and above whereas budget CDs are charged at a cost of us\$2 a copy. This has led consumers to prefer the cheapest product from the preferences that are being offered by these music distributors.

## **File sharing**

The digital era has proved to have increased the distribution means of music material. This has led to illegal means of distribution such as piracy which is the mass production and distribution of one's work without his or her consent. Thus this has short changed the survival of Zimbabwean and Kenyan artists in that they no longer acquiring enough royalties from their works since their music products are being sold on black market by music pirates. A Zimbabwe Music Coporation (ZMC) Artist and Reporteur manager said most people no longer buy music material from authorised music outlets such as ZMC, Spinallong, Metro among others but they are now preferring illegal means of accessing the music such as file sharing through downloads.

Results from archival research which were obtained from TechZim archives shows that Zimbabwe is rated among the worst pirates of software with close to 92 % of the people having at least one piece of pirated software on their devices. Also, according to world statistics on piracy it reveals that Zimbabwe is only second on piracy in the world, after the Republic

of Georgia. Thus this has been made possible through the proliferation of digital technology that is allowing free file sharing and duplication of music material with no boundaries. The ZMC A and R manager Tapiwa Chitate, he noted that Gweru and Bulawayo are the most leading cities in piracy in Zimbabwe. In South Africa, Marabastad is the centre of pirated music from throughout Africa. The research also found out that piracy has contributed to a great loss on musician's revenue and the established ones are the mostly affected since the pirates mostly targets the most selling artists. Popular Zimbabwean musician Alick Macheso blamed piracy for the closure of his recording stable, Last Power Media saying they were no longer meeting some of their financial needs that resulted in a debt of about United States \$7 000 leading some of his band members to resign due to poor remuneration. The musician said, "I'm a musician but I also have some managerial roles. However, because of piracy and location of the studio, operations have been seriously affected not only at Last Power Media, but at every other recording studio."

More so, results from findings show that piracy is also affecting artists in their live performances as well. It is noted that people are now making use of digital technologies such as iPads, digital recorders among others to record live shows and later distribute on black market. Zimbabwean guitarist and producer Clive Mono Mukundu said that, "Last year I performed at Tuku @60 around 10pm and the following day around 6 am someone in Canada sent me a clear recording of the live performance and I wondered how the clip reached there within a short space of time. We are losing a lot of money through file sharing." The research also found that Zimbabwean and Kenyan musicians are also being short changed by pirate radio stations that are playing their music with no royalties in return and these include Studio 7, New Zimbabwe Radio, and Channel Zimbabwe among others. These satellite stations play artist's music without their consent and this is one of the factors that have led the music industry to decline. As such, piracy has also led some artists to distribute their own music.

### **Global Reach**

From the results obtained the researchers noted that the digital era has created a global village as coined by Marshall McLuhan whereby the world has been compressed to a village. There is no longer need for physical presence in order to make money through music. Zimbabwean guitarist and music producer, Mono Mukundu of Monolio Studios said that the digital era has made life at his studios more convenient and cheaper because of the coming of social media such as WhatsApp, Skype, Facebook and iPad. Mukundu said he can now do business with his clients from all over the world by utilising the

digital technologies to advertise his products and services at a global level. Mukundu had this to say, "The digital era has enabled me to record a number of albums with people who are foreign based, for instance I recorded Chiwoniso's Peace collaboration while in Zimbabwe with Chiwoniso who was in the UK and this was made possible through the use of skype. I also recorded a dedication for my wife with an Italian based in the UK called Forcioni through skype. With the rapid growth of digital technology I can now communicate with my clients through my studio page that I created called Afrocentric Monolio. Through the page I can conveniently communicate with my clients as well as post any information that I need my clients to be aware of."

Digital technology has thus reduced travelling costs and time. This therefore means that in the digital era, producers and musicians with the same interests have been virtually integrated through the social networks regardless of geographical boundaries. This has also seen artists making use of Facebook to create their fan pages so that their fans will follow them online and they are able to contact with their fans via the fan page.

### **Music Industry Goes Social**

This theme addresses a new consumption pattern that has been brought by digital technologies in the Kenyan and Zimbabwean music industry. Results found that the digital era has altered the way music lovers consume music and they are no longer financially limited since there are now various ways of music consumption. The researchers observed that the proliferation of digital technologies has led to new consumption patterns through the use of social media which includes mobile phones, iPads, YouTube, mp3, iTunes. Through these digital technologies it has led consumers to have the liberty to consume and store music according to their tastes and interests. No more need to purchase the whole album. Ruggiero (2013:16) he postulates that, "we have entered an era of demassification in which the individual media user is able through newer technology to pick from a large selection of media content."

The researchers observed that in the digital era, consumers now have control over the media and can select what they want to consume from a variety range of music products. Music lovers can simply download or listen to the song on YouTube. This has reduced consumption costs by consumers since it is now affordable to consume various music from different artists unlike during the analogue era when one had to purchase the whole album in order to have a feel of a particular song. Therefore, in the digital era music consumers are now making use of new technologies to gratify their different needs.

However, the digital technology has led music consumers to infringe copyright through downloading artists' work without their consent and this has led to a decline in CD sales causing artists to lose royalties since few people are buying from authorised music outlets. Zimbabwean Afro-Jazz artist and producer Bob Nyabinde had this to say "We have been short changed a lot by these digital technologies especially on the issue of royalties, during the analogue we used to survive from royalty payments since recording bars were the only source of getting music and we would get more from cd sales though we were later affected by the dollarization era."

### **It Is either You Perform Live or You Perish**

For both Kenyan and Zimbabwean musicians to survive in this digital era, the researchers noted that artists are now making use of live performances in order to cover up for the gap that has been created in their source of revenue due to the coming of the digital era. It can be noted that during the analogue era, artists could earn enough royalties to sustain themselves but with the coming of the digital era the artists no longer generating enough revenue to sustain themselves since the tangible products are no longer generating more returns. Thus, in order for them to make ends meet, they are now making use of live performances to cover up for the losses they have incurred from the cd sells that are no longer generating more revenue.

One musician noted that though the digital era has short changed them in terms of copyright infringement, the same has provided them with more platforms to do live shows. In the analogue era there used to be very few venues to host live shows. Promoters were also very few. He said, "The digital era has enabled us to do live shows whenever we want and we can perform as many as up to four shows per week because we now have a variety of venues. Hosting live shows was expensive and ever booked. With the digital era now we can host live shows at golf course, churches, beerhalls, or even at colleges." Therefore, since artists are not getting enough from the CD sales they are now making use of live shows to compensate for the losses. An old adage says that new times call for new thinking and this is true in the Kenyan and Zimbabwean music industry.

### **Encryption Counter Copy Cats**

Results from findings show that several strategies have been implemented to counteract the challenges that have been brought by the digital era in the Kenyan and Zimbabwean music industry. Music production houses are now importing new sets of production plant equipment that respond to the demands of the digital era. The production plants are set to counteract duplication of their products through

encryption of the CDs. In this instance encryption is a technology that hinders data to be copied and once the CD is encrypted it cannot be copied or edited. This is a measure that most Kenyan and Zimbabwean music producers are putting in place to ensure that perpetrators of piracy are not be able to duplicate material from original copies for resale.

Zimbabwe Music Rights Association (ZIMURA) partnered with Zimbabwe Association of Recording Industry (ZARI) and the Zimbabwe Republic Police (ZRP) in carrying out a "hundred days operation anti-piracy blitz" which was an action targeting the street vendors who sell pirated CDs and DVDs. During this campaign about 260 000 infringed material were destroyed and a total number of 250 vendors were arrested and some were fined during the blitz. These entities also launched a copyright awareness workshop for the public.

### **CONCLUSION**

The research noted that the digital era has brought both positive and negative changes in the Kenyan and Zimbabwean music industry. These changes are found in production, distribution and consumption methods of music material. With the coming of the digital technologies such as the internet and other social networks the world has been compressed to what McLuhan coined a global village whereby production and consumption of resources are now at par regardless of space and time. Castells (2007) postulates that growth in digital technologies such as internet, mobile communication, digital media among other various tools of communication have contributed to the expansion of interactive networks that connect local and global in chosen time. The digital era has given artists a convenient way of advertising as well as interacting with their fans globally without the need for physical presence. Therefore the research found that the digital era has allowed a lot of production to take place within the Kenyan and Zimbabwean.

### **RECOMMENDATIONS**

The researchers recommend that the Kenyan and Zimbabwean music industries should convert threats that have been brought by the digital era into opportunities and this can only be possible by using the digital technologies to counteract the challenges. The researchers also recommend that the copyright legislations in both countries be implemented with the help of state institutions such as the police.

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