

Unearthing the Gems of Culture:

Mapping Exercise of Kenya's Creative Cultural Industries



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Date: August 2012



Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

ACRI

Report of project survey supported by the International Fund for Cultural Diversity (IFCD) in the implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions as approved by the 4th Intergovernmental Committee meeting in Paris from 29 November to 3 December 2010 by decision Ref 4.IGC 10A which approved 31 projects worldwide for funding by IFCD. The approval of the proposal by ACRI was actualized through Contract Ref. No. 4500147522 signed between UNESCO and the African Cultural Regeneration Institute (ACRI) in August, 2011.

The project was thereafter implemented by ACRI between August 2011 and August 2012, the report whereof is presented in this compilation. ACRI is grateful to UNESCO, and to the IFCD in particular, for the support.

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REGISTER, ABBREVIATIONS AND ACRONYMS

ABS	The African Broadcasting Service
AMEGA	Association of Makers and Exporters of Gift items of Kenya
BDS	Business Development Services
BodaBodas	Motor-Cycle taxis- very common in Kenya since the beginning of the 21 Century
CCIs	Creative Cultural Industries
CCK	Communications Commission of Kenya
CD	Compact Disk
Chama	Solidarity organization especially in women groups where they contribute money for lending to each other. Prevalent in Kenya today, the conscious decision of uniting to form an informal/formal group to meet a social need or carry out an economic activity.
Ciondos	Hand-made basket, usually with indigenous fibre
CMOs	Collective Management Organizations
DSTV	Digital Satellite Television
DTT	Digital Terrestrial Television
DVD	Digital Video Disc or Digital Versatile Disc
EABC	East African Broadcasting Corporation
EASSy	East African Submarine Cable System
EPC	Export Promotion Council
FTA	Free To Air
GDP	Gross Domestic Product
GDP	Gross Domestic Product
PPP	Public Private Partnership
IBM	International Business Machines Corporation
IFCD	International Fund for Cultural Diversity
IPI	Interested Party Information System
IPRs	Intellectual Property Rights
Jua Kali	“Hot Sun” – informal business under hot sun, or without a boss except oneself, normally for survival purposes.
JETC	Japan Telecommunications Engineering Consultancy Service
KAMP	Kenya Association of Music Producers,

KBC	Kenya Broadcasting Corporation
KCP	Kenya Cultural Policy
KECOBO	Kenya Copyright Board
KFC	Kenya Film Corporation.
KNBS	Kenya National Bureau of Statistics
KNH	Kenyatta National Hospital
KNOCS	Kenya National Occupations Classification Standard
KOPIKEN	The Reproduction Rights Society of Kenya
KTN	Kenya Television Network
KUJ	Kenya Union of Journalists
M.P.	Member of Parliament
MCSK	Music Copyright Society of Kenya
MNO	Mobile Network Operator
MUD	Multi Unit Dwelling
NES	National Export Strategy
NGO	Non Governmental Organization
NTV	Nation Television
nyama choma	Roasted Meat – a delicacy in Kenya
SME	Small and Medium Enterprise
SPAK	Society of Performing Artists of Kenya
SUD	Single Unit Dwelling
TV	Television
UIS	UNESCO Institute of Statistics
UNESCO	United Nations Educational Scientific and Cultural Organisation
UNICEF	United Nations Children’s Fund
USA	United States of America
VCD	Video Compact Disc
VOK	Voice of Kenya
WPO	World Intellectual Property Organization

NB: The exchange rate used in this document between Kenya shillings and US Dollar is KSHS. 82 to USD 1

FOREWORD

The Kenya Vision 2030 blueprint is an inclusive document with an envisaged dream of all sectors of the economy. This mapping exercise for creative and cultural industries is instrumental in opening up a critical space for participants in this industry to be part of this national dream of growth and prosperity. It is not moral or professional to witness the demise of our rich cultural heritage that is the possession of every community in this country. While liberty gives us the democratic right to associate with and even practice cultures from across borders, we remain bound by a moral duty to also recognize and appreciate our own. In it, we shall valorise a critical resource regarding who we actually are and the journey we have travelled so far.

ACRI invites relevant government agencies, individuals, organizations focusing on cultural and creative matters, practitioners and Non-Governmental Organizations, to join in the consequent conversation of this report. As an organization, we hope that we can build constructive partnerships that will transform Kenya's cultural and creative industries into the worthy enterprises that they ought to be, and place them, not as members of the social pillar of Vision 2030, but as authoritative and substantive contributors into the economic pillar.

This mapping document, unlike others before it, adopted a systematic attempt to define and measure the creative industries in Kenya, inspired by the 2009 UNESCO Framework of Cultural Statistics (UIS 2009). Its design enabled collection of data on the creative and cultural industries, aiming at promoting a more comprehensive understanding of the sector and facilitating a simplified way of understanding the industry by policy makers and industry stakeholders. The exercise has proved, not only the existence of a significant yet diminishing sector, but also a continued source of livelihood for many.

Lastly, we hope that this mapping exercise inspires the urgent need for similar projects. We are open to collaborative arrangements with like-minded individuals, agencies and organizations to propel our creative and cultural industries to greater heights.

The reader is now referred to the internet at our website: www.acriwebsite.org/projects/reports/ to view the GIS Map that shows the results of the study as per the ScreenShot on the next page.

Prof. F.X. Gichuru, B.Ed. (Nairobi 1976), M.A., D.E.A., Ph.D. (Bordeaux II-France 1981)

Chairman of ACRI & Project Director

UNESCO Expert & Consultant



Unearthing the Gems of Culture: Mapping Exercise for Kenya's Creative Cultural Industries



A) Cultural and Natural Heritage >> Education/Understanding

Cultural Heritage includes artifacts, monuments, and groups of buildings, and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance.

Cultural Landscapes represents combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007).

Natural Heritage consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972).

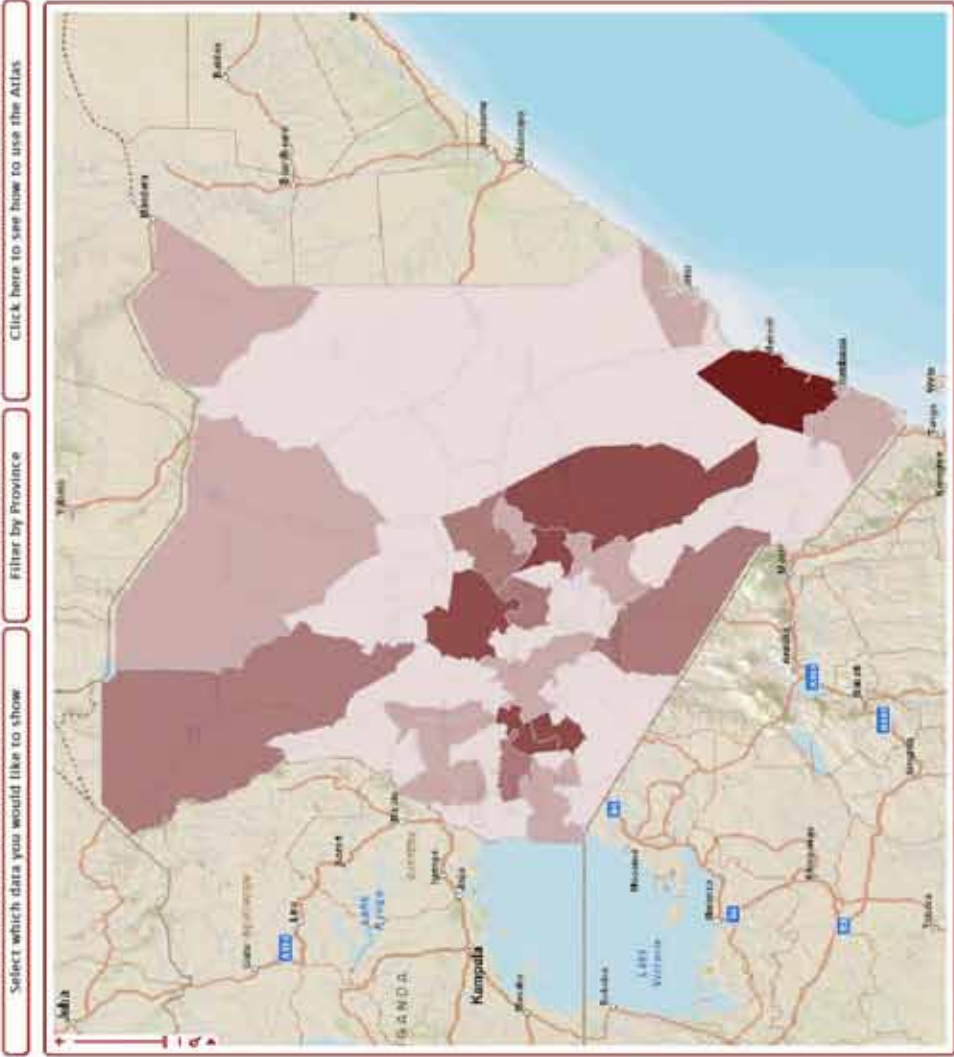
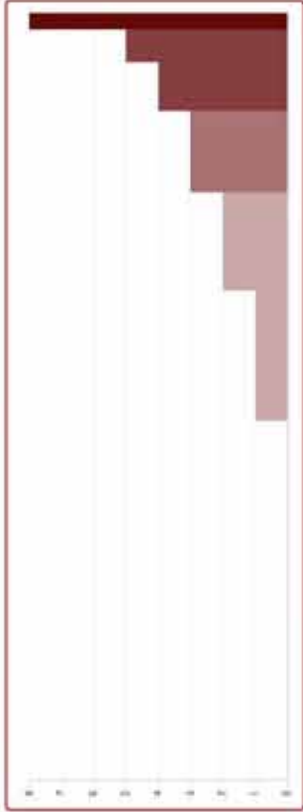
Countries

- 0.0 - 0.6
- 0.7 - 2.2
- 2.3 - 3.8
- 3.9 - 6.2
- 6.3 - 8.0

Provinces

Background Mapping

Name	Indicator
<input type="checkbox"/> TARBINGO	0
<input type="checkbox"/> BOMET	4
<input type="checkbox"/> BUNYOMA	2
<input type="checkbox"/> BUSIA	0
<input type="checkbox"/> ILGITO-MARAWET	1
<input type="checkbox"/> EMBU	5
<input type="checkbox"/> GARISSA	0
<input type="checkbox"/> HOMABAY	2
<input type="checkbox"/> SIKILO	0
<input type="checkbox"/> KAJIADO	1



ACKNOWLEDGEMENTS

We acknowledge with thanks the great role played by the UNESCO's International Fund for Cultural Diversity (IFCD) in supporting this project and the cooperation of the Secretariat of the 2005 Convention for tirelessly and efficiently responding to our needs as we executed the project under difficult circumstances, including constrained funding. We are also grateful for the cooperation we got from the Kenya National Commission for UNESCO (KNATCOM), the Department of Culture of Ministry of National Heritage and Culture, and from all other Kenya Government Departments and organs, viz. Kenya Industrial Property Institute – KIPI (Mr Stanley Atsali gave a stimulating paper at the Cultural Reference Group Roundtable), Kenya ICT Board (Kaburo Kobia), Creative Content Task Force of the Kenya ICT Board (Michael Onyango and Ms. Yvonne Owuor who gave a stimulating paper at the Cultural Reference Group Roundtable), Bomas of Kenya (Mr. Bwire Ojiambo), National Museums of Kenya (John Rigano, Phibian Lekesike, Josphine Githu, Lydia Galavu, and Ministry of Youth Affairs & Sports (Ms. Josephine Wanjiru Mwangi at the Headquarters), all who participated and helped when we requested them to do so. Kenya National Library Services (Nelson Otieno Karihus), Ministry of Information and Communication, Kenya News Agency (Wycliffe Aura), Ministry of Gender, Children and Social Development through their Gender and Social officers at the grassroots, Youth officers of Ministry of Youth affairs and Sports at the grassroots were very useful.

In particular, we mention the names of the KNATCOM Team: namely Dr. Evangeline Njoka, Secretary General, Mr. John Mireri, Deputy Secretary General, Mr. Mwose Nzwili, Senior Assistant Secretary General, and Mr. Silverse Anami, UNESCO Expert & Consultant, for their useful inputs during the course of the project. From the Department of Culture, we particularly mention with thanks: Mrs. Gladys Wangechi Gatheru, Director, and her officers in the Department, viz. Mr. Robinson Kanyenze, her Deputy, Mr. John Omare, Ms Emily Muthoni (who presented an exciting paper at the Cultural Reference Group Roundtable), and Mr. George Litswa, all for their useful contributions.

The project management acknowledges that the fieldwork was not easy due to budget constraints. But, thanks to the passion of the participants, and a lot of voluntary work until the very end, the project came to a successful conclusion. The zeal of the participants was actually motivated by the hope to see the practitioners in the creative cultural industries benefit from what they do, thus achieving sustainable livelihoods and employment creation for themselves and for the benefit of the society as a whole. Last but not least, we salute the office personnel of ACRI and the directors for their commitment and self sacrifice to ensure the project came to a successful conclusion.

This work is a product of cooperation of many, a team activity including the Project leader, Prof. FX.Gichuru, Chairman and Founder of ACRI, Ms. Easter Ciombaine, Project Executive Officer, the Executive Secretary of ACRI, Ms. Mercy Kemunto, Project Administrative Officer (ACRI), an Anthropologist by training from the University of Nairobi, Ms. Madonna Muthoni, Project Administrative Assistant (ACRI), Mr. Gerry Gitonga, Project lawyer and Intellectual Property Rights advisor, Mr. Patrick Muriuki and his team of Enterprise ICT Africa, Mr. James Ngige, Graphic Artist of Tamka Art, Nairobi, Ms. Yofi Juma, Graphic Artist of Nairobi, Dr. Eubert Espira, Statistician, Mr. Johnstone Sakaja, Statistician (at Proposal level), Mr. Henry Zaduku Osoro, Statistician (Kenya National Bureau of Statistics - KNBS), Mr. James N. Munguti, Statistician (KNBS), Mr. B.D. Obasi, Statistician (KNBS), Mr. Bernard Obasi, ICT Expert (KNBS), Mr. Tobias Odhiambo, Statistician (Development of tools), Daniel Obara, Statistician (Development of tools), Dr. Maurice Amateshe, Kenyatta University, Ethnomusicologist, Mr. Wilson Maina, Film Producer, Lawrence Kivondo- Camera operator for the selfless quality input on film recordings, Arthur Wandera guidance and practical input of Cedric Kadenyi through Sound recordings for the Musical recordings of Media Awareness Raising Initiative, John Mburu Editor of the Music recordings who had courage to do first time edit footage in local languages. The following Artists from River Road, Nairobi, are hereby acknowledged: David Kariithi, Musician; Njuguna Gicheha, Events Organizer; and Samson Karuri, Comedian & Radio Presenter.

We acknowledge with thanks the special cooperation and advice we got from the UNESCO Institute of Statistics (Montreal-Canada): Head of UNESCO Statistics, Jose Pessoa, and Deputy, Lydia Deloumeaux, and from the UIS Nairobi Cluster Office, Ms. Inge Vervloesem. We sincerely thank them for their quick advice and guidance whenever we requested.

Without the commitment of young and energetic research assistants, we could not go very far. Their names are hereby inscribed on ACRI's List of Honour as follows, and not by order of importance: Audrey Museve, Erick Kariuki, Hosea Komen, Jese Muriuki, John Mwangi, Josphat Ochoi, Judy Mwaniki, Lameck Angila, Wandera Caleb, Lydia Akinyi, Paul Omondi, Edwin Kipkulei, Abdille Yusuf, Elsie Obwanda, Fridah Nyabate, Abdi Noor, Lillian Barongo, Brigid Chepkemoi, Joshua Onchari, Faith Rutto, Faith Wairimu, Collins Ndunge, Derik Waswa, Boniface Lukunza, Nelson Okumbe, Brain Omolo, Milka Akeyo, Ristus Mugambi, Silvia Murumbwa, Unaya Sasia.

We got a lot of cooperation in the field from the following Provincial Directors of Culture (PCOs): Catherine W. Mwangi, PCO-EMBU, Cyril Mululu, PCO-NAIROBI, Jane Atudo, PCO-MOMBASA, Isaac K. Sargoi, PCO-GARISSA, Antony M. Ireri, PCO-NYERI, Dorcas Odege, PCO-NAKURU, Gaudencia J. Otipa, PCO-KAKAMEGA, Kenneth O. Otieno, PCO-KISUMU; and from the following: Joseph Gichure, District Cultural Officer (D.C.O) Kiambu, Wairumu (District Youth Officer) D.Y.O Kiambu, Elizabeth Kyalo D.C.O Machakos, Wanyonyi D.C.O Kitale, Mr. Pundo, D.C.O., Kisumu East, Charles Onsoti, D.C.O Garissa, Mr. Samson, Teacher at the Lutheran School for the Mentally Challenged, Mr. Wekesa, D.C.O. Samburu, Lemalitian, Cultural Ambassador Samburu, The Management Of A.P.D.K., Mombasa Branch, Kibera Disabled Self Help Group, Cyril Maganga, United Disabled Persons Of Kenya, U.D.P.K., Mr. Samson, for his accompaniment throughout the fieldwork; his presence was encouraging and an assurance to win confidence and the trust of the special needs practitioners, Mr. Mutai M'ltuamwari (Kamanu) and his brother, for helping to get contacts in Meru, Mr. Oyese and Elizabeth, Laini of the Ateso Cultural Group, Machakos County Ngelani Chief Martin Kurika and Assistant Chief Raphael Mwenga, Chief Mutituni Victor Musyoki, Ms Elizabeth Kyalo, D.C.O., Machakos, Mr. Ezekiel Kamau, District Youth Officer, Mrs. Esther Nkaru, Social work officer, Namanga divisional office, Kajiado North District social work officers, for their cooperation and assistance, Mr. Cyril Maganga of United Disabled Persons of Kenya (U.D.P.K.), and the Kibera Disabled self help group, including the 2012 Chairperson, Cultural Committee in Bomet.

To all and sundry, we salute you and sincerely say "Thank you for the excellent team work!"

EXECUTIVE SUMMARY

This initiative by the African Cultural Regeneration Institute (ACRI) heralds a new phase of thinking in the Kenyan perspective of development economics. The creative cultural economy, especially when it relates to community creativity, both inherited and current, has not been officially recognised and accounted for as such, and neither has it been supported and promoted as having any potential for engineering economic growth. If this were the case, there would have been a dramatic improvement in job creation and income generation in this country. The great advantage of this potential is based on the fact that culture and creativity are endogenous and present incontestable strength in the uniqueness of culture and creativity, both of which come richly from the diversity of cultures for which Kenya is home. In this sense, and that is why UNESCO calls for respect of all cultures without discrimination, provided that such cultures are respectful of human rights as defined by various international conventions, Kenya is endowed with 42+ cultural diversities, and these constitute a true wealth for the country, if only the authorities know this and teach the people to understand so.

In this respect, therefore, albeit with difficult history of misunderstandings, Kenya stands at the threshold of economic success through the promotion of creative cultural industries. It is for this reason that Kenya, in October 2007, willingly ratified the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions and, thereby, became a State Party to the Convention in January 2008. Kenya thus stands to gain from the Convention, provided she cooperates in equal measure with the provisions of the Convention. The Cultural Diversity Convention, as it is otherwise known, is biased to help the developing countries to take full advantage of the provisions and privileges accorded to State Parties.

The developing countries, Africa more gravely, have been sleepy and have not taken advantage of the power they have in the potential of their unique creative cultural industries. The developed countries are way ahead in emphasising the creative economy, and have taken the lion share of the world trade in creative cultural goods and services, while Africa has been lamenting about underdevelopment and poverty. It is high time that Africa, Kenya in particular, takes this agendum seriously and gives it the attention it deserves. When creative cultural industries will be the drivers of our curricula in schools and in other institutions of learning, Kenya will have broken the barrier that hinders her economic potential.

The Unearthing the Gems of Culture: Mapping Exercise for Kenya's Creative Cultural Industries is, therefore, a wakeup call to the public and private sectors to support the creative cultural industries as a measure of combating unemployment and generalised poverty. We have what it takes to cross over from poverty to opulence based on our cultural wealth and creativity of communities and individuals. This is what this study has demonstrated, though under great stress in the availability of adequate resources.

Prof. F.X. Gichuru

Chapter One

Introductory Observations

A. The Cultural Diversity Convention

This report is the culmination of a one year project done between August 2011 and August 2012 by the African Cultural Regeneration Institute (ACRI). The project was one of the first lot of 31 sponsored by the International Fund for Cultural Diversity (IFCD) in the context of promoting the ideals of the **Cultural Diversity Convention** known as the 2005 UNESCO Convention on the Protection and Promotion of Cultural Diversity. In effect, the work is the beginning of a conscious effort in form of a mapping exercise of the creative economy/industry activities that are happening in Kenya. Due to constrained funding, only representative creative cultural activities were reached in the 47 Counties of Kenya. This Mapping project for Kenya has resulted in pioneering creative industry database and map for Kenya that will enable the country build an informed cultural creativity framework. The results provide authoritative and cultural statistics to inspire planning and investment by the Government and the Private Sector in Kenya in order to foster the emergence of a dynamic creative/cultural sector. Due to the hitherto lack of a reliable database and information on the cultural industries and creative activities in Kenya, few policy and investment efforts have targeted this sector. Consequently, the potential contribution of the creative industry in ensuring sustainable development and poverty alleviation in Kenya has not been exploited. The project identifies some of the various activities and forms of expression that constitute the creative industry in the country.

It is important here to highlight the context of this project, namely, the 2005 UNESCO Convention referred to above under which this work has been done. The objectives of this Convention are summarised as follows: To ensure that States have sovereignty over the adoption of cultural policies in their countries and that ideas and works can move freely around the world; To acknowledge that cultural goods and services are vehicles of values, identity, and meaning; To give guideline for a new framework for international cultural cooperation as the cornerstone of the Convention; To promote an enabling environment for cultures to flourish and interact freely in a manner that is mutually beneficial; To work for supporting international cooperation to enhance sustainable development and poverty alleviation. Kenya ratified the Convention in October 2007 and, thus, became State Party in January 2008. It cannot be over-emphasized how critical and relevant this Convention is. The recognition of culture, cultural expressions and creativity as motors of sustainable development opportunities is significant because every culture is unique to the communities who bear it. This attribute gives every community its identity and ability to be unique, thus, to contribute uniquely to the richness of the world. Each community or social group is able to give to the world what the rest of the world does not have. This is the basis of what we may call cultural wealth for the world. The diversity of cultural expressions is, therefore, important because this diversity is strength, not weakness.

The convention, therefore, gives freedom to the State Parties to define and promote the cultural heritage and cultural expressions present in their territories, and to institute measures and policies to protect and promote the cultural heritage and cultural expressions. These expressions are a manifestation of any society's collective creativity and this must be preserved and promoted by all means possible. Cultural freedom promotes individual creativity within the defined cultural context, and this makes the world and immensely creative environment, provided official policy is supportive of cultural creativity. This rich environment should not be restricted in any way so that the cultural wealth of the world can move freely across borders to cross fertilize the world's cultural heritage. For that reason, the Convention envisages a free movement of cultural activities, goods and services, and recommends international cooperation in the protection and promotion of cultural expressions.

The Convention favourably treats the developing countries in order to encourage them to take advantage of their cultures for promoting sustainable development. It is apparent from the global trade figures that the developed countries are making considerable gains out of their creative cultural industries while the developing countries, particularly Africa, are making negligible gains. For example, according to UNCTAD's Creative Economy Report of 2010, in 2008, the world's 10 leading exporters of creative goods were: 1.China (USD32 billion in 2002 to USD85 billion in 2008); 2.USA; 3.Germany; 4.Hong Kong, SAR; 5.Italy; 6.United Kingdom; 7.France; 8.Netherlands; 9.Switzerland; and 10.India. Among the top 20 on this list appears, Turkey, Mexico, Thailand and Singapore. African exports of creative goods increased from USD740 million to USD 2.2 billion during the period 2002-2008. Africa contributed marginally, 0.6 per cent in 2008 to world exports. Egypt was the largest African exporter, followed by South Africa, Tunisia, Morocco and Mauritius. The rest of the developing countries included China, Hong Kong, SAR, India, Turkey, Mexico, Thailand, Singapore, United Arab Emirates, Republic of Korea, and Malaysia. Nine (9) of the top 10 exporters of creative goods among developing economies are in Asia, with China topping the list in this group and, at the same time, leading in the world. Evidently, therefore, African creative products are very under-represented in the world markets despite the great potential of the creative cultural economy for the continent.

For that reason, therefore, the Convention is keen to see Africa waking up and taking advantage of her culture and creativity to spur her own development. That is why the Convention is very favourable to developing countries, indeed to Africa, hoping that the governments and the people of those regions will wake up and take advantage of the encouragement. Needless to say, this is a great opportunity for Africa to have a Convention so much in favour of her and her development. That is why Africans must wake up now and respond positively to the support gesture of UNESCO through the Cultural Diversity Convention in order to promote sustainable development. Thus, the 2005 UNESCO Convention recognises culture as wealth, so much so that we can speak of "cultural wealth" as contrasted with "natural wealth".

In this understanding, the Convention in effect recognised culture as "gold", a real source and potential generator of wealth when the owners know the fact and use it to advantage. This is indeed "cultural wealth" that Africans are sitting on, yet they don't know it. During the designing of the 2005 Convention the developed countries wanted to be allowed to exploit the "cultural gold" freely and

everywhere in the spirit of the free market, but the Convention, knowing that the developing countries were not yet awake and aware of the importance of this “cultural wealth”, refused. The Convention did not accord them this opportunity as this would have allowed them to do what they did earlier to the “natural gold”. The Convention, therefore, protected the developing countries and called on them to wake up and exploit the diversity of their cultures for their own advantage.

Consequently, a bias was established in favour of developing countries, with particular emphasis on Africa, so that the Africans may wake up and make the best of their cultures and creativity. The diversity of cultures is a powerful instrument for creating employment and generating income, if the bearers of the cultures appreciate their uniqueness and creatively use it to advantage. The combination of culture and creativity, well managed as creative industries, will be a boon and wealth generator for developing countries, whereas it has had a minimal impact so far, notably in Africa. Africans are, therefore, asked to wake up, and use their cultures to create employment and wealth for their peoples. This means that Africans must, in the first place, safeguard their cultural uniqueness and diversity and then use it for development. The uniqueness of each community is defined by the people’s cultural creativity and this can only be offered to the world by the bearers, this, only if they have not forgotten it or have not foolishly abandoned it.

B. Background

Kenya is a country of diverse cultures. Straddling the Equator, Kenya is a geographic marvel. From its white sandy beaches, to the beautiful snow capped peak of Mt. Kenya, from the plains of the Maasai Mara home of the biannual wildebeest migration and 8th wonder of the world to the thick of the Kakamega Forest which boasts some the greatest varieties of bird and butterfly species in the world, Kenya is a favourite of many tourists around the world. With over 42 communities and an estimated population of 40 million, Kenya has a rich cultural heritage which finds diverse forms of expression. Its unique geographical and cultural experience has led to the development of a dynamic tourism sector through which thousands of Kenyans derive their livelihood be it through the production and sale of crafts and artefacts or through direct employment as tour guides, hotel staff, game park wardens, dance troupes etc. The country’s rich heritage also attracts thousands of visitors to its historical monuments, museums and national archives. Kenya also has a thriving art scene where traditional arts and crafts are often fused with modern visual arts. Kenya’s musical landscape is among the most diverse and vibrant on the continent. With more than 42 communities, Kenya’s music scene is a beautiful cacophony of different sounds, rhythms and styles. There is also a growing theatrical arts scene. Theatre has greatly contributed to the history of Kenya and been part of the political renaissance of the country. Despite a low reading culture, there are priceless gems of traditional folklore and poetry immortalised in books. The emergence of new media has also drastically changed the manner in which products of culture are being distributed and consumed. The effects of multiculturalism and interculturality in the urban areas, has caused the creation of new cultural products and identities in Kenya. Despite all these positive aspects, Kenya’s cultural industry faces great challenges. Top of this is the lack of cultural statistics showing the social and economic contribution of the creative industries. The effects of cultural industry on development and poverty reduction have not been measured. As such, there is no Cultural Framework through which the government can concentrate its efforts in the development of cultural industries. Additionally, cultural industries face the seemingly insurmountable challenge of infringement of the artiste’s intellectual property. Piracy and counterfeit practices cost both the creators of cultural products and the government millions of shillings in revenue annually. Due to this, many artistes live in abject poverty despite their creative talents. They have little business know how and as such cannot attract any investment. There is also no marketing infrastructure, resulting in uncoordinated marketing and underselling. Also, due to the ignorance of the economic potential of the creative industry, it is frowned upon as a career or source of livelihood by many. The creative industry in Kenya is also yet to fully embrace I.C.T as a key business tool for marketing and distribution of their products. There is also a great need for training and skill development of the artist.

For centuries, there is evidence that society has engaged in creative and cultural activities for various reasons. For example, all activities on the life continuum of humans have always been accompanied by song and dance contextually selected by the respective communities. This has effectively elevated these forms of cultural expressions beyond mere entertainment. Similarly, the African society has lived and grown with the efforts of blacksmiths, carvers, weavers, potters and orators who influenced today’s writers, among other creative enterprises. However, these efforts, although marginally mentioned in press and social conversation, are yet to translate into practical and profitable recognition and consequently possible rewards to the practitioners. Many of these practitioners continue to generate in obscurity very rich cultural and creative outputs. Many hold the key to communities’ identities, raw material for comprehensive cultural studies and cultural tourism, yet they are “marginalized” in national policy and conversations. As a result of this realization, ACRI embarked on this study to demonstrate that the rural and urban contexts of the 21st Century still hold critical cultural and creative energies that can be harnessed, not just for recognition, but, more importantly, as facilitators of an interface between culture, economics and technology. It is not an industry in stagnation; rather, it is an industry that keeps growing and re-inventing itself at various points of need. Unfortunately, for most of the rural contexts in Kenya, it remains an industry under real threat from inevitable forces of globalization and modernization. Lack of concerted efforts at intervention will see this and future generations missing out on precious and valuable cultural and creative opportunities that existed before them. ACRI is determined to see communities, groups, and individuals responding to recognition, safeguarding and promotion in order to avoid loss of any aspect of an industry that, not only authoritatively speaks about our identity, history and society, but also has the potential of creating wealth for individuals and the nation, and, thus, promoting social inclusion, diversity and development.

This project is the beginning of a conscious effort in the form of a mapping exercise of all the creative economy / industry activities going on in Kenya. The project will result in the foremost well researched official creative industry database and map for Kenya that will enable the country build a well informed cultural framework. The results will provide authoritative and accurate cultural statistics that will be a key source of information for planning and investment by the Government and the Private Sector in Kenya in the endeavour of fostering the emergence of a dynamic cultural and creative sector. Indeed, due to the lack of a reliable database and information on the cultural industries and activities currently taking place in Kenya, there have been few efforts targeting this sector. As such, the potential contribution of the creative industry in ensuring sustainable development and poverty reduction in Kenya has not been realised.

C. Project Implementation Spirit and Strategies

Given the constrained funding of the project, and the hostile financial environment that occurred in Kenya with regard to the erosion of the Kenya shilling (from 80/= to the Dollar to over 110/= to the Dollar) during the last quarter of 2011, several strategies were adopted to make sure that only the very critical activities, services and equipment used the funds. The deterioration of the Kenya Shilling meant serious inflation, which destabilized the budget gravely.

Otherwise, the philosophy of the directors on the existing funds was to look at the long-term impact of the project with regard to the whole economy and society at large, rather than to satisfy the individual needs of the implementers in the short-term. This has required austerity in spending. With that approach, services were not paid at market rates and sitting and participation allowances in meetings were not possible. For the transportation of personnel, personalized driving was curtailed, so that only public transportation was encouraged. Allowances for field work and accommodation were low and the researchers and their assistants were asked to bear with the situation. Airtime for mobile phone communication, internet and payments, were used extensively to avoid unnecessary physical movements to remote destinations where vehicle transportation would be prohibitive in costs.

The funds were, therefore, largely been used for the following functions: administrative personnel service, field work, IT and software development, consultancies, transportation, and internet/telephony. The project management and implementation team lauded the goodwill and patriotism demonstrated by the team, hoping that, in future, with better funding, the situation will not remain the same.

D. The Process of Implementation

i. Setting Up Secretariat And Work Program

The Contract for the Project was signed on 01.08.2011 and the first tranche of funding arrived on 22.08.2011.

The Secretariat of the Project was established on Mombasa Road, Vision Plaza, Ground Floor, at Enterprise ICT-Africa, which made the provision of the IT support services convenient. This served as the coordination point for the Project while, at the KNATCOM boardroom, management meetings were held there. Consultative meetings were held with KNATCOM to chart the way for the operational strategies in meetings and coordination. The project was executed on a day to day basis by the Project Director, Project Officer, Administrative Officer, and Administrative Assistant, who were to be compensated monthly. Lead statistical researchers and IT specialists were identified and these were compensated on contractual basis. Other Service providers were identified and contracts established with the lawyer and accountant. Basic equipment was acquired as the need arose, but initially computers and a multifunctional printer/photocopier/scanner, external storage devices and basic stationery were identified and sourced.

For the sake of guiding the study design, the project was based on the 2009 UNESCO framework for Cultural Statistics which, to a large measure, reflects the situation of developed countries. However, since the project was inspired by this framework, it was expected that the project would enrich it by looking into the creative/cultural industries in Kenya and, by extension, in Africa. However, the budget was seriously constrained, having been granted half the amount of funds applied for. The study team then embarked on developing research instruments and strategizing on partnerships for executing the work. The institutions that collaborated on the project included: the African Cultural Regeneration Institute (ACRI); Enterprise ICT-Africa; Creative Content Taskforce of the Kenya ICT Board; UNESCO INSTITUTE OF STATISTICS – UIS (Cluster office Nairobi and headquarters in Montreal, Canada); Kenya National Commission for UNESCO (KNATCOM); and the Department of Culture (Ministry of National Heritage and Culture. The other institutions that cooperated in providing diverse information for the various aspects of the project are the National Museums of Kenya, Ministry of Tourism, Women Enterprise Fund, Ministry of Youth Affairs and Sports, Association of the Physically Handicapped in Kenya (APDK), Lutheran School for the Mentally Handicapped - Kisumu, The Ateso Cultural Group, Kenya Institute of Education – Media Broadcast Channel, Kenya National Archives, and Kenya National Library Services (KNLS).

Consultative meetings were made with KNATCOM to chart the way for the operational strategies in meetings and coordination. Together with the Creative Content Task Force (CCTF) of the ICT Board and other stakeholders, several meetings were held in order to clarify the issues pertaining to the project. All were in agreement that the initiative is timely and must be supported at all costs since creative cultural industries hold the key for employment creation and wealth generation in Kenya.

Meanwhile, the Department of Culture cooperated in requesting the assistance of Cultural officers in the field to provide information on Cultural practitioners around the country. A meeting with the UNESCO INSTITUTE OF STATISTICS (UIS) cluster office in Nairobi agreed that UIS would give technical support and advice to the project, which they have done very well till the conclusion of the project. In that regard, ACRI was requested to share the research instruments with UIS in order to get feedback. This was done and UIS, Montreal, indeed gave very useful inputs: firstly, a number of queries regarding the questionnaire were raised and, secondly, Montreal warned ACRI not to confuse the UNCTAD framework (based on the 2010 UNCTAD Creative Economy Report) and the 2009 UNESCO Framework for Cultural Statistics published by UIS. That caution was taken seriously by the research team and the instrument was reworked accordingly. After testing, the questionnaire was mailed back to UIS for further feedback before going to the field.

ii. Cultural Reference Group Roundtable Workshop

The Cultural Reference Group (CRG) Roundtable Workshop was held at KIE on 23rd September 2011. This was to further explore the issues around the creative economy in Kenya while sharing the vision and objectives of the project to relevant stakeholders so as to ensure their goodwill, support and participation. It was attended by 23 stakeholders representing both the Private Sector practitioners and the relevant departments of the Public Sector. The Private Sector side was represented by artists, crafts people and designers, event organizers, institutions, and NGO's. The Public Sector side was represented by the Department of Culture, National Museums of Kenya, both of the Ministry of National Heritage and Culture, Kenya National Commission for UNESCO (KNATCOM), Ministry of Youth Affairs and Sports, Kenya Industrial Property Institute (KIPI), and the Ministry of Information and Communication's Creative Content Task Force. The UNESCO Institute of Statistics (UIS) was represented by the Cluster officer in Nairobi.

During the CRG workshop the highlights to the 2005 UNESCO Cultural Diversity Convention were made, stressing that the project of Unearthing the Gems of Culture: Mapping Kenya's Creative Cultural Industries was a measure of implementing the said Convention. Cultural diversity was described as strength, not weakness, and it was stated that countries can benefit immensely from creative cultural industries. The stakeholders were asked to support this initiative of UNESCO by helping people to make the best out of their cultural heritage and out of the creativity emanating from it. The presentation by the Department of Culture gave an overview of the nature of creative industries in the world and remarked that Africa has not used cultural industries to advantage. In other words, the African potential in creative cultural industries has not been fully harnessed even though the continent is endowed with rich and diverse cultural heritage. The paper stressed that though currently there is no statistical data on the contribution of the creative cultural industries to the national economy of Kenya, there is evidence that the industry has huge potential for economic growth. The paper indicated that the government is actively promoting creative cultural industries in Kenya.

The presentation by the Creative Content Task Force reflected informed positions after several earlier meetings with ACRI, trying to develop a local definition of Creative Industries and establishing the scope of Kenya. Interdependence between culture and creativity was elaborated, relating it with the growing East African creative and cultural economy. Regarding the intellectual property rights (IPRs) of the indigenous peoples in their cultural creativity, the Kenya Industrial Property Institute (KIPI) informed the CRG about the safeguards guaranteed internationally and locally. He noted the difficulties involved in determining the safeguards and measures that are being taken at WIPO level to guarantee the sharing of benefits accruing with reference to IPRs. Discussions, notwithstanding, centred on the need of the CRG to work to see that the Kenyan cultural creators benefit in due measure from their productions, both as individuals and as communities. It was resolved that knowledge, creativity, culture, imagination and intellect should be developed in the youth as assets since the young people are of immense resourcefulness in generating new ideas, work models and ways of engaging with the world. The significant absence of the arts discipline in the curricula of East African schools, and of Kenya in particular, was identified as a major setback in promoting the development of the cultural economy. This should be countered by implementing an alternative, self-regulated arts education with opportunities for assorted training and education in the arts.

The CRG warned that the proposed mapping will find that the creative people are not homogenous in the country; there would be found mainstream formal creative cultural industries existing as a distinct group against industries by individuals and groups that are not formal or deliberately organised as such – thus, only existing through a drive of ingenuity and inventiveness. The latter group may even tend to be both non-erudite and rustic, and, at the same time, gravely needing guidance and promotion to excel as well as needing protection from marauding counterfeiters. These two groups may require a differentiated data gathering approach. The researchers were asked to do data mining within established institutions as the enumerators would be sent to the field to meet the creative people, this, as a measure of optimizing the results expected from the field, given the restricted time of visits due to constrained funding.

2

Chapter Two

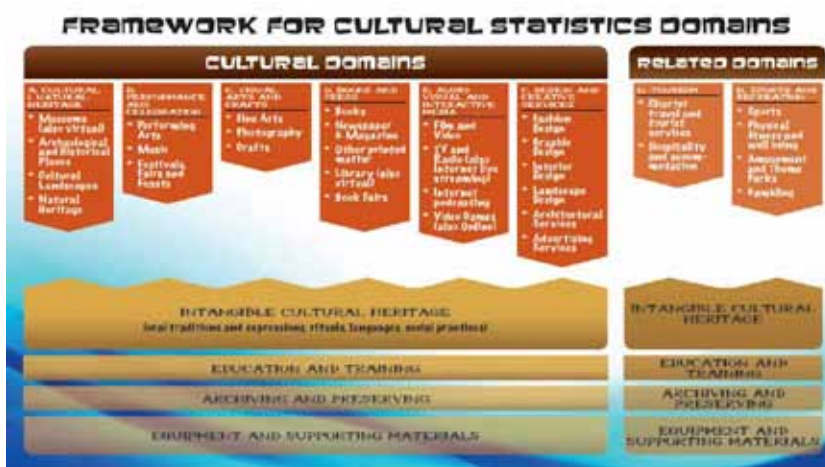
Project Design, Methodology and Field Activities

I PROJECT DESIGN: CLASSIFICATIONS

According to the 2009 UIS Framework for Cultural Statistics (FCS), which inspires this project, the minimum set of core cultural domains for which UNESCO would encourage countries to collect comparative data are:

- A: Cultural and Natural Heritage;
 - B: Performance and Celebration;
 - C: Visual Arts and Crafts;
 - D: Books and Press;
 - E: Audio-visual and Interactive Media; and
 - F: Design and Creative Services
- Intangible Cultural Heritage (transversal domain)¹

This not only allows for a specification of the breadth of the cultural sector but equally gives a sense of its structure. The FCS is intended to help countries build their own cultural framework by selecting the major domains that form part of their cultural activities, and, thus, start developing their own cultural statistics. In addition, each country, by adopting the relevant FCS definitions by domain, will permit the international comparability of their own data.



(Source: 2009 UNESCO Framework for Cultural Statistics)

Framework for cultural statistics domains, chart from FCS 2009

A. Cultural and Natural Heritage

Cultural Heritage includes artefacts, monuments, and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance.

Cultural Landscapes represent combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007).

Natural Heritage consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972).

B. Performance and Celebration

Performance and Celebration include all expressions of live cultural events.

Performing Arts includes both professional and amateur activities, such as theatre, dance, opera and puppetry. It also includes the celebration of cultural events – Festivals,

¹ Defined by the 2003 UNESCO Convention, Intangible Cultural Heritage (ICH) refers to the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

Feasts and Fairs – that occur locally and can be informal in nature.

c. Visual Arts and Crafts

The Visual Arts and Crafts domain includes Fine arts such as paintings, drawings, sculpture; Crafts; and Photography. Commercial places where the objects are exhibited, such as commercial art galleries, are also included in this domain.

D. Books and Press

Publishing in all its various formats: Books, Newspapers, and Periodicals. It also includes the electronic or virtual forms of publishing such as online newspapers, ebooks and the digital distribution of books and press materials. Libraries, both physical and virtual, are included in this domain as are Book fairs.

E. Audio-visual and Interactive Media

The core elements of this domain are Radio and Television broadcasting including Internet live streaming, Film and Video, and Interactive Media. Interactive Media cover Video games and new forms of cultural expressions that mainly occur through the Web or with a computer.

Transversal domains

Although these domains can stand alone as independent domains, they are considered transversal because they can be applied across the other cultural domains. The Intangible Cultural Heritage domain is considered entirely cultural while the remaining transversal domains namely Archiving and preserving, Education and Training and Equipment and Supporting Materials are partially cultural because these domains contain elements and activities that are cultural and thus are of interest and importance to culture and the FCS.

Intangible heritage cannot be considered as a discrete domain of cultural activity or production, but rather it can manifest itself across all the FCS cultural domains. For example, ICH can be reflected in crafts or performing arts. For this reason, it is presented as a transversal domain

II RESEARCH SCOPE OF THE PROJECT

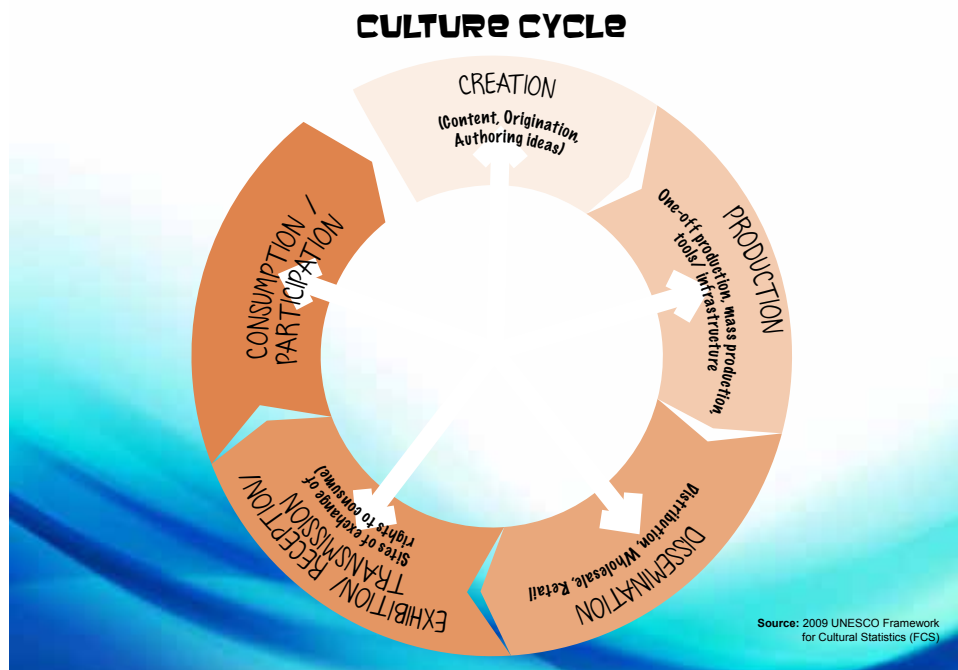
Taking into consideration the constraints of budget and time, this research covered a part of the Creative Cultural Industries. Below is the extract from 2009 UNESCO Framework for Cultural Statistics that was used for this study. Some of the information was from an earlier version as advised by UIS at the initial stages of the study, but the chart on page 15 above on classification is the most current version and is to be used for any future studies.

a. CULTURAL & NATURAL HERITAGE	B. PERFORMANCE & CELEBRATION.	C. VISUAL ARTS, CRAFTS & DESIGN	D. BOOKS & PRESS <small>Core</small>	e. AUDIO-VISUAL & DIGITAL MEDIA.	EXPANDED
I. Museums II. Built environment III. Archaeological sites IV. Natural environment	I. Performing arts (theatre, dance, opera, puppetry, circus, street performances etc.) II. Musielive music performances, recording music market III. Festivals, feasts and fairs.	1. Fine arts (paintings, sculpture) 2. Crafts (handcraft, handmade textile products) 3. Design (fashion, graphic design) 4. Art galleries	1. Books publishing (e-books) 2. Press and magazine publishing (online newspaper) 3. Other printing matter (printed music maps, postcards, pictures etc.) 4. Libraries and archives	1. Broadcasting (TV and radio) 2. Film and radio 3. Photography 4. Interactive media (music downloads, digital movies, video games)	1. Software/interactive media (video games) 2. Radio and television receivers, cinemas 3. Dubbing services 4. Equipment and material (Cinematographic supplies, dvd players etc)
					

The challenge for a robust and sustainable cultural statistical framework is to cover the contributory processes that enable culture to be created, distributed, received, used, critiqued, understood and preserved. A number of approaches have been developed that allow a fuller extension of the universe of activities that are required for the production and distribution of culture. These tend to resolve into a five-stage production cycle, though clearly different cultural forms have different production cycles, and, not all will require equal inputs at every stage. What was important to understand and be able to track the totality of activities and necessary resources that are required to transform ideas into cultural goods and services that, in turn, reach consumers, participants and/or users.

THE CULTURE CYCLE ('functions')

The term culture cycle is helpful as it suggests the inter-connections across these activities, including the feedback processes by



which activities (consumption) inspire the creation of new cultural products and artefacts. Understanding which part of the process is being measured is an important element in designing the appropriate public policies for intervention in cultural production.

All these guidelines in the Framework were used in the development of the tools for fieldwork. More focus though, which also describes this research scope, was on the practitioners. These are the creators of the cultural goods and services; and this was found necessary to be the beginning of the development of the cultural statistics in Kenya as we seek to develop and support the creators to be more productive and sustainable, thus ensuring employment creation.

Therefore, here we dealt with the supply side of the Culture Cycle in this study. The demand side refers to the cultural participation, and focuses on the consumption or the consumers of the cultural products and services, through expenditure on cultural goods and services by participants at paid cultural activities, e.g., going to a movie or to a concert. Cultural participation may also include activities that are undertaken within the community, reflecting quality of life, traditions and beliefs, e.g., the community cultural activities and amateur artistic productions, or everyday activities like reading a book. This is actually an entirely different study, with a different set of data collection tools that could not be accommodated in this project, unfortunately.

i. Development of Tools for Fieldwork

The design of the research instruments started early, at the beginning of the project. With the guidance of the statistical experts, an initial working document was written and circulated to all the participants. Meetings followed in the Boardroom of the Kenya National Commission for UNESCO and the questionnaire was reworked many times. There were various discussions that came up, and key among them was on the type of practitioner to be met in the field countrywide, with the variety of activities being undertaken, level of sophistication due to exposure, education/training etc, especially in the urban areas, as compared to the rural areas. It was even considered to have 2 separate questionnaires targeting the practitioner in the rural areas and the one in the urban area/big towns. Eventually with the Statisticians advice, it was not possible to separate the 2 kinds of practitioners as the same issues affecting them were being studied. The questionnaires however long and irrelevant they may be to some of the practitioners, they had to be administered equally across the board despite the major variances that existed among them.

It was also later decided that not all practitioners of the cultural industries would need the long questionnaire. Another tool was therefore developed to address the large scale/ successful industries. Two instruments were therefore designed: (A – Qualitative/

Quantitative) & (B – In Depth Interview). Instrument A was the main tool, and was also developed as an online form. It was initially planned to be answered by all the practitioners in the field but the strategy was changed when internet connectivity around the country was not assured. There were also other challenges encountered of motivation of practitioners to fill the questionnaires without personal contacts among other considerations. Thus traditional paper questionnaire was eventually settled on with the created online questionnaire to be used in urban areas with the help of other Arts and Cultural organizations with the practitioners' contacts.

Instrument B would make follow-ups to the larger players. The research team hoped that the instruments would deliver information that would be useful to everyone, and, especially, would form a basis for further research.

The instruments that were created had many open ended questions to ensure the respondents would feel free to express themselves the best way possible. This added extra work of coding qualitative information in preparation for analysis. However after the fieldwork, the responses captured from the field were quite interesting and unique thus enriched the study.

From earlier discussions with UNESCO Institute of Statistics (UIS) Montreal through their cluster office in Nairobi, it was agreed that UIS will give technical support and advice to the project. In that regard, ACRI was requested to share the research instruments with UIS in order to get feedback. This was done and UIS, Montreal, indeed gave very useful inputs: key among them - the project should not confuse the UNCTAD classification of the Creative Economy (based on the 2008/2010 UNCTAD Creative Economy Report) and the 2009 UNESCO Framework for Cultural Statistics published by the UIS. That caution was taken seriously by the research team and the instrument has been reworked accordingly. After testing, the questionnaire will be mailed back to UIS for further feedback before going to the field.

III FIELD INTERVENTION

i. Cultural Festivals, December 2011

Due to the rainy season and flooding in November and December 2011, we were compelled to postpone field intervention to January 2012. For that reason, we did not send any data collectors to the field to avoid doing useless work, spending resources unnecessarily. However, we did concentrate on studying seasonal festivities during December and the New Year in various parts of the country to see how these relate to the creative/cultural industries. In consultations with the Cultural officers of the Department of Culture, we were able to get information on upcoming cultural festivals. We mobilized the contacts we had of the university students who were at home during the school holidays so that we could employ them to collect information on these festivals. Western/Nyanza region of Kenya was most vibrant and we were able to collect information on a number of festivals. Some activities were revolving around initiation rites in other parts of the country. The most relevant of these are highlighted on our website www.acriwebsite.org. It was a very exciting experience and we believe that not only can such festivals provide platforms for creative and cultural industries exhibitions, but they could equally forge community identity, promote cohesion and can easily be developed as successful products for cultural tourism.

ii. County by County Field Intervention from February 2012

Fieldwork was budgeted for 3 days per county, not including the travelling days to the counties. The number of days in the field varied according to the experiences and challenges encountered by the Research assistants like the vastness of the county, difficult transport network, distance to the practitioners etc. Some sometimes the fieldwork took more than the budgeted 3 days. Any additional costs, depending on the challenges encountered, were offset by the Secretariat subject to the budget available.

Practitioner's contacts had been sourced earlier through cooperation with the Department of Culture. Cultural officers were asked to share their database of contacts with ACRI to facilitate visits as early as November 2011 before fieldwork began. This was not quite easy and effective as the Christmas holidays set in and information was not easy to come by. Even after insisting in January through phone, email, and physical visits prior to the fieldwork, not all Cultural officers were cooperative in giving information. Government administration at the grassroots levels, Ministry of Youth officers, Ministry of Gender, Children and Social Development officers were key in helping to trace the Practitioners. It was also realized that the Cultural officers are very few in number and distribution to cover the whole country effectively; therefore, the other government offices proved most useful. The general public was also very cooperative in sharing information during the snow balling process to share contacts.

Research assistants went to the field each armed with a digital camera and questionnaires. The photos were necessary to capture the variety of activities.

The first round of field intervention in the Western/Nyanza region started on Monday 13.02.2012 and ended on Wednesday 15.02.2012. This followed rigorous training sessions in Nairobi during January and early February for area supervisors. It was decided to train only the area supervisors centrally in Nairobi, and avoid bringing trainees to Nairobi from upcountry, this in order to avoid excessive costs for transportation and accommodation in Nairobi for many trainees. Once the area supervisors were trained in Nairobi they went to train research assistants sourced from their assigned areas, mostly university students from the local universities, those competent in IT and studying subjects related to the research, such as Anthropology.

This initial strategy on supervisors and Research assistants from the local areas eventually proved not practical as the fieldwork continued. Some research assistants were not reliable even though they were sourced from their local areas. The regions to be covered at any time were too extensive geographically for supervisors to be effective. We ended up, by the end of the final fieldwork, having a team of dedicated and effective research assistants who could work independently with minimal supervision. They also understood the questionnaire deeply with the experience acquired in every fieldwork region they covered.

The initial plan was to use online questionnaire to conduct this fieldwork. But internet connectivity failed in the remote areas during the first fieldwork in the Western Nyanza region, even though the different Service providers had assured the project team of their efficiency. When the internet failed, researchers in the field made arrangements to quickly make photocopies in the rural towns, which made this exercise very expensive. This strategy was dropped entirely and the online questionnaire developed was reserved for the urban areas like Nairobi.

The project secretariat had to go to the field to monitor and evaluate fieldwork at random in order to ensure that the research assistants were actually doing what they are supposed to do. This also helped save costs on monitoring since there was no hiring of external staff, given that minimal costs were spent on transport and facilitation for the office staff. As a measure of monitoring, the pictures taken by the research assistant had to match every interview made. This was thoroughly checked by the project Secretariat after information came from the field before any payment was made. These measures helped assure the quality of information got from the field.

i. Fieldwork, Western Nyanza Region

The first intervention was in the **WESTERN NYANZA REGION**, comprising 10 Counties: **Migori, Nyamira, Vihiga, Homabay, Siaya, Busia, Kisumu, Kakamega, Bungoma, Kisii**. Reports from the field recounted many challenges, among which was internet failure, resulting in the necessity to photocopy the research tool and physically administer it; unexpected costs due to the need to travel or walk vast distances in search of identified artists/creative businesses; unrealistic demands from guides and helpers for compensation for their services; need for interpreters of indigenous languages where extra compensation was required. The field workers were ingenious enough to ensure they did the interviews despite the extra costs, hoping to be compensated by the Secretariat. The project Secretariat, notwithstanding, was receptive to the challenges and made adjustments as required.

In general, the following observations and challenges were observed in the **Western Nyanza Region**. These give a feel of what the research assistants underwent during the mapping exercise and the kind of challenges they faced in getting the interviews with respondents.

In **BUSIA**, the following was the situation:

- It was hard to reach most of the respondents provided by the District Cultural Officer, since most of their personal contacts were not provided.
- All the respondents were willing to participate with no resistance, engaging freely as well as giving information as required; however, most of them were at their different occupations other than the cultural and heritage activities; thus, the research assistants were not able to take pictures of their artefacts or products other than their personal appearance.
- High cost of transport. The respondents were many kilometres apart from each other, in different sub-locations and villages, which could only be accessed by motorcycles that charged pretty high.
- Most respondents did not own the mobile numbers they gave out, and, therefore, they were very hard to trace.
- Difficult terrain: e.g. the Research assistant in Teso area was forced to climb long hills and rocks, walk long distances, and pass through thick forests with venomous cobra snakes.
- Some respondents had expectations for compensation after giving their time and dedication.
- Communication problems due to lack of electricity in some areas; this meant that mobile phones could not be charged.

Whereas in **KISII**, the following was observed:

- Some groups are amorphous in nature; such a lack of structure made it hard to get accurate information since they relied on too many approximations that were questionable.

And in **HOMA BAY**, the following was the reality:

- There were expensive transport costs due to respondents being in the deep interior regions and living far apart of each other. Motorcycles (or BodaBoda transport) were largely used as a practical alternative to reach the rural areas.
- Wet weather conditions with heavy downpour and flooding made some contacts inaccessible.
- Some contacts had left for neighbouring countries and were, therefore, not available for the interviews.
- Most respondents were unable to give actual monthly estimates.
- Some rejected the interviews due to fear of exploitation.

ii. Fieldwork, Rift Valley Region

The second round of field intervention took place in the **RIFT VALLEY REGION**, from Monday 27.02.2012 to Wednesday 01.03.2012, comprising 10 Counties: **Nakuru, Westpokot, Kericho, Elgeyo- Marakwet, Bomet, Uasin gishu, Nandi, Transzoia, Narok , Baringo**. From the experience of the first round, internet connectivity was not expected to be reliable. As a precaution, the researchers went to the field armed with hard copies of questionnaires.

In general, again, the following **observations and challenges** were observed in the Rift Valley Region, giving a feel of what the research assistants underwent during the mapping exercise and the kind of challenges they faced in getting the interviews with respondents:

- There were impatient respondents who could not wait for the interviews to end with justifiable complaints that they had some other work to do and places to go.
- Transport, accommodation and airtime costs were high, incurred in search of respondents found only after covering long distances
- Some questions especially on Intellectual Property (IP) Rights and finances were difficult to respondents regardless of the explanations given.
- In some areas where the research assistants were accommodated for the night, there was no electricity; this made it impossible to charge cameras, and, hence, not taking photos.
- Some respondents wanted to be given money in order to respond to the questions.

In **ELGEYO – MARAKWET** the county has very many potential cultural activities, which would do much better with more motivation. The people here basically are not driven by desire for money but, rather, by just living each day at a time; thus even for those who had excellent cultural activities they still lagged behind in terms of mass production.

- Most of the respondents had a very positive attitude regarding the research though a few were a little bit reluctant to give information, saying that some questions were too personal, especially about financial matters
- A great potential was observed, but there was also a sense of laziness or just lack of motivation. A good example related to a women group, having a weaving machine, fully a able to produce cotton materials, but on close interrogation it was realized that the facility is underutilized. Other things were the tradition guards that were being made in large quantities here for the purpose of storing traditional beer, but still the producers were not able to fully satisfy the demand, notwithstanding.
- Many people do not have actual figures of the amounts of monies they make in a month or year. Figures input into the questionnaire are only approximations by the interviewers, based on daily reports. Bearing in mind that the business conducted changes with the capital available, family problems, illness, distance from the market and demand, among other things, the figures may not be representative of the actual figures.
- Business is also seasonal and may also be dependent on the mood of the individual concerned.
- High transportation costs were incurred by motor cycles 'BodaBoda' and taxis. One could use Kshs. 400 (USD 4.9) for a single journey by a motor cycle to go and visit a cultural group.
- Insufficient practitioners contact information made snow-balling the only method of looking for respondents.
- Language barrier: Some of the respondents we had an encounter with were too old hence could only speak and hear their mother tongue; so there was need to hire translators.
- Power blackouts occurred most of the time, thus phones and cameras were not charged, complicating communication while in search for respondents.
- Suspicions made respondents uncooperative in providing information because they considered the research assistants as strangers. They went as far as abusing the research assistants when they asked to take photos of their work; they thought that the researchers were out for malicious intentions, e.g. to pirate works; others asked for a fee to be taken pictures; others asked how the interview would benefit them.
- Research assistants were not be allowed to access certain areas since they did not belong the communities concerned.
- Wet weather in some areas made accessibility of many places not easily possible, if not impossible.

In **BOMET** we found considerable erosion of culture; people are more concerned with farming than anything to do with cultural activities. There are very few people who still treasure their culture in this area. Most people are famers because they consider farming as the only way to generate income; so they exclusively prefer farming to engaging in cultural activities. The local people do not consider culture to be important anymore; for instance, they do not see the value of visiting the local museums since they see them as a waste of time and resources. This is an example of people who have been successfully de-culturalized through colonisation and imported religions, thus becoming "civilized". The few people who still treasure culture are very ignorant about their rights, for example, the IPRs. The older generation comprised the highest percentage that treasured the cultural activities.

- With regard to **Challenges**, the language barrier that was experienced with regard to older people, interpreters were used. Answering the whole questionnaire, therefore, was a challenge for them. Power blackouts were also a big problem when it came to charging the phones and cameras.
- Transportation problem to access the remote areas forced the use of expensive means like taxis and BodaBodas.
- Most people did not want to talk about their income.
- Not all parts of the questionnaire were well understood, e.g. the IPRs.
- People did not want to give accurate information.

Many respondents did not have contacts (phones, email addresses, or Post Office box number).

In **KERICHO**, however, the researchers were encouraged to see the youth love to do things with their hands, and were impressed how the youth enjoyed their own work. The respondents there had high expectations of change through the study, and we hope, indeed, that the research will be of great benefit for the people. By way of the **Challenges** Encountered in Kericho,

- Getting the interviewees was not an easy task; and respondents had to be coerced to lead researchers to the other practitioners; these sometimes were far away from town. Some respondents would demand that one purchases something from them first before interviews could be conducted.
- The people had high expectations that the research assistants were the solutions to their problems of getting market for their goods, through the photos they took.
- There was refusal to answer some questions, as would be expected, e.g. in finance; while the others presented inaccurate data to underestimate their earnings.

In **BARINGO COUNTY** the following **challenges** were encountered:

1. Transportation was not reliable in facilitating easy movement from place to place. The travelling costs were high due to the distant areas covered and the use of BodaBodas and taxis.
2. Some of the respondents had neither names nor physical contacts of their businesses.
3. Some of the respondents were aged and unable to communicate in any language other than their mother tongue, which fact necessitated payment of interpreters.
4. The Intellectual property rights (IPRs) part in the questionnaire was a new concept and experience for most respondents.
5. Sourcing for practitioners contacts from the Cultural officer in charge was not easy with delays until the second day of field activity. The officer was not in the office until the second day. This increased costs for the research assistant in this county.
6. Some groups were unable to be interviewed because they demanded some allowances as there was no payment allowed for interviews conducted.
7. Accommodation was very expensive.

iii. Fieldwork, Coast, Eastern, North Eastern Regions

Third round of fieldwork took place in **COAST/EASTERN** AND parts of **NORTH EASTERN REGIONS** from Friday 23.03.2012 to following week, comprising 15 counties: **Mombasa, Garissa, Kwale, Taita Taveta, Makuani, Kajiado, Tana River, Kilifi, Lamu, Kitui, Machakos, Kajiado, Turkana, Marsabit**. The General Observations and Challenges there were the following: In **KAJIADO**, there was a reduction in the cultural domain when contrasted with the Rift Valley area, showing deviation in cultural expressions. The people are less engaging in cultural expressions, even in terms of making money, as opposed to their counterparts; even what is there it appears like it's dying away.

- There was a high level of illiteracy, with very many people not having undergone any formal training in letters, hence, being uneducated; this led to poor communication with the researchers.
- Respondents did not want to be taken photos.
- They had negative attitude to the activity.
- There was no variation in cultural domains.
- The area is characterised by a high level of migrant communities who were engaged in other activities other than cultural; these migrant communities influence cultural erosion.

In **TURKANA**, the area is basically semi-arid and the people are mostly pastoralists and nomadic, where the basis of life depends on their skills in the cultural arts, e.g. making mats, brooms, and so forth. However, there are equally other ways whereby the communities sustain and maintain their cultural expressions, like in curio shops, feathers and other cultural values. The challenges faced contributed to the low levels of interviews, as follows:

1. **INSECURITY**: the area is very insecure and vulnerable to attacks from neighbouring communities. There was less freedom in moving around to collect data.

2. **POOR INFRASTRUCTURE:** the roads were not yet repaired and the area was very sandy and windy. Vehicles were not easily available and a lot of time was wasted travelling long distances. It was expansive terrain and the research assistants assigned there could not manage to reach many areas, especially remote places.

3. **LACK OF ENOUGH VOLUNTEERS:** There were few volunteers to the interviews. This was a major factor that contributed to low data collection in the area.

4. **IGNORANCE OF SOME INDIVIDUALS:** Some of the respondents would only give information if you would pay for it. It became hard to conduct the interviews without making payments.

In **KWALE COUNTY** the following **OBSERVATIONS** were made: Culture is still vibrant in this area, but it has quite merged with the Swahili culture since most residents in this region are the Mijikenda, while they belonging to the Digo, Duruma and Chonyi sub groups. This is because such people are trying in their own ways to ensure the continuity of culture. It should be understood here, however, that the local languages have been assimilated into the larger Kiswahili language and, therefore, not many people in the region use their ethnic languages entirely. Notwithstanding this predicament, in other areas of their culture, most people in this region have maintained their originality and, so they keep using it in their day to day lives. The following **CHALLENGES** were experienced in Kwale County:

- Practitioners were located very far from one another and security for the female research assistants was a concern.
- Some respondents refused to be interviewed claiming they have not benefited from the past surveys; thus, they dismissed the survey as useless and time wasting for them.
- There were others willing to be respondents on conditions anonymity; consequently, they were not interviewed.

In **LAMU COUNTY** the following **OBSERVATIONS** were made: Lamu Island is very rich in culture and has very hospitable inhabitants that anyone can ever encounter. The people there are predominantly Muslim and belong to the Bajun and Swahili communities. There we find various activities and crafts like the Swahili furniture with unique patterns, mostly covering the chairs, tables, beds, boat making - an art passed on from their forefathers - visual arts, art galleries, mat making, roofing of houses using dried palm tree leaves (makuti), making fishing nets, etc. There are Cultural festivals like the Annual Maulid Festival, comprising activities like dancing, dhow racing, henna painting, beach racing, donkey Islamic calligraphy, racing, swimming competition, reciting of poems, tug of war, and karate competition among the men. The organizers source for funding from donors, mostly from the Islamic states; last year they were funded at Kshs 3 million (USD 36585) for the festival. By way of **CHALLENGES** the following was reported:

- In some parts of Lamu, especially in the urban centres, most of the cultural groups have died due to lack of funds to support them.
- Most of the respondents were complaining about decrease in the number of tourists, lamenting that insecurity along the Kenya/Somali border was due to the Al shabaab terrorist activities. But the observation by research assistants was that all of these practitioners were facing the common challenge of marketing. This is because they **all** rely **solely** on tourists who, no longer visit the island unfortunately as a result of the described insecurity. This has really affected their businesses as most of them have gone for at least 3 months without making any sale.
- Illiteracy is quite high but the situation is slowly being solved since many integrated schools are being established, offering not only Islamic education but also secular education that will equip individuals to be all rounded.

In **MACHAKOS COUNTY** the following **OBSERVATIONS** were made: The craft oriented creative and cultural industry in Machakos County has a great potential of boosting the livelihoods of those involved in it. Most artists have been in this industry for more than twenty years and this has sustained them and their children's education up to the University level. However, most people complained about the brokers or the so called middlemen to whom they sell their products cheaply. These, on their part, go and make huge profits in the international markets; but the sweat of the artists' does not pay much. An overwhelming three-quarter of the interviewed practitioners had no knowledge on the IPRs.

In general, most Government officers and local authorities were very cooperative and willingly offered help directly towards the research. Availability of good transport system helped the research. The respondents who understood the purpose of study were enthusiastic to respond to interviews and they even helped identify other contacts. As for the **CHALLENGES** the following was evident:

1. Language barrier: some respondents could not express themselves in any other language besides their mother tongue. Hence, interpreters were used, and this presented additional costs.
2. It was hard to find a good number of members in any one group; most groups that presented themselves availed only one member, who would then decline to be interviewed without the presence of other group members; these, at that time, were in their other daily activities.
3. Some respondents asked for money; these mainly included old women who claimed that they only gave out their information and time in exchange for money.
4. Unresponsiveness by some respondents was as a result of miss-trust for the research activity. They claimed that they had experiences in the past where some people would come, interview them, take photos of them and their products, and then, go to make a lot of money from those photos. Failure to convince them left researchers with no option but to look for alternative respondents.
5. Getting contacts from the District Cultural Officer was difficult, and the local authorities did not have data on cultural/creative industries. Regions like Kangundo did not have any contacts - hence, the research moved on too slowly.
6. The vast and expansive county made travelling around very difficult, in addition to the fact that the respondents lived far apart, and, hence, travelling time consumed research time and made it quite expensive.
7. Exploitation by public service vehicles when charging fares was rampant.
9. Contacts were not operating within the county during research period.

10. Interviewees did not disclose financial information.
11. Some interviewees were too old and, therefore, did not have contacts; but they used the contacts of the next of kin, notwithstanding.

With regard to **MOMBASA COUNTY** the following challenges were encountered:

1. Most people refused to be interviewed, demanding payment as a precondition, for which reason they were bypassed.
2. Suspicion by the respondents who imagined that their information was going to be used for malicious purposes and not for research use. They ended up chasing away the research assistants.

With regard to **TAITA TAVETA COUNTY** the following **OBSERVATIONS** were made: Voi district was more vibrant than any other in the county concerning the cultural and creative industries. This was attributed to various factors, the most outstanding being that the area was very accessible by potential customers; there were NGOs incorporating the activities of creative and cultural sector in their work and this necessitated high migration of the industry stakeholders to this town so that they may benefit from these NGOs. On the other hand, poverty levels are at a national high in the county and, therefore, the lack of market for the creative and cultural industry products in the interior villages has led to the migration of the industry players to areas surrounding the towns where the purchasing power by residents is higher. Above that, the poor transport and communication infrastructure in the county has led to the industry players contributing to the migration from the villages. Key NGOs that make use of the creative and cultural industries include **WORLD VISION, PSI, APHIA PLUS** Programme, and **THE YOUTH PROGRAM KENYA** among others. On the side of Challenges, **TAITA TAVETA** reported the following:

1. If it was not for the intervention of the NGOs who employed the creative outputs of the creative cultural industries into their work, the creative and cultural industry sector would otherwise have collapsed in the region.
2. Most youths who are talented in creative and cultural activities have migrated to Mombasa where they think there is probably a ready market.
3. Most of the stakeholders in modern areas do not have the interest of the industry at heart; they are there only to make a living. The researcher had to terminate 6 interviews of such respondents since they were not adding any value to the study.
4. The county receives international tourists in Tsavo West National Park, yet there is no evidence of the industry benefiting from these tourists. This was attributable to the cartel like behaviour of the hoteliers and tour firms who focus on maximizing profits by exploiting the creative and cultural industry stakeholders. The municipal council shares an equal blame here because they have totally refused to allocate a parcel of land to these stakeholders to build creative and cultural centres where tourists can visit.
5. Respondents were found far away and, hence, most of the times motorbikes were used to facilitate movement.
6. One of the major setbacks in Wundanyi was that most of the people bought artefacts from Nairobi to resell them; they did not make them.
7. The stakeholders in the urban areas were quite rude and declined to be interviewed under flimsy grounds; e.g., they feared that we would share their secrets for our own success and their rivals. They were also not willing to share information freely unless they anticipated that they would get something good in return.
8. The scattered, uncoordinated nature of the industry in the county has only served to undervalue the potential of the sector. It is alleged that efforts to have tourists visit the creative and cultural industry players in the villages have failed to work due to the scattered settlement schemes of the stakeholders all over the county.

In **TANA RIVER COUNTY** the following **OBSERVATIONS** were made: The communities are nomadic around Tana River Delta (Garsen) and thus keep moving from place to place. These communities are diverse and there is competition and discrimination amongst themselves, resulting into lack of positive cohesiveness for a long time. Their differences range from cattle theft, competition for grazing zones, water resources, and the most serious problem is banditry coming from the neighbouring Somalia. With regard to **CHALLENGES** the following was recorded:

- Due to the insecurity reasons around Garsen, one research assistant opted to conduct interviews in the nearby Malindi, which a neighbouring county.
- A number of respondents were unwilling to tell about their income and expenditure, claiming that, earlier, some other people have visited them several times, asked them similar questions, and, later on, there was a drop in business,; and elsewhere, some respondents were mugged.
- Some respondents refused to let their items be taken photos due to the fear that some cartels do the same and then go to use them in business, e.g., selling to tourists in order to get money. They also feared that it was one way of stealing other peoples' ideas.
- Respondents in this area are used to incentives after every interview; it was problematic to explain that the field work was not meant for commercial purposes; so they insisted to be paid tokens. Apparently, other organizations that go there to interview them pay them quite a lot of money. A good example regards the Kaya Shrine; they demanded Kshs. 10,000/= (USD 122) for a guided tour to Malindi, Kaya and Gede Cafe.

The other side of the Tana River County, around Galole, we observed that most activities found there are handicrafts (traditional fan making, basketry, mat making, beadwork and brooms), festival dancing and poetry recitals. The following were the **CHALLENGES** found in the area:

- Scorching sun in the area, expensive meals and accommodations.
- Most of the respondents had no names and physical contacts for their businesses.
- Some of the respondents were aged and, therefore, talking to them was a problem.
- The Intellectual property rights (IPRs) part in the questionnaire was a new feature for most of the respondents and people wanted to know the procedures thereof.
- Extra charges were incurred in using local people to identify the respondents. This was a bit challenging because of the tight budget.

With regard to the **WAJIR COUNTY** the following **OBSERVATIONS** were made: The journey was very long and tedious with unfavourable weather conditions; the research assistants risked getting sick even being from a neighbouring county, Garissa. The respondents suspected the process, and, hence, a lot of time was spent to convince them. Some questions in the questionnaire were unfamiliar to the respondents because they were inapplicable for their conditions. The interviewees also demanded quick feedback after responding to the questions. When we come to the **CHALLENGES** in Wajir, the following was encountered:

1. The wide and vast area was a very tiresome experience to walk on foot by the research assistants with little money for transport.
2. The Wajir town cultural industry is growing fast but it lacks serious recognition; it is largely commercial but lacks promotion and marketing from the government.
3. Some respondents did not provide their phone numbers because they didn't have phones; they said they communicated using their siblings or relative's phones.
4. Respondents agreed to be interviewed on condition of payment.
5. The questionnaire seemed quite bulky to the respondents; this made them to lack concentration.

In **GARISSA COUNTY** the following were found to be the **CHALLENGES**:

- Language barrier, one cannot successfully conduct the surveys without a translator.
- High level of suspicion by the practitioners.
- Lack of cooperation, especially in disclosing information and taking photos.
- High expectations by the respondents; in fact, some openly asked for money in order to take part. Otherwise, they wondered how else they would benefit from such project.
- The area is so expansive that it is practically impossible to reach critical areas especially with limited resources.

With regard to the **MARSABIT COUNTY** the following **CHALLENGES** were encountered were similar to those encountered in Garissa County.

iv. Field work around Mt Kenya

The fourth round of fieldwork around the Mt. Kenya region took place from the 10th - 15th March 2012. The counties visited were **Muranga, Meru, Kirinyaga, Nyandarua, Samburu, Laikipia, Nyeri, Tharaka Nithi, Embu, Isiolo**. Paper questionnaires were used and the online system was left for Nairobi County. This would cater for the highly specialized practitioners who probably would be more receptive to using such a system instead of physical visits.

The following **CHALLENGES** were encountered in the **EMBU COUNTY**:

- The respondents were asking what they would gain after giving us all the information.
- The respondents never wanted to be taken photos fearing that the photos will be used in advertisements

In the **ISIOLO COUNTY**, the following were the **CHALLENGES**:

- Information on creative cultural industries in the area was not available and there was scarcity of all cultural domains.
- Long distances were to be covered.
- There was a lot of insecurity in the area, and this information hindered the movements of the research assistants.
- Most of the cultural practitioners were individual businesses, and as such, they could not capture the demands of most sections of the questionnaire.

- Electricity problems and power supply did not allow phones and cameras to be recharged.
- Poor transportation hindered access to many places; this sometimes forced Research Assistants to take expensive means like taxis.
- Most people did not want to talk about their incomes.

With regard to **LAIKIPIA** the following **OBSERVATIONS** were made: Good stories from the ground are many, e.g., Kanyoni traditional dancers A and B - out of their performances and celebrations, they have invested in other projects such as keeping rabbits, goats, and chicken; they host all these projects in one compound, on a piece of land that was bought for them by Hon. Kiunjuri, their MP; once these animals and chicken multiply, they are shared among members who take care of them individually at their homes; these women groups are very proud of their activities. Curio shops are established by the respondents because the government has failed to recognize such activities, which has led to low sales since people do not recognize the importance of these activities. Most of these wares are mainly bought by the tourists, particularly from Europe and America.

In **MERU COUNTY**, the following **CHALLENGES** were encountered:

- The problem was that, when it came to research, the majority complained that we were wasting their time; one had to take some time to convince them and answer questions.
- Long distances made the movement of research assistants difficult.
- Refusal by respondents to be taken photos; this made the researchers unable to bring pictures of their experiences in the field.
- There was a general refusal of people to be interviewed.
- Cultural domains were not diversified.
- There was communication breakdown with correspondents due to the language barrier.
- Some people did not understand the meaning of IPRs, even after explaining.
- Most respondents were reluctant to disclose their financial status.
- There was a particular man in the Art industry who could not even answer questions, not because he did not know the answers, but because he was discrete with the information.
- Most respondents expected monetary rewards.

In **MURANGA COUNTY** there were the following **CHALLENGES**:

- No one wanted to get interviewed in Muranga, not even to be taken photos; but the research assistant used their theatre skills to earn their trust, and thus managed to do a few interviews.
- Most people in Murang'a County have really gone for varied business ventures; and this has made them to abandon their cultural ways.
- Most respondents complained a lot about Murang'a cultural office, saying that it did not help them.
- There was theft of phones from one of the Research assistants.

With regard to the **NYANDARUA COUNTY**, the following **OBSERVATIONS** were made: The people there are not involved in many creative and cultural activities. Some said that they are Christians and, hence, do not see the need to engage in cultural activities such as traditional dances. It was sad to note that the Agikuyu community that is predominant in this area has discarded many cultural aspects and values, especially active production of material cultural artefacts. Most people, even in rural homesteads, do not have anything they can show regarding the authentic Gikuyu material culture. However, most people in the Gikuyu community have ventured more in other forms of businesses, especially in the agricultural sector and others in real estate. Though most of those owning curio shops are the Agikuyu, they are not the producers of most of the material cultural items in these places. The following were the **CHALLENGES** encountered by the research assistants in Nyandarua:

- Getting information really proved to be a hard task as some respondents were quite sceptical about what it was all about; so the research assistant had to convincingly tell them about the objective of requesting for their information as well pictures of their various works.
- For those few who were involved in some creative activities, they demanded money from the research assistant in order to allow their photos to be taken. They would demand as high as KShs 1000/= imagining that the photos would be sold abroad. Others respondents were mean with their information; they also wanted money in exchange of their information.

- Most respondents were not really giving conclusive figures on their earnings. They said that their incomes varied daily depending on the items they made or sold, with approximations of the prices of the items they sell on average daily or weekly basis, this because at times some do not sell anything at all on certain days.

In the **NYERI COUNTY** the following **OBSERVATIONS** were made: It was worth to note that all of the potential respondents were business people involved in other economic activities alongside the creative and cultural practice. Those employed felt that to fill the entire questionnaire and, thus, giving about one hour, would put them in conflict with their employers, while the self employed found it to be time consuming and a constraint on their side. This, of course, is understandable. Mondays are usually busy days and very few people were willing to literally abandon their economic activities and assist the researcher. Over 85 percent of the creative and cultural industries in this region were made up of fine artists. On enquiring from the artists themselves, it became apparent that many practitioners with a variety of unique talents had shifted to Nairobi and Nanyuki since the market for their products was bigger in those towns. Nanyuki was singled out due to the high population of tourists passing through the town and due to the existence of the British military marines who have a training base there. These two foreign elements have made the creative and cultural business to boom in that town. Nairobi is always considered as an avenue where anyone can make a decent living; hence, this is a good destination for many practitioners. From the information gathered, it was vividly clear that the practitioners in this County were situated within Nyeri town and in Karatina town which are the largest towns and markets in the County. Most of the region's populace has migrated to the capital city, Nairobi, which is less than 200 kilometres from any of the corners of this county. The remaining few practitioners have undergone rural-urban migration within the county.

The following were the **CHALLENGES** encountered in Nyeri County:

- Language problems were witnessed in the rural set ups where majority of the respondents insisted, though indirectly, that the questions be elaborated to them. The researcher had the upper hand of being conversant with the local dialect
- The officers employed at the district office double up as the officers in charge of the province since the provincial office is understaffed. It was almost vain sourcing for information from this office since the office's database is very scanty. Most of the contacts in the database were either out of service or had left the cultural and creative industry for other business ventures. The officers at the office intimated that this deficiency was as a result of reluctance by the creative and cultural industry stakeholders to recognize the office as a viable option of them reaching greater heights in their careers.
- The expansive distance that had to be covered in rural areas where transport system is not streamlined

In the **SAMBURU COUNTY** the research activity was well received and supported by the respondents; they were very outgoing and cooperative to help reach other respondents who were not very far from each other. However, the terrain was very difficult, but the local support made movements much easier. The following were the **CHALLENGES**, notwithstanding:

- Travelling from one place to another was very expensive because of distance and the rugged terrain; hiring motorbike transport (BodaBodas) proved expensive too.
- Most of the respondents had no names and physical contacts for their businesses.
- Some of the respondents were aged and, therefore, communication was a problem.
- The Intellectual Property Rights (IPRs) part in the questionnaire was a new phenomenon for most of the respondents.
- Some areas could not be accessed due to insecurity.

V. Fieldwork, Nairobi and Kiambu Counties

Final fieldwork was in Nairobi and Kiambu Counties from 13th June all through to the weekend ending on 19th June 2012. An advance team was sent to search for contacts from the Cultural Officers way before the exercise. It was also thought that the practitioners would be available over the weekends, when they normally meet for practice or have shows/exhibitions. Most of the practitioners also held second jobs in order to survive; so, during the weekdays, any research activity would not be ideal - it had to extend into a weekend. These two counties are extensive and most practitioners in almost all the domains in our research scope would be found here.

The targeted sample size was enlarged with 15 Research assistants sent to different directions in Nairobi and Kiambu to visit practitioners. Another approach that we had strategized for was to use the online questionnaires that we had created to target the 'highly skilled' and 'exposed' practitioners. We had planned on requesting for practitioners contacts from art and culture organizations, and artists' networks in Nairobi. The cooperation of these art and culture organisations would allow us to get contacts, with the organisations informed in advance about the survey, and encouraged to fill the online forms independently.

With regard to the **NAIROBI COUNTY** the following **OBSERVATIONS** were made: The research was quite interactive since both the interviewer and respondents enjoyed sharing new information. There were no cases of insecurity or hostility from the hosts. There was no language barrier as all those interviewed were able to communicate in both English and KiSwahili. However, the field-work here was not as interesting as in upcountry. This can largely be attributed to the independent and individualistic living, coupled with the cosmopolitan nature of the Nairobi County, which made individuals more suspicious of anything involving questionnaires and research. Many practitioners were not at all welcoming since many were working under unregistered premises. As a result, many declined answering some questions and were not willing to have their photos taken since they thought some research assistants were working under cover for the city council despite efforts by the research assistant to try and explain the situation. A similar case was observed with some black smiths who thought they are being followed for theft of railway metals. Most of them refused

to be interviewed or to be photographed. They thought that the research assistants were working for the government because of the Question asking about registration and Whether they are paying any tax or Where they are get the materials they use. Those who cooperated in the exercise expected some kind of funding and marketing, with many asking the research assistants to send them a feedback at the end of the exercise.

It appeared that most of those who are involved in the creative and cultural industries did so for the sole aim of earning a living. This, however, proved difficult since most of them claimed they did not get enough to even sustain themselves; thus, they reported unsteady incomes. Information on IPRs was not new to most, though they saw no use of it or its application as everyone is looking for a living. It was also observed that most of the Visual arts practitioners did not register their work, while some of the performing artists had their work registered. Notwithstanding all this, more effort should be made to disseminate information about IPR's as most of them showed great interest, and, yet, lacked the knowledge on the procedures involved in establishing the protection of IPRs.

A variety of creative cultural domains was observed in Nairobi. An example of interviews by one research assistant noted the existence of script writers, comedians, theatre groups, choir music directors, magazines, radio presenters, film and video productions, beadwork, making decorated sandals, fashion and design, basketry, painters, Music bands, Music therapists, Poetry, high school with visually impaired students talented in fashion and designs and also performing artists. This was found around Roysambu/Kasarani, Githurai, Kahawa, and Kenyatta University, all of which fall under the Nairobi County while in the Kiambu County, visits were around the various towns, including Ruiru, Juja, Mang'u, Thika, Makongweni.

In the slums of **KIBERA** the research was very easy, much more than was expected; the research assistant was given a warm welcome and had various volunteers who took him to all corners of the slum; the area is very large and people tend to be contented and even work harder than the other people of Nairobi city. The researcher went to areas like Olympic, Toi market, Kisumu ndogo, Katwekera, Kwa reli e.t.c.; he was able to meet performing artists, groups of theatre and dance, institutions, poets, song writers, traditional dancers, visual artists, among others. The visit was interesting and the researcher was hosted on that Friday night at one of the performing artist's house, just to be able to catch up with some of the performances the following day. He was even amazed by the statement of the area DO, who said "Kibera is the home of creativity and culture".

The researcher commented that some of the youths performed very interesting events that he had never seen anywhere else in the country. The visual artist also does an amazing work - very nice drawings, designs and inspiring others. They even spend some of their time to teach young primary school children on the same. Most of the groups here should be the examples to emulate as a society; they perform on roadsides and in all parts of the slums; well-wishers contribute to them in appreciation, this is a technique they use to get sponsorship. It was observed here that most of the youth here are marginalized by poverty, HIV/AIDS, traumas of the 2007 post election violence (PEV) and most of them had been street children before. It is a plus that they have sponsors in various learning institutions as a fruit of culture and creativity.

The creative and cultural sector in these counties is promising if taken with the seriousness it deserves. Most of the youth are full participants in this sector and it is touching how passionate they are about arts. Some do this part-time, others full-time while others practice this as a hobby, though there is money involved. The following **CHALLENGES** were encountered in the Nairobi County:

- We noted the uncooperative nature of some of the arts and culture organizations approached in giving information about the contacts of their database; they were even reluctant to contact the practitioners citing privacy policy in sharing personal contacts of their practitioners. So the strategy of using the online questionnaires never really took off in this research.
- Some successful practitioners in their respective fields, when asked to fill the In-Depth Interviews, were also not very cooperative; they demanded how they will gain from participating in the activity. They therefore preferred to withhold their knowledge and information.
- One research assistant did not deliver the work assigned about his interviews with the ICT practitioners in Nairobi. We expected many of the interviews from Nairobi to bring experiences of vibrant innovations and technology businesses that are going on. Being the only one research assistant assigned the ICT domain and being an ICT graduate, he was the best placed to bring in findings on ICT reflecting the true nature of the ICT field in Kenya. But he failed and blackmailed the project.
- Locating respondents was challenging as snowballing did not prove to be effective; neither did the administrative officers become useful; for example, the research assistant that covered the areas around Kawangware Area, Kabiro and Kabiria Kabete and Uthiru was not useful. Most practitioners did not have ties with others in the same area. This may be attributed to the fact that they attach so much value to their privacy. The interviewer had to, therefore, literary move from place to place looking for clues of any practitioners around places.
- Time Factor: This was the greatest challenge in this survey. In counties where people are cautious about time, in the sense that 'time is money', it was very hard to get to sit down a respondent as most of them were busy going about their daily businesses with lots of customers to attend to. This led to them not being able to give detailed responses or explanations. Some could also promise to create time on a specific day and, then, they would eventually fail to honour the date.
- Unresponsiveness by some respondents: there were practitioners who deliberately refused to be interviewed, suspecting that the Government might be planning a crackdown on those who do not pay tax. Others, though willing, treated the whole exercise with general suspicion, and it took great efforts to win their trust in disclosing information or taking photos.
- Mastery of their geographical locations by respondents: it is important to note is the fact that nearly all those were interviewed in Nairobi County, had not mastered the geography of their locations. Therefore, most information on Districts and Constituencies was left out for the interviewer to find out.

Major complaints were launched by the Kikuyu District Traditional Dancers. They claimed that they could see their culture quickly fading. First they claimed to be the only traditional dance group around and most people did not appreciate or value them. When invited to perform in different events, most people/audience give them a not-so-warm welcome, they are termed as 'backward', especially when dressed in their traditional regalia. This therefore raises concerns.

- Loss of field equipment by research assistant, a digital camera
- High expectations by the respondents, in fact some openly asked for money so as to take part how they are going to benefit economically from the projects while others literally refused to take part
- Some respondents were reluctant to give me their phone numbers for purposes of concealing their business details.
- Other practitioners could not estimate their turnover per month. This was due to the fact that their business keeps on fluctuating. The sales they make per month keeps on changing time and again.

With regard to the **KIAMBU COUNTY**, the following **OBSERVATIONS** were made: Major complaints were launched by the Kikuyu District Traditional Dancers. They claimed that they could see their culture quickly fading. First they claimed to be the only traditional dance group around and most people did not appreciate or value them. When invited to perform in different events, most people/audience give them a not-so-warm welcome, they are termed as 'backward', especially when dressed in their traditional regalia. One Key observation was that the creative and cultural industry in the county is done by both the young generation and the elderly members of the society. It came out clearly that there are more practitioners in the County than previously expected. They were, however, not likely to be captured in this survey of Kiambu County since they moved their industries to Nairobi city where they expect to get higher returns while they commute from Kiambu where they reside. It was also clear that a large number of practitioners have their industries in Kiambu County while they move to Nairobi to sell the products. It was not possible to capture this category since the pattern of the days they spend in Kiambu County is irregular and unpredictable. They were more likely to be captured in the Nairobi County survey.

In Githunguri district, for example, there are not many creative and cultural activities going on. People in this area focus so much on agriculture, especially on dairy farming. Talent in the creative and cultural industries is there but the talents have been abandoned due to the meagre returns that the sector rakes in compared to farming. The few who practice these creative and cultural activities agreed that they give the industry little attention, compared to other economic activities.

Most youths who are talented in creative and cultural activities have geographically relocated to Nairobi County; others have abandoned the creative and cultural industry altogether and shifted to the Matatu sector where they work as conductors, drivers and route managers in Nairobi. This is as a result of the little recognition the creative and cultural activities get from the society and government.

Alcohol and alcoholism is another problem that has put Kiambu County in the news for all the wrong reasons. Most youths and the elderly people in the county have resulted vice. There is a common belief that artists are more likely to engage in alcoholism than anyone else, and this has not spared the county. This alcohol problem can be attributed to the ease with which money is generated in the county and, to a smaller extent, to the economic struggles that low income earners face in a community where majority are rich and influential in the society.

In the social world, Kiambu is considered as part of Nairobi due to the proximity it has to the Kenyan capital, though it is administratively not part of Nairobi. This identification crisis has trickled down to the minds of the inhabitants of the county. The trend is notable when you hear the practitioners talk of Nairobi as the only market, not considering other big town in the county such as Limuru, Thika, Kikuyu e.t.c., which, by the way, are very accessible by road from all corners of the county. It is important, however, for the people of Kiambu to own Kiambu County and distinguish it from Nairobi County.

The potential that the creative and cultural industry has, due to the proximity to major interstates highways, has not been utilized. Many tourists use the Thika superhighway en route to Ethiopia to see butterflies, en route to Mt Kenya National park, Meru National park, among many other destinations. The other international transit route to Uganda has so many tourists en route to Nakuru, Menengai, Hell's Gate, Maasai Mara Game Reserve, Tanzania, and so forth.

In Banana and Gachie districts which are in Kiambu County, though near Nairobi, culture is not very vibrant there. However, most of these people are trying in their own small ways to keep it alive with extensive use of their local language, Kikuyu.

In addition to the observations and the environments in which the practitioners operate, there are the usual challenges of practitioners who are scattered all over the county though mobility is not all that easy. Lack of markets for products and services; for example in Ruiru, the performing artists do their work for payment but there is no ready market for their products.

The following were the **CHALLENGES** encountered in Kiambu County:

- Loss of field equipment by research assistant, viz., a digital camera.
- High expectations by the respondents; in fact, some openly asked for money so as to take part, wondering how else they would benefit economically from the project; others literally refused to take part.
- Some respondents were reluctant to give their phone numbers in order to conceal their business details.
- Other practitioners could not estimate their turnover per month. This was due to the fact that their businesses keep on fluctuating; the sales they make per month change time and again.

Chapter Three

Review of The Literature

Review of The Literature

The constitution of Kenya recognizes culture as the foundation of the society and the driving force of civilization. As such, the constitution will promote all forms of national and cultural expressions through literature, traditional celebrations, arts, communication, and other cultural heritage manifestations, promote intellectual property rights and ensure justified royalty payments to the communities for their cultural heritage (Kenya Law Reports, 2010).

The National Policy on Culture and Heritage which was formulated in 2009 and launched in 2010 has these policy statements as their focus for CCIs in Kenya (Republic of Kenya, 2009): Performing Arts - Government shall create and sustain enabling environment in which performing arts will thrive and, in particular, revive and revitalize dying languages, tradition and practices. This will be achieved through legislation to enhance protection of artistes' rights; Intangible cultural heritage - Enhance, support and assist in the promotion of ICH by preserving, encouraging, sustaining and disseminating knowledge of traditional and contemporary ICH. Use technology to achieve this and establish mechanisms to prevent exploitation of artistes; Historical sites, monuments and physical environment - Establish and fund institutions at different levels to ensure conservation and promotion thereof and encourage local community participation in the initiatives; Visual Arts - The government will encourage the teaching of visual arts at all levels of the education and will enable partnerships with the private sector in promoting the visual artists and their works; Design - The government shall review the enforcement of various statutes that apply to design and shall encourage public and private institutions and individuals to research, develop and promote all fields of traditional designs, and will encourage and support creativity and skill in the development of new designs and expressions; Crafts - The Government will enhance, support and assist in the promotion of the cultural heritage of Kenya by encouraging, preserving, sustaining and disseminating knowledge of traditional and contemporary tangible culture. This is a clear indication that, at the policy level, Kenya is poised to support CCIs with all official commitment. It is very interesting, however, to recognise the existing laws and regulations that support the CCIs in Kenya and to note, at the same time, the gap that exists between awareness of the existence of policies, what they recommend, plan or strategize, and how they are actually implemented. Dr. Pido Odochi¹ states that CCIs have a significant role in economic development. He refers to CCIs as the 'Jua kali sector' which he confirms has employed many persons including his former students who are doing quite well. The kind of training and innovation needed in the CCIs is the one that embraces research and technology to add value on what they produce to meet the international market needs. He underlines as a lecturer in the Department of Art and Design, he instils practical skill to the trainees to be not only productive or to be employed, but also to enhance their talents for purposes of self-employment. In terms of support, he thinks there is no substantive financial support to the CCIs and he feels that more needs to be done.

In the summary of key investment opportunities in Kenya identified by Kenya Investment Authority, there is recognition of the fact that Kenya is a multi-cultural society with rich and diverse heritage, whereof the government foresees its large contribution to the country's economy and tourism sector. This is because the industry (CCI - cultural creative industry) offers a different, unique and elaborate form of entertainment through dances, theatre, performances, music and other attributes. In view of this, the government observes that constructing a state of the art International Culture and Arts Centre and a National Music Centre for the creative industry will provide a focal point for development, research, archiving and cultural enjoyment for Kenyans and the international communities. The National Music Centre would accommodate facilities such as: national music archives, music library, music concert halls with varied sitting capacities, and music rooms for provision of instructions on varied Proficiency skills in music, rehearsal rooms for choirs, instrumentalists' and other performances, audio recording studios, audio-visual edit suites, hall of fame to honour and recognize contributions in music and dance, staff offices, music instruments, equipments and fittings for the facilities, storage rooms for equipment, equipment repair rooms, studio control rooms, parking space for vehicles and a restaurant. This is a good official dream that should not remain only in print.

Information on Creative Cultural Industries (CCIs) and research on cultural activities and findings in Kenya are very scattered and can't be found in an outstanding format. A lot of information on CCIs is documented in varied formats with different institutions within the public and private sectors, sometimes in unpublished documents and individual study theses and papers, which, at times, were not easy to access. The government is trying to take steps, however, towards sensitizing the society and growing the CCIs as we established from the available official literature. Some information while it might not be addressing the Creative Cultural sector

<?> The Chairman and lecturer in the department of Art and Design, University of Nairobi, in an interviewed on 16th of July 2012

directly, yet it gives indication on related implications of the aspects that contribute positively as interventions; examples include the government's commitment to grow the ICT sector in the country and the strategies that recognise and promote cultural tourism in the Tourism industry (Republic of Kenya, 2008, 2009,2010).

In 2009, the unemployment rate in Kenya reached an outstanding percentage of 40% and the youth unemployment rate was estimated to be 64%. Organizations as UNESCO argue that the promotion of the creative economy in developing countries like Kenya is a feasible development strategy and a better alternative to other economic models that are based on short term profitability and technical rationality (See UNCTAD/UNDP, 2008 & 2010; UNESCO, 2005). Mate Kovacs² said in 2008 that it is clear that the development of a creative economy should be considered as a high priority and an urgent task not only for the preservation and promotion of African culture, but also for combating poverty in the region. This statement actually summarizes what this project is out to establish.

The 2009 UNESCO Framework of Cultural Statistics states (FCS) that the existing administrative data and sample surveys (individual, business and household) can be used to produce a wide range of cultural data that can help to measure the contribution of culture to the national economy in terms of Gross Domestic Product (GDP) and of trends in both cultural employment and cultural consumption (UIS, 2009). Economic data, on cultural production and employment, is produced currently by most national statistical offices by re-aggregating common economic statistics from existing economic surveys using the standard international statistical classifications.

However, the Kenya National Bureau of Statistics (KNBS), whose mandate is to be the Principal Agency of the Kenya Government for collecting, analyzing and disseminating statistical data in Kenya and be the custodian of official statistical information, has never conducted any study on CCIs, although it includes questions in piecemeal on studies without any clear understanding that they are addressing CCIs. In this regard, the Bureau does not archive any culture-based documentation or database. In addition, the CCIs contribution to the national employment is not clearly separated and documented for measurement and evaluation with regard to the national economy. The so called 'Jua Kali' sector, employing the majority of the Kenyan Population, is simply reported as informal sector; this is a mixture of other sectors of the economy that include the CCIs activities. Furthermore, the contribution of CCIs to the national income is a lot, but it is not clearly identified and/or separated in the government documents such as Economic Surveys and yearly data books. From the appropriation account books (estimate books) it is noted that the government allocates a certain amount to the Ministry responsible for cultural activities, but, though in very modest amounts, these are not separated from other ministerial activities such as in gender and children's affairs.

The KNBS during the 2009 population and housing census included a question on ICT in their questionnaire; the results are very interesting, particularly on use of computers and mobile phones, which have outperformed all other segments of the economy, documented at an average growth rate of over 20% annually over the last 10 years (Republic of Kenya, KNBS, 2009). The ICT sector has been highlighted as one of the major drivers in Africa and continues to garner close attention as a potential driver or fundamental catalyst of the growth within the CCI sector and the economy at large.

Within this study by ACRI, and constrained by resources, it was indeed quite difficult to comb through the available government data in different Ministries and parastatals and come up with the kind of aggregation that the FCS describes. It also entails getting permission to access government data in its raw form, and that is not normally available to the Public from the KNBS, Kenya Revenue Authority, etc. This should be one area of intervention for any other future study on this sector, in order to come up with a bigger picture and deeper understanding of this reality.

Notwithstanding, the growth of ICT and tourism have been proposed as the key drivers of growth of the Kenyan economy, and these should be envisaged to clearly incorporate the growth of CCIs in a conscious and concerted manner in order to quickly reach a level of development never seen before. The Economic Recovery Strategy (ERS) for Wealth and Employment Creation (2003-2007) projected average annual growth rates of 5.4 per cent and 5 percent for Tourism and ICT respectively, but during the review of the Strategy in 2009 it was found that the actual growth had surpassed the projections impressively at 19.9 per cent for Tourism and 33 per cent for ICT (Republic of Kenya, Office of the PM, 2009). The figures show that the sectors not only met their targets but also exceeded the annual average growth rates stipulated in the ERS. According to end of year review of the ERS these sectors are among those who were identified to take a leading role in the revival of the economy. The United Nations World Tourism Organization (UNWTO), on the other hand, projects that international tourists seeking cultural experiences will make approximately 35% of all

2 A research Co-ordinator of the Observatory of Cultural Policies in Africa

international tourists by 2020. In the Ministry of Tourism Strategic Plan for 2010-2015, Culture and heritage tourism was recognized for the first time in its strategic plan as an important aspect contributing to tourism. An effort is being made to diversify tourism products so that there will be an offer to both local and international visitors of a wide range of products to choose from, thus to significantly increase Kenya's market share in the International Tourism market (Republic of Kenya, Tourism, 2010).

There is capacity to expand at a steady rate from the figures above. At the said review in 2009 it was observed that "during the ERS period, the ICT sub-sector was the fastest growing sector globally and policy directions were very vital in ensuring that Kenya was not left behind accordingly the implementation of key policy decisions like the liberalization of the international gateway, the use of very small aperture terminal (v-sat), ending Telkom's monopoly, and the liberalization of airwaves; these all boosted the growth momentum of the sector". As a result, there were drastic changes in the telecommunication sectors as more stakeholders came on board. Telecommunication services are vital to economic well-being of a nation since the inadequacy and inefficiency thereof would lead to high costs of doing business. Thus, the 2009 ERS review had the following targets for the information, broadcasting and film sub-sectors: Create a film commission of Kenya to promote the film industry; Develop a comprehensive film policy; Ensure full liberalization of airwaves; Review policy on vernacular services to ensure that the service fully exploits the existing potential in community broadcasting; Improve the legal framework in the media and broadcasting sectors; Prepare a program of standardized training and education to ensure maintenance of high standards in the sector; Facilitate the development of a national infrastructure in these sectors (Ibid).

With regard to the standardization of information training, the Government, through the Ministry of Information embarked on review of curriculum under The Kenya Institute of Mass Communications, which has now developed a new curriculum to take into account the changing ICT environment. Similarly, a domestic tourism council was formed in order to assist in popularizing domestic tourism among the citizens. The council and the Kenya Tourism Board (KTB) subsequently held a tourism week in Kisumu and cultural festivals in Turkana, Mijikenda, Kisii, and Meru (Ibid).

Regarding the various sub-sectors in which CCIs find expression, we attempt in this report not only to present fieldwork findings, but also provide the current status of the sub-sectors related directly to the CCIs in Kenya. The Kenya copyright industries entail economic activities based on creation, management, use and trade of original creation expressed in tangible form. When these items are protected by Intellectual Property Rights (IPRs) they become copyright goods or services (Nyariki et. al, 2009). According to the Kenya Copyright Board (KECOBO, 2009), these items that form the industry, including (but not limited to): Literary works (poems, novels, reference works), Artistic works (paintings, photographs etc.), Performances (songs, dance, concerts etc.). According to Siwek (2004) the contribution of the industry to the GDP of nations in the world cannot be underestimated. The industry contributed 7.1% of the UK GDP and 6% of the US GDP in 2002. This is proof of the viability and potential of the industries within the economies. Nyariki (Ibid) observes that the government of Kenya has been keen on shifting focus to this emerging trend and has put in place policies that will help in bringing the following: Increased awareness of the role of IPRs in post-industrial society where they were limited not only to tangible materials but also to non-material products; Expansion of the scope of copyright protection as a result of digital technology; Recognition of copyrights protected materials as one of the main components in electronic commerce and digital transaction; Though there's no national framework or policy on the copyrights industries, attempts have been made. This is due to the CCIs potential to stimulate Direct Foreign Income. Some of the institutions related to creative and copyrights industries include: i) Kenya Industrial Property Institute (KIPI, which administers trademarks and patents, ii) Kenya Copyright Board (KECOBO), which ensures copyright related issues and enforcement thereof, iii) Kenya Plant Health Inspectorate Services (KEPHIS), for the protection of new plant varieties.

The Copyright Act 2001 (Nyariki, Op. Cit.) has encouraged rapid growth of local music industry in Kenya. The Act protects the production in the literary, scientific and artistic domains in their original expression. The earlier Act Cap 130 of Kenya, which was operational from 1st April 1966 to 31st January 2003, had within its scope, the computer programs. The copyright Act of 2001 established KECOBO. It also established databases for practitioners, proposed fines of up to Kshs. 800,000/= (USD 9,756) or 10 years in prison for offenders (pirates) and also introduced authentication devices. The KECOBO works in collaboration with the Collective Management Associations (CMOs), which directly deal with the practitioners. These include: Music Copyrights Society of Kenya (MCSK), Kenya Association of Music Producers, (KAMP), Society of Performing Artists of Kenya (SPAK), The Reproduction Rights Society of Kenya (KOPIKEN), and Kenya Film Corporation (KFC).

In an article by Joao Loureiro discussing a Cases study of Music & Copyright in Kenya, KECOBO identifies the main challenges

that the industry is currently facing, essentially the same as WIPO; local musicians and producers have been pointing out to these problems over the years: lack or limited capital, copyright piracy, lack of appreciation or recognition by the policy makers and users, ignorance on copyright matters and lack of other relevant resources. This is elaborated further in the KECOBO newsletter from June 2011. Some of the ways in which KECOBO is addressing these problems include the intensification of copyright enforcement actions (including numerous raids and investigations), the organization of training events for the police and CMO members, meetings for stakeholders, the hosting of a Forum for Collective Management Organizations and Music Users. Works for the development of a Joint Collection Agreement for CMOs are also being discussed after complains about the simultaneous existence of three such organizations, which makes it at times unclear to whom the fees should be remitted; despite representing different rights' holders, the organizations collect their fees from the same users. The actions developed by the Kenyan Copyright Board, coupled with the recent amendment of an ICT bill which promotes e-commerce both nationally and internationally, including the work WIPO is doing on the ground alongside the government, the local artists and the civil society members seem to be pointing in the direction of the 'creative economy'.

Elsewhere, the Music Copyright Society of Kenya (MCSK) is mandated to collect royalties on behalf of copyrights owners. The Kenyan music industry is estimated to be worth Kshs. 6 billion by the World Bank report (Maiyo, 2012). As such, MCSK collects the royalties from various business entities that use music from its members as a tool to promote their businesses. According to the society's records, public transport vehicles are charged Kshs. 2000/= (USD 24) per year for the music they play in their vehicles. Small and medium enterprises such beauty parlours and hotels are charged between Kshs.1500 – 2000 (USD 18-24) per annum. Branding companies are charged Ksh.3000 (USD 36) per day while mobile facilities like road shows are charged Kshs. 10, 000 (USD 120) per day for the music they play while conducting their business.

The MCSK works with other CMOs (Collective Management Organizations) around the world so as to ensure that royalties for music collected from any countries benefits the owner of the copyrights and not anybody else. To achieve this laborious task, they use Works Information Database (WID), which is comprised of all the songs that are copyrighted in the whole world. The database is updated every three months to be able to keep pace with the fast growing music industry. For the purposes of identifying who the owner of the copyright (or song) is, their personal information, their country of origin and the copyright society they are registered with, there is the Interested party Information System (IPI), which has all the information of registered members from the whole world. Such systems rule out the need for double registration since the information (WID an IPI) is shared by the societies in the world (Ibid).

Maiyo (Ibid) observes that, in the past, the system of distribution of the royalties was unfair since all the collections were pooled and then divided equally among all the members of the society. What this meant was that if one member's music had been played only once, and another person's 200 times, they still got the same amount. It is this ineffective system that pushed MCSK to adopt the WIPOCOS³ software that tracks the amount of airplay each song gets in the radio stations on real-time basis. The system also generates a log of the number of times a specific song has been played in a specific time frame. This therefore means that the more your music is played, the more money you get. The system also guarantees transparency and fairness.

Membership for MCSK is open to any person with an album or other intellectual properties that need to be registered with the society. Individual membership fee is Kshs. 1500 (USD 18.1), 5000 (USD 61), for publishers and 2,500(USD 30.5) for artist groups. According to Maiyo (Ibid) registration of groups often poses operational challenges. This is because without a written agreement on who owns the copyrights or a criterion on percentage of the stake that each member has on the copyright, conflicts are bound to occur. This is the major reasons why the society is reluctant to register groups.

There is very little documented information on the broadcast industry in the country. The Financial report of Kenya Film Commission (2011) concurs that the documentation and statistics on the film industry in Kenya has not been done in a consistent and coordinated manner. Hence, it is difficult to obtain a clearer and accurate picture of the overall industry. According to central bank of Kenya (2008), radio transmission in Kenya started in 1927, with the advent of the East African Broadcasting Corporation (EABC) which relayed British news to the colonies. This was done under a contract with Imperial and International Communications, which earlier had operated as a subsidiary of Cable & Wireless Limited. In 1953, during the Mau Mau emergency, the Government created the

³ WIPOCOS is software for collective management of copyright and neighboring rights; it was developed and is owned and maintained by WIPO. It is offered free of charge, with free support and, in specific cases, free equipment.

African Broadcasting Service (ABS). Its programs went out in Swahili, Dholuo, Kikuyu, Nandi, Luhya, Kamba and Arabic. The Kenya Broadcasting Service (KBS) was established in 1954 with regional stations in Mombasa, Nyeri and Kisumu. In 1961, Kenya Broadcasting Corporation (KBC) was formed to take over the government controlled KBS. On July 1, 1964, KBC became the Voice of Kenya (VOK) through an act of parliament, only to revert back to KBC in 1989 through the same act. In 1989, KBC went into an agreement with the Japan Telecommunications Engineering Consultancy Service (JETC) for improvement of the National Medium wave Frequency radio broadcasting network. In 1996 KBC commissioned Metro FM as a 90% music programme. This was Kenya's first FM radio. The National Broadcaster today has several vernacular stations such as Coro FM that broadcasts in Kikuyu. According to Central bank (2008) Kenyan entrepreneurs now own over 20 radio channels. Kenyan radio segment can be broadly classified in to three classes (Deloitte & Touché, 2012). These include: 1) Public Radios, such as KBC General Service; 2) Community Radios, such as Koch FM, Mang'elele FM; 3) Commercial Radios, such as KISS FM, Inooro FM, Radio Jambo among others.

There are over 100 radio stations in Kenya and their distribution is not homogenous in terms of numbers. This leads to a map where some regions have more radio stations than others. In the survey conducted by Synovate (Deloitte & Touche 2012), upper Eastern Kenya has the largest share of active radio stations at 13, with 5 as National stations and 8 regional stations. South Nyanza, Central and North Eastern have the least number of stations with 8 active radio stations each. A number of radio stations in Kenya are owned by large media houses that run TV stations as well. These include Royal Media Services, The Capital Group, Radio Africa, Nation Media Group, Mediamax, and the state run Kenya Broadcasting Corporation. Approximately 8-12 radio stations are listened to; 3-5 national stations are typically available by region together with a number of regional stations. Deloitte & Touche (2012) observes that there are a total of 436 frequencies allocated in Kenya, with 129 of them (about 30%) being currently not on-air. The same report concludes that the freedom to air radio in the market is effectively competitive at present, although spectrum use should be considered. The radio advertising is fiercely competitive in the country, all of them running to advertise consumption goods and services. According to the Central Bank Report (2008), radio stations attract 40% of all advertising receipts today, followed by print media at 34%, TV at 25%. The same report estimates that in 2003 the advertising receipts income was in the tune of 6.741 Billion shillings. The figure has definitely grown to higher values today. It confirmed that the 1st three months of 2004, the proceeds were higher than in the comparable period of 2003, suggesting that the revenues are on the rise.

Gone are the days when Radio was a status symbol in society that only the educated owned one. The same Central Bank Report illustrates that there were days in the early 1960s when an official radio would be hung on a tree in the market centre and everyone gathered around it to listen. This happened in Nairobi's East lands' Ziwani estate, and even in towns such as Kiambu and Nanyuki. This phenomenon has changed completely since almost everyone now has access to a radio: in the houses, vehicles, computers, mobile phones or other portable AM/FM receivers. The same report quotes that over 97% of Kenyans have an access to a radio. Radio frequencies in Kenya are free to access with the only requirement being a compatible receiver. Availability of solar driven radio receivers and battery powered ones has made the access to radio easy, even in the deepest corners of the country. Vernacular radio stations have become very common in the country with almost all the different communities that have a language having a vernacular broadcast of their own. The vernacular radio stations have taken cultural promotion a notch higher with the introduction of theme nights. Such nights are particularly important tools for promoting culture and language to the populations in urban areas, who otherwise would not have accessed cultural practices and cultural foods in their day to day lives. Theme nights present artistic expressions, especially through the local music, poetry, theatre, dance and socializing. Citizen participation in what is being broadcast has become a common trend through the call-in shows, in which listeners freely express their opinions ranging from governance to politics and social issues. The impact of these radios in transforming people's lives cannot be underestimated since people use their local languages for everyday life. These vernacular radio stations provide communication that is particular to the community's identity and character, thus sealing the information gap in the society.

TV was watched for the first time in Kenya and East Africa in a farm house in Limuru in September 1960 by Alex Rothey, an engineer. Formal TV was introduced in Kenya in 1962 transmitting at a radius of 28 Kilometres. The TV broadcast industry in Kenya has come of age in the last 20 years. For a long time the broadcasting industry in Kenya was dominated by the Government owned stations in both the radio and TV sectors. According to The Broadcaster (2001), the gradual liberalization started in 1989 when the first private TV station, trading as Kenya Television Network (KTN), was licensed to offer broadcasting services within Nairobi. To date, a number of private television broadcasters have emerged and several others are on the waiting list for television licenses. As the President of the republic of Kenya noted during the official launch of Kenya's migration from analogue to digital platform, the applications for TV licenses stood at 60. 'The period between 1997 and 2005 saw an influx in the number of television stations licensed and launched in

Kenya' (Deloitte & Touche -2012). The TV sector has witnessed a sharp increase in pay TV broadcasters, such as the Multi-choice's DSTV, the Zuku TV, and the GTV. In Kenya, there are fifteen FTA TV channels on-air (Ibid). The TV industry in Kenya has several classes of players. These include commercial televisions such as NTV, CITIZEN, KTN, etc.; public television such as KBC, Satellite operators such as Multi-choice, Intelsat, etc.; cable operators such as Zuku TV, Analogue terrestrial such as KBC, Digital Terrestrial players such as Pan African Network Group and Signet, (Deloitte & Touche 2012).

The government's deliberate policy of local content has seen the majority of TV stations incorporate local content in their program line ups. Strategic Research (2010) reports that locally produced programs dominate viewership and cut across different demographics. Virtually all the commercial TV stations air international programs. These include Mexican soaps, South American soaps and Nigerian movies. The demand for these programs is ever on the rise especially among the younger generation. Strategic Research (2010) attributes this significant viewership of foreign produced programs to the fact that these programs have backdrops that resonate with the Kenyan viewers. Strategic Research (2010) found out that 59% of Kenyans are exposed to TV. In that research, it was established that the viewership of news is high followed by local programs. The research conducted by Strategic Research (2010) concluded that Citizen TV is the TV station that is watched by majority of Kenyans.

The country is soon migrating from the analogue platform of broadcasting to the Digital Terrestrial Television (DTT) platform. The country has set a deadline of the year 2012 when she shall have migrated to the DTT platform. This date is way ahead of the global deadline of 2012. Deloitte & Touche (2012) states that the DTT platform roll-out will lead to increased capacity and this will reduce barriers to entry to launch new channels. Majority of TV broadcasters in the currently are still using the analogue platform despite the government's policy on the DTT migration. According to Deloitte & Touche (2012), 25 frequencies, that is 23% of the total spectrum allocation in Kenya, is not on-air. This means that the use of spectrum may not be fully efficient.

The TV broadcast industry in Kenya, just like in any other country, is faced with the threat of piracy. A report by World Intellectual Property Organization (WIPO) (2011) notes "a study by Screen Digest for WIPO highlighted four forms of 'unauthorized' access to broadcast signals. Physical piracy, hardware based unauthorized access, unauthorized re-broadcasting and extra-territorial TV access. Commercial streaming of 'live' sports events by pirated sites is an area of increasing concern for the industry, being difficult for consumers to differentiate between legitimate and illegal services". The Kenyan TV sector is no exception to these international findings. Copyright News (2011) notes that the TV sector faces several types of piracy that include: Cable piracy where a subscriber to a pay TV offers to share his content with one or more of his neighbours; Single Unit Dwelling (SUD) to Multi Unit Dwelling (MUD) where a company acquires a decoder or decoders enabled as SUD and then distributes one or more channels throughout a complex such a hotel or a block of flats; Public screening piracy where a SUD decoder is used in a public place without a proper license. This occurs mostly in clubs, pubs, video halls and restaurants; Re-broadcasting piracy where a company acquires a decoder which is licensed as SUD and transmits that signal over a certain area; Video piracy occurs when recordings of programs via video are made followed by the rental or selling or distribution of the resultant copies; and, Card sharing happens where one acquires a decoder and enables it as a SUD then inserts a smartcard and card reader or grey box multimedia satellite receiver and sells the contents as his/her work.

According to Copyright news (2011), the piracy rate in Kenya is 95%. This journal observes that the local film industry has in the past 5 years experienced growth as a result of increased interest in local content. Not only are there more local productions being broadcast on TV but there are more films being produced direct to DVD for the domestic market. This, according to Copyright News (2011), has, however, presented a number of challenges as Kenya does not have a well-established content distribution network, which exposes filmmakers to piracy. Strategic Research (2010) observes that viewership of movies on DVDs/VCDs is higher than cinema viewership since the DVDs/VCDs are convenient to use. The same research report by Strategic Research (2010) notes that most people do not bother to check the origin of the movie provided the clarity is perfect and the price is affordable.

Strategic Research (2010) found out that the high TV viewership of local content does not translate into similar numbers of movie viewership of local content, to which it attributes this trend to 3 factors, namely: a) Perceived poor quality of locally produced movies; b) Unavailability of these movies; c) High prices of these movies.

There are well established movie theatres and cinema hall in the country. Most of these are concentrated in urban areas. After

interviewing several Kenyans on Cinema viewership, Strategic Research (2010) established that visits to cinemas are poor, especially among the older and the less educated. The respondents in that survey identified the following factors that influence their decision on whether or not to visit: a) Title of the movie; b) Actor; c) Recommendation from friends; d) Cost.

The government has exonerated operators from taxation on films and film equipment in the country. This has not translated into better quality films in the country. In the Strategic Research (2010), film makers contend that the market lacks good quality local movies as well as variety. The filmmakers attribute this to high costs of production, unprofessionalism, limited investment on consumer understanding. The same report concludes that majority of Kenyans do not know where to get information on film industry and that the culture of consuming Big Screen is very poor.

There is very little documented information on the broadcast industry in the country. The Financial report of Kenya Film Commission (2011) concurs that the documentation and statistics on the film industry in Kenya has not been done in a consistent and coordinated manner. Hence it is difficult, therefore, to obtain a clearer and accurate picture of the overall industry. The Financial report of Kenya Film Commission (2011) records that the available statistics indicate that direct contribution to the Kenyan economy by this industry stood at Kshs. 1,925.3 million (0.093%) while the indirect contribution was Ksh. 53,143.6 million (2.56%). The induced contributions from partial industries were Ksh 16,718 million (0.0804%). The motion pictures and related industries have been recording moderate growth with earnings by the industry increasing from Ksh 281 Million in 2004 to Ksh 357.6 Million in 2009. In 2009, the industry employed 4,103 people which increased by 25% from 2005. The total wage earnings in the industry increased by 40% between 2005 and 2009.

In view of the above, therefore, there is need to regulate Radio and TV operations in Kenya. As we have seen above, the broadcast industry has experienced tremendous growth in the recent past. Various legislations and specialized bodies have been put in place by the Central Government to regulate the industry. These include: The Communications Commission of Kenya (CCK) that was established by the Kenya Communications (Amendment) Act 2009; Competition Authority of Kenya that was established through an act of Parliament (Competition Act 2009); The Kenya Film Classification Board that was established in the 1930's as a statutory body with a regulatory role under part III of the films and Stage plays Act Cap.222 of the Laws of Kenya; The media council which was recently launched as a self-regulation and non-statutory body to manage the affairs & ethics of the media. Kenyans needed a council that would play the role of watchdog and arbiter on matters of the conduct of the media in Kenya. The council brings together players from the media, civil society and training institutions; and The Ministry of Information and Communication.

The latter is the substantive Ministry for Communications Commission of Kenya and Kenya Films Classification Board, while the Ministry of Finance is the line Ministry for the Competition Authority of Kenya. The broadcast market in Kenya is liberalized and free. The CCK acts as the statutory regulator for the industry and has a clear mandate of allocating and regulating frequencies in the country. Frequencies and airwaves are considered a national resource and this is why there are specific legislations that seek to control the industry. The Kenyan government has been calling for the media to include more of the local content as a way of addressing local challenges, creating employment opportunities, reducing the impact of foreign cultures and promoting our cultures to the non-Kenyans who, for various reasons, follow the broadcasts in the Kenyan media. The President of The Republic of Kenya is quoted saying that our uniquely Kenyan heritage, cultural and traditional values, must not be overtaken by external ideals (The Broadcaster, 2009). According to strategic Research (2012), locally produced programs dominate viewership and cut across different demographics. However, despite this notable development, especially in terms of exposure CCI practitioners and artists, documentation on whether the exposure translates to economic gains it is still not available yet.

How did the film industry develop in Kenya? During the first Festival of Christians Arts in Kenya organized in 2010, Wanjiru Kinyanjui, one of Kenya's veteran film directors, presented an insightful paper that summarized events around Kenya's film industry. She studied at the Technical University of Berlin and at the Berlin Film School where she graduated with the award winning feature film *The Battle of the Sacred Tree*. Wanjiru has since written and directed over 20 films which have been exhibited in many festivals around the world.

In her paper, she discusses the Film industry in Kenya and describes it as though there is not yet a particular film culture in the country, despite various attempts by filmmakers and other individuals. The Film has been an art that was very late in coming to Kenya and that it is only gradually gaining visibility. It has not yet really implanted itself in the Kenyan culture. Movie houses have not yet begun to show Kenyan films in earnest, and this is only during the annual Kenya International Film Festival that these films can be viewed on the screen. This predicament has to do with the historical facts; films came to Africa during the colonial times, but were handled, in the case of Kenya, by the British Colonial Government. It was a means of propaganda. Films were didactic, teaching

Africans agricultural and technological methods of improving their production. They documented history (e.g. the detention camps which they set up to combat the Mau Mau uprising) or made teaching films. In brief, the British did not teach Africans to make films. After independence, the Kenyan government took over the making of films following the same methods of only making didactic or propagandistic films. Filmmakers, who were trained, worked for the government.

The Kenyan Ministry of Information and Broadcasting, now the Ministry of Information and Communication, has dominated the film production since Independence. At the beginning, it was an integral part of the television programme services. In 1972, it set up a separate 16mm documentary Film Production unit and the then Voice of Kenya television (now the Kenya Broadcasting Corporation). The films made supported development and projected a positive image of Kenya. In 1975, the Kenya Newsreel was established to produce 35mm newsreels that replaced the British Pictorial newsreels that were in use then. These newsreels summarized the political events with the obligatory and inevitable appearance of the President, and were shown in cinemas between the National Anthem and the main feature. In 1976, the Kenya Institute of Mass Communication (KIMC), financed by the German Friedrich Ebert Foundation, started to train professionals in all aspects of film-making. These were then absorbed by the Film Production Department of the Ministry that was established in 1981. The Department was to realize government film projects like the Kenyan Newsreel, news film and documentary/feature films. These were also show via mobile cinemas, which have been part of the Ministry's information services since Independence (1963). With a few exceptions, the films produced by the Ministry are all didactic, teaching agriculture, health, care of environment or are about politicians and their efforts to build the nation, State visits and so on.

As far as the Ministry is concerned, the Film is a government tool. The older filmmakers were all trained at KIMC (Diploma level) and adopted the reporting style for their documentaries. Feature or creative documentary film-making has never been a priority of the Government. In Kenya, therefore, film production has been sporadic and those produced were in dismal conditions. Despite the red tape that presented obstacles wherever one searched, some 3 early films were made in the 1980's, viz. the Mlevi and Mrembo (both inaccessible today), The Rise and Fall of Idi Amin by Sharad Patel (1980), and Color Mask by Sao Gamba. The late Sao Gamba, after graduating from Lodz, Poland (one of the best film schools), worked for the Government and made films that reflected the Government's wishes. He later made his feature film Color Mask in 1985. Gamba eventually gave up trying to make films altogether and ventured into fine arts and sculpture. In the nineties, a few more films were made: Saikati by Anne Mungai- 1992, The Married Bachelor by Ingolo wa Keya, Metamo by Albert Wandago-1997, The Battle of the Sacred Tree by Wanjiru Kinyanjui-1995, Enkabaani by Catherine Muigai-1997. Some of these were made on film, others on video. Films that have been made after 1998 have been produced on video formats (Betacam, Mini DVcam and HDcam) to cut the inconvenience of shooting on celluloid.

Therefore, Film production in Kenya obviously lags behind other arts. Part of the reason is that Government has not been very supportive and the other reason is that film production is very expensive; paying for equipment rental, crew and cast hindered many a budding film-makers from realizing his/her goals. Film-makers who were not employed by the Ministry could hardly produce any film independently, and the Ministry was not helping them, even with the basic equipment!

Television channels in Kenya did not show local independent productions on television unless the producer paid for airtime. The channels could always buy for between 300-500 US dollars, old western soaps and situation comedies (sitcoms) which saved them production money. They reckoned that audiences were not ready for local fare! It has been foreigners up to now, who have made creative televisions documentaries on wildlife, peoples' traditions and even religion. Kenyans have not had a chance of expressing their own opinion on these matters of film or television. The films made by foreigners like Out of Africa, Nowhere in Africa and Born free, have actually been part of the Kenyan pride. The films have included some Kenyans, but Kenyans have very few lines to say, like "Afande" or just opening the gates for the white people at their homes. It is not easy to fathom how the ministry can claim Kenya has made those films? It would be more appropriate to say that Kenya has earned money from the said films. Kenya has always been promoted by the government as a location of choice, not as a producer country that can send productions out there. We cannot, therefore, call these films Kenyan!

The advent of video, especially the handheld camcorder, has revolutionized all that! As Nigerian videos flooded the market, music producers in Kenya's River road were challenged to action. Key comedy players totally unknown in the mainstream theatre or film circles became stars almost overnight! Machangi, Kihooto and Kihenjo got together with River road producers like Nduti one- stop productions and shalom and others who had formerly been in production business to shoot one hour comedies straight on video. The budget usually was between KShs. 100,000 (USD1,220) and Ksh 150,000 (USD 1,829) whereas the same celluloid would have cost like a million shillings (USD 12,195).

From 2004 to 2007, there was a proliferation of comedies that were taped, using the mini DV camcorder in vernacular languages. The actors would translate their stand up comedies they would perform in bars to a few simple locations. The fact that these comedies in Kikuyu, Luhya, Luo or Kamba were totally devoid of cinematic language and skills did not deter them from becoming extremely popular with the masses. These comedies had normal grass root content from simple people in the countryside and obviously appealed to people who had been shut out of local highbrow entertainment. They caused a stir because they were actually selling to the masses and were christened “Riverwood” by journalists.

Producers used small camcorders without external microphones; they used no light and make up; they would use mechanisms to stimulate situations not available to them, e.g. three stones in an open space to emulate the kitchen - they would shoot without a license from the government. The actors, working without a script, were very apt at improvising; shooting time was 3-5 days and simple editing was done on a computer, the videos were quickly assembled on a computer and within two weeks the product was in the market (RIVER ROAD) for Kshs. 250. The CDs sold well within 2004 -2007 after which they were slowing down, largely because of repetition without improvement in the quality of videos.

Gradually the river road producers and mainstream actors began to engage each other to produce more serious films, resorting more and more to proper scripts and stories. Many actors were ambitious to make their own films because of the experience. There was a demystification of film and today many young actors have earned their credit as director. This is not to imply that they are proficient in the western sense, but they are learning by doing and showcasing their work, which might bring criticism but that they are excited and spurred whenever they are engaged in film or television work.

Thanks to these innovations, Kenyan television channels are now competing at producing low budget and serials locally. There is a new soap every other week and scriptwriters are kept busy; no longer can television say that the audiences do not want local content; audiences, on the contrary, have proved that is what they want. Digital films are being made for the screen and for television! But is it art that is produced? If art means skill, especially human skill, as opposed to nature, skilful execution as an object in itself, then this includes the perfecting of film making skills; some of our Kenyan films are therefore crudely executed and there is much training that needs to be done. In the areas of aesthetic execution we need further training in the areas of photography, screen writing, sound engineering, and so forth. This training is being undertaken by various players in the Kenyan film landscape: the Kenya international film festivals facilitate several workshops and seminars on production and other related subjects and also has screening of Kenya and international films every year in October; the Ugandan_based Maisha Lab trains screen writers and productions. KIMC has been active in training and now Kenyatta University's new Department of Theatre Arts and Film Technology, at the School of Visual and Performing Arts, has launched comprehensive certificate diploma and degree courses in all aspects of film production. Wanjiru concludes that Kenyans are about to leap to the next level in terms of film skills.

It was quite difficult to get interviews from the practitioners themselves in the Riverwood industry to due high levels of suspicion but there was an online write up giving good insights into the activities. 'Riverwood' is the name that has been coined for the upcoming Informal Film Industry that is mushrooming in Nairobi's downtown River Road area where most of the music studios that record Kenya's ethno-music creations have been based since pre- independence times. Riverwood is 100% composed of Small and Medium Enterprises (SME's) who are Sole Proprietorships or Partnerships and need developmental support, in material and technical terms, in order to create employment and enhance economic activity in the country.

Desktop video production methodology, using low cost amateur non-linear editing solutions, has enabled these sharp-nosed audiovisual entrepreneurs combine their audio releases with video compact disc versions and, with time, short comedy films have been released, tailored for the light entertainment genre and are screened in cafes, pubs and public transport vehicles across the country. These products are mostly in vernacular languages, Kikuyu, Kikamba, Dholuo, Kisii, and have not really embraced Kiswahili and Sheng⁴ languages.

The resultant music CDs retail for Kshs. 150/= (USD 1.8) and VCDs for Kshs 250/= (USD 3.04). The highest number of sales recorded for a VCD has been 10,000 copies so far, giving a gross sale of Kshs. 2,500,000/= (USD 30,487). Most VCDs sell between 1000 and 4000 copies depending on the popularity of the artist, earning in sales Kshs. 250,000/= (USD 3,048) to Kshs. 1,000,000/= (USD 12,195). The cost of producing these audio visual products is between Kshs. 25,000/= (USD 305) to Kshs.

4 Sheng Language is a recent mixture of Kiswahili and English, and local linguistic creativity, normally used by the urban youth in Nairobi, and which is quickly catching up with other areas of Kenya, and is being slowly accepted and used by some adults.

50,000/= (USD 610), but prices have gone up due to the artists who have become popular and are demanding higher royalties. The next step is looking for the established distributors who distribute audio visual-materials from downtown Nairobi to all corners of the county and beyond. However, this novel entrepreneurial ingenuity is threatened by various constraints which include: 1) Poor technical quality of equipment for production and post-production, leading to low quality products without unit consistency; 2) Lack of professional training of production staff, i.e., Producers, Directors, Camera Operators, Editors and other Production Crew; 3) Official non-recognition and involvement of the formal film industry, and lack of any effort to synergize the two sectors.

The Kenya film commission should come up with a policy framework for the growth of a self-sustaining indigenous film industry, the relevant accompanying institutions and regulatory and personnel capacities in terms of training and funding. Lastly the government should execute the mandate of the Copyright law administration towards a zero tolerance for any pirated copies of audio-visual products on the Kenyan market; and for the best approach, the Police Commissioner should establish a Special Police Unit to deal with Copyright issues, including assigning officers at C.I.D units, in all police stations to deal with Copyright and piracy crimes.

The Kenya National Schools and Colleges Drama Festivals held annually, being the biggest co-curriculum event sponsored by Ministry of Education, is described as one of the biggest annual drama events, in the South of the Sahara. Many Kenyan practitioners who have gone through the public school system have had an opportunity to explore their talent and get the exposure they need to enrich themselves by seeing others perform from diverse parts of the country. The only concern has been for most of the school leavers wondering where and what they will do with the talents they have nurtured in school through the preparation and performance in these festivals? Other issues raised from the festival are best captured in the article by Tom Odhiambo, in an online article in the **Standard Media**, written in March 2009 on, 'Where do creative minds go after the drama festivals?' He confirms that this is the show to attend if you want to savour what Kenya can offer in theatre production from around the country. He also elaborates that there is probably no other event where the country's best drama talents are on display, and this annual competition maybe a once-in-a-lifetime opportunity for some with the future thespians, directors and producers found here. He strongly recommends any serious theatre company or producer, looking for talent in its formative stages, would best be informed to hunt in the festival's grounds. Otherwise, generations of otherwise brilliant actors will simply continue to waste. In his article, he is also concerned that there is a significant pool of playwrights from the Kenya National Schools and Colleges Drama Festival shows who the existing theatre set-up ignores. He further asks why the budding or even established dramatists) are not as productive beyond the festival?

Mr. Edwin Saka, a veteran actor who instructed drama groups at Ngara Girls, Moi Girls' School Nairobi, Limuru Girls and Buruburu Girls high schools, concurs that, whereas some get a footing in acting after school, most are wasted. "Some of the schools do well in the drama festivals and yet five years down the line you do not hear anything about their alumni. Their talents go to waste, especially those from the rural areas," says Mr Saka, who has since branched to development work in the NGO world. Mr Saka, though, vividly remembers the likes of Jamillah Mohamed, now a news anchor at NTV, and Wangeci Murage, now with Zuku. Both were talented actresses in their days at Ngara Girls and Limuru Girls respectively. Referring to Odhiambo's article, he continues to decry the collective loss that the scripts and performances may not be remembered after the festival finals as there is no documentation or publication of the best plays or performances.

We are in total agreement with Odhiambo when he asserts that the productions at these festivals are worth recording and distributing. This is why it is very exciting to learn about the current initiative of the introduction of the film category in the National Schools and Colleges Drama Festivals. This is well explained in an article by Anthony Njagi in the **Daily Nation** of 13th September 2012, "Schools target movie industry". It is an excellent step ahead for the drama teachers in schools and the students who are getting exposed to new skills which are economically relevant in today's world. With the exposure to new skills and through the schools around the country, there is bound to be very creative, diverse and competitive products available to the public for consumption. This will give them opportunities to take their theatre acts and dances into a new form of presentation; therefore, these activities will take them to a whole new level, with positive implications for the Kenyan movie industry, which has been lagging behind other countries in Africa for many years, with few local productions ever catching the limelight on the big screen. To address this anomaly, the Ministry of Education this year allowed the introduction of the film category in the national Schools and Colleges Drama Festivals. The festival organizers have set themselves the ambitious target of receiving and reviewing at least 1,000 movies per year from schools and colleges by 2014. To help jumpstart the process, the Ministry of Education and the University of Nairobi recently held a workshop on film production for drama teachers countrywide. Among the well-known drama teachers, who attended the workshop, were Joseph Murungu, Obino Nyambane, Munene wa Mumbi, Charles Gatere and George Chunga. The drama teachers were taken through

camera operations, lighting, casting and directing, film script writing, filming and editing. For many of the participants, it was a new and eye-opening experience.

There is also support from the local media T.V stations, e.g., the Qtv which will televise some of the movies presented at the festivals from October 2012, according to the Kenya Schools and Colleges Film Festival co-ordinator, Dr. Simon Peter Otieno and Chairman Mr Christopher Ngera. Apparently, some of the productions this year were of a much higher calibre than the Nollywood productions shown on Kenyan television. The KFC (Kenya Film Commission) Chief Executive promised to create a category for the schools' films at the Kalasha Festivals this year. This is also good news as it will create more competition for local movie makers, who were used to getting awards without much credible competition. The diversity of the participation in film making from various parts of Kenya through this initiative is evident with the schools mentioned as having the best productions during 2012 festivals as Elimu Academy of Kisii, Kayole One Primary School of Nairobi, Nyagatugu Boys, Nyamagwa Boys, Kenya High School, State House Girls' High School, Karima Girls' High School, Chogoria Girls', St Annes Lioki, Kakamega High School, Bulimbo Girls', Mugoiri Girls' and Menengai High School. This initiative is bound to be more effective as it is home grown and sustainable, providing practical training on skills that are already nurtured; the only problem has been just that they had not been further exposed to evolve into different products. These types of interventions should be greatly encouraged and supported.

It is interesting to note the challenges of running the National Talent Academy as per the following Interview by Stephen Mwoshi from the Ministry of Youth and Sports; for example, its funding is dependent mainly on UNICEF yet it is a government institution. They don't have a clear curriculum for training and they normally organize for seminars and workshops based on the immediate needs, and, most seriously, there is no bond between the trainers and the trainees. Their target catchment of students is limited, given their capacity; for example, the first group of students was 100 in 2010, which is too small compared with the number of the youths in Kenya who are in need these specialized skills training and exposure. The intervention of providing training on these specialized skills should probably be through the school system. If this new program will be implemented and supported to grow, there is definitely no comparison with the target catchment of beneficiaries of the current structure of the National Talent Academy. It will need to reinvent itself to be relevant in future.

The present state of the music industry in Kenya must, of necessity, be understood against the background of its progression over the years and against the background of the national political economy as a whole. The Kenyan economy, from independence in the 1963 to the present, has moved from euphoria and boom (1963-1979), to the decline and stagnation of the 1980s and 1990s, and on to attempts at financial reorganization outside of donor funding, at official levels within a kleptocratic state, which brought a measure of increasingly innovative indigenous practices such as 'Jua kali' boom of the 1990-2002. Since the political changes of 2002, we have seen renewed attempts at strict fiscal management, through a resumption of foreign aid and the invigoration of export processing zones, amid whispers of continuing graft at high levels. In all this, a thoroughly aggressive practice of indigenous business and informal establishments continues to thrive. The local music industry has followed very much the same economic graph and, since the mid 1990s, has seen phenomenal growth, which has not necessarily, translated into economic well-being for all the stake-holders in the industry.

A number of studies have, with varying depth, covered the early years of the music industry in Kenya. While the majority of these focuses on the emergent urban styles in the new age of 'guitar music', a few give us some idea of the practical and commercial side of the business. The overall picture created is that in the early 1930-1970s, when a number of multinational recording companies competed aggressively to capture the novelty of a new African popular music on vinyl, business was brisk, marked by a high turnover of recordings in a variety of styles and sounds, and backed by fairly high sales figures (as such 20,000 singles a month in the 1960s). This vibrant commercial scene led to the entry of a number of independent recording companies, such as Jambo Records, Rafiki, ASL and the Indian owned Mzuri label. The independents largely survived on the more marginal business of songs in a host of ethnic languages and styles, and in the late 1950's, ASL were the first to release Zairean music locally. The majors dealt with the bigger artists, particularly those who were striving to create national sound thorough Kiswahili lyrics, but it is not as if working with big multinational labels gave these artistes star status or turned them into a wealth lot. It simply meant that the majors were branding a certain type of music and seeking international markets for it. Ultimately the majors were turning out a fairly homogeneous sound. This homogeneity, as well as a number of other factors mentioned, became the very reason for the collapse and eventual exit of the multinationals from the Kenyan music business.

The pattern of decline was most pronounced through the late 1970's and into the 80's. EMI had established a subsidiary in Nairobi in 1977 and by 1978, they were facing bankruptcy, having been swindled by their local partners and left with high liabilities to Polygram's pressing plant. CBS (now Sony) moved into the market in 1978 in partnership with a Kenyan, Simeon Ndesanjo, and built a 16-track studio to tap local talent and form a base for future Africa operations. By 1982 they had also started a magazine, Music Scene, as part of their promotional material and were appealing for indigenous sounds in order for Kenyan music to effectively compete on the international scene. CBS experience in Kenya was not all smooth sailing with their situation of balancing the interests of a multinational company (represented by their membership in the local branch of The International Federation of Phonogram Industries) and the push for indigenization of the local music industry (fronted by the Kenya Record Producers Association to which they also belonged). They had an exception of the international success of Sammy Kasule in 1983 English version of the song 'Shauri Yako' (That is Your Problem). They lost a lot of money and too often their recording studio proved to be way too sophisticated for the local needs for the better part of 80's and 90's. Eventually they leased out their studio to Andrew Crawford Productions. By far the biggest reason for the 1980's decline in the music business, not just in Kenya but worldwide, was the introduction of the audio-cassettes as the new sound storing technology. Cassettes proved to be very harmful to the recording industry as it encouraged reproduction of the music pirating, even as the culture of recorded music spread everywhere in the republic. By 1990, Polygram closed their plant and ceased production in Kenya entirely. In the end, Lonrho AIT (now back in Andrew's family as A.I Records) and Polygram (now Tamasha Productions) survived the dry spell of the 1980's and 1990s. A.I Records has been surviving on its agency and distribution work for international labels, a couple of albums with Nairobi based Zairean bands like Super Mazembe and on compilation albums for the international market. Tamasha Productions has been surviving entirely on CD and tape re-issues of Polygram's 1970's albums.

In the period when the multinationals had been smoked out of the local industry, the independent producers and studio owners of Nairobi's vibrant River Road fared pretty well. Their target market has always been the numerous artists working in ethnic languages and with a ready audience in their local communities. And, although they always made tangible losses to piracy, they had not incurred heavy costs with sophisticated production as the big labels tended to. As the popular music scene began to undergo a renewed boom in the mid 90's, it was the independents once again at the forefront of discovering new talent and taking the risk of recording it. The new digital technologies have meant greater ease in the recording process and more and bigger players have come into the business. Research conducted by other parties indicate that, by early 2002 there were up to 40 studios producing music in Kenya, most of these located in the capital city. They range from the proverbial "back room" to large, digitally equipped studios with full production facilities. It is also emerging as a trend with the major players beginning to obtain overseas licenses for songs produced by independents and seeing to gain entry onto the international market.

The musical boom that began to catch up in the mid -1990s was the result of a confluence of a number of factors. As illustrated earlier, the situation in Kenya was increasingly towards the drive to economic self-reliance and informality; subterranean cultural practices have correspondingly gained visibility and greater acceptance all around. New technologies in the form of compact disks necessarily created new energy, possibilities, and enticement in the local music industry particularly amongst the young entrepreneurs who were anxious to keep up with the developments abroad. And for the old hands in the business, this new technology promised a chance to shrug off the losses from auto-cassette piracy. Music boom in the 1990s was catalyzed by the liberalization of the airwaves of the government's direct policy decisions that supported the development of local popular music. However, there was a complex relationship as emphasized by Tedd Josiah, in an interview, that the habit of foreign owned FM radio stations that feature (5% local, 95% international) music; creating an audience that are glued to Western styles, he talks of this slant as partly constituting his motivation to get into the local music industry.

The mainstream press media was also not very supportive in covering local musicians; for example, in 1997, when Hardstone first started holding live performances on a new brand on Kenyan pop, he would not have earned any coverage in the press. Maybe a rare exception of an obituary of an old artiste has been done. Not even the genre of popular print media had boasted a music entertainment magazine for any significant length of time. The whole notion of having a supportive media is fairly new to the Kenyan music industry. Observers of the local music industry have often remarked on the negative attitude of Kenyans toward the performers and their products. As Wolfgang Bender (1991: 127) reports it, in 1977 as manager of EMI, Graham Shepherd was to remark somewhat surprisingly that, 'There is absolutely no interest in Kenyan artists by the general population: the native musician has such an absolutely low status that nobody asks him for autographs, nor is he best by fans; musicians are considered drunkards and lazy, and as such they are judged.'

Today, the mainstream media offers endless opportunities for promotion. Their coverage has grown to keep up with the millennium boom in popular music, helping to create role models and local celebrities through numerous feature articles of the lives of the up-coming musicians. The mainstream media, along with the corporate organizations like Total, Coca Cola, and Safaricom, have been sponsoring award ceremonies and other live performances at a number of social events. The Kenyan media houses cannot be ignored as significant determinants in the music industry, and radio and television broadcasts in particular necessarily, therefore, appear to invite regulation in the form of content quotas.

In an interview of Josiah, he describes piracy to a result of the lack of institutionalizing frameworks in the local music industry which has seen the producers try, without much success, to work as publishers, distributors, and marketing men all at once, creating a situation in which pirates have come in and taken over the task of the distributors. He further decries the situation in which that was created by the major record companies in the past. They failed to 'invest enough money in marketing, enough money in distribution' of local music, thus allowing the pirates to come in and fill that gap so that all too often the pirated products was being sold more than the original. But aside from the fact that piracy is triggered off by operation deficiencies, it is also a carefully crafted trade to earn some people money illegally, and record companies are forced to be particularly vigilant in sealing off leakage sites which occur at various points in the production chain, e.g., Master copies can disappear from the studio, either with the collusion of the artiste him/herself or, through devious staff. This is most likely to occur in instances where, for one reason or another, there is an unduly long delay between the moment of recording and that of the album's date of release. At other times, the copies that have been sent off for awards have found their way into the hands of pirates.

With regard to visual arts and crafts, according to the Kenya National Bureau of Statistics, Labour Force analytical report (April 2008), analysis of employed persons by their occupations, based on Kenya National Occupations Classification Standard (KNOCS), at one digit level craft and related trade workers from the age of 15-65, is as follows: Men = 480,032; Women = 294,053; Total = 774,085. This is a very small number if compared with others working in other sectors; either the number is not very well documented, or most people give up in this industry due to lack of good business. However, the Economic Survey (2012) estimates that the Kenyan Craft (manufacturing) Sector contributes approximately Kshs. 3 billion to GDP (0.14%), providing income and employment to approximately 5 million people. The document further estimates that the sector comprises over 7,000 micro and small enterprises operating across the value chain.

The Kenya Cultural Policy document (KCP) identifies the potential of the sector to contribute to economic development and improve on social objectives such as the empowerment of women, poverty alleviation and youth employment. The upstream and downstream industries which impact on the sector include: the agricultural sector, the mining industry, Tourism and Heritage, Interior design, Retail business, and so forth.

The National Export Strategy (NES) 2003-2007, observes that the art and craft industry has been in existence long before its economic impact to the development of this country was recognized. The industry plays an important role in creating international awareness on the rich cultural and artistic diversity of Kenyans. In addition, it provides a means of livelihood to millions of people engaged in production and marketing of arts and craft. The national export strategy highlights some unique designs and artistic characteristics of commercial craft products varying greatly. The Akamba community of the Eastern province of Kenya, for instance, is well known for the kiondo (sisal baskets) and wood-animal carvings. The Kisii of western Kenya, known by their soapstone products, and the Maasai beadwork and artefacts are legendary. Other raw materials used by different communities in Kenya include seeds, clay and natural fibres such as bananas, sisal and sea grass.

The statistical data available from the Kenya National Bureau of Statistics on the arts and crafts industry indicated that export earnings from the sector were valued at Kshs. 240 million in 1996, rising to Kshs. 297 millions in 1997, Kshs. 371 millions in 1998, Kshs. 384 millions in 1999 and Kshs. 388 millions in 2000. These figures are modest in the sense that they do not capture the revenue generated as a result of direct link between local sales of craft and tourism sector, or the exports of these products, which are often declared at points of exit as gift items of no commercial value. In addition to earning the country foreign exchange, this industry plays a significant role in wealth creation through employment and income generation especially in the rural areas.

NES highlights some of the issues affecting productivities and competitiveness in the sector as the following: Little coordination among the producer groups, wholesalers, and retailers; Lack of policy framework for the promotion, development, and coordination of this industry; Lack of a coordinating and regulatory body to harmonize and promote the industry; Inadequate support programmes

by donor community, NGO, public and private; Weak capacity of the sectors trader associations such as the Association of Makers and Exporters of Gift items of Kenya (AMEGA); Limited access to current market information especially in pricing, tariffs, consumers tastes and preferences, packaging, marketing and distribution channels, export marketing strategies; Inadequate training on business management and export marketing; Diminishing creativity of artisan; Over reliance of few raw materials such as wood and soapstone; Lack of appropriate tools for efficiency and effectiveness; Inadequate assistance in production to meet demands for the markets; Lack of affordable credit to spur growth in the sub sector; Tendency for small units which are unable to benefit from economies of scale; Inability to apply modern technology; and Low qualifications and exposure of artisan resulting in sub-optimal performance. Notwithstanding, the Export Promotion Council (EPC) has committed strategies to support the marketing of the CCI products in Arts and Crafts, among others (See Magazine for export news, Issue NO.5, 2006).

The story of the CCIs in Kenya cannot be complete without the recognition of the former Vice President of Kenya, the late Joseph Zuzarte Murumbi, Kenya's second Vice president and his partners who shared a similar vision in the promotion and development of the Arts and Culture in Kenya and Africa. Murumbi was an ardent art collector, of an unquenchable quest for African memorabilia. He amassed thousands of pieces, including over 6,000 books on Africa, published before 1900, thousands of official documents, more than 5,000 antiques, and a priceless stamp collection. Time and again he turned down offers by international buyers for his collection. Instead, following a fire at the Gallery in 1976, he sold much of his art estate to the government to benefit Kenyans.

He was born in 1911 of a Goan father and a Maasai mother. He spent part of his childhood in India before returning to Kenya in 1931. When asked by his father to choose the race he belonged to, occasioned by the strict segregation laws of the colonial government, he decided on his mother's people and, henceforth, was known as Murumbi. In 1972 Murumbi, Donovan and Sheila founded African Heritage, a gallery of Pan-African designs, décor, art and artefacts. Its outreach programme called 'Kenya's African Heritage Festival', an extravaganza of musicians, models, acrobats, dancers and other performers, travelled the world, promoting Kenyan culture and tourism for decades, in conjunction with the Ministry of Tourism. The African heritage had been a partnership that has employed (and often trained) hundreds of Kenyans over the years: - fashion models, musicians and tailors, stilt walkers, store managers, jewellery makers, calabash and Kisii stone incisors, carpenters cashiers, and others.

At the height of its success, the gallery evolved into a worldwide network that supplied many outlets stretching all the way from Geneva to Johannesburg and from Tokyo to Frankfurt, Los Angeles and New York. But it wasn't only African crafts, fashion, and jewellery that the gallery supplied. On several occasions, African Heritage sent out an entourage of models, musicians, and designs on tour overseas. Many amazing careers of models were launched from their efforts like Iman, Khadija Adam, Joy Mboya, Catherine Karl and Gaudencia Aura. Other well known Kenyan musicians were supported through venue for performances in the African heritage garden restaurant, e.g., Job Seda, Tony Njoroge, Jack Odongo, Janette Kabiru, and former Suzanne Gachukia. Well known African Visual artists exhibited in their art gallery over the years like Kisii stone sculptor, Elkana Ongesa, Ugandan painter Jak Katarikawe, Kenyan bead designer Oria Douglas-Hamilton, and British trained ceramicist, Magdalene Odundo. Many other artists from Sudan, Tanzania and Uganda and from West Africa – Nigeria, came also to show their works.

Indeed, the present famous Maasai Markets sprung from the ashes of the African Heritage. When the gallery on Kenyatta Avenue closed down in 2003, thousands of artisans from around the continent, who supplied the crafts suddenly lost their market. Some moved to the City Market. Others set up a weekly market on Tuesdays, similar to the African Heritage, 'Tuesdays Buying Day', at a site near Uhuru Highway which then relocated to the Globe Cinema Roundabout. Now, the market features every other day at key shopping malls around Nairobi, a must-do for tourists and locals alike.

Towards the end of his life, Murumbi's health deteriorated and he suffered a fall in his Transmara house that left him wheelchair-bound. During this invalid state, he learned that his former Muthaiga home had been sub-divided, the house demolished and the ancient forest trees uprooted to make way for new housing. The news proved fatal. A few weeks later, on June 22, 1990, Murumbi passed away. Close friends believe Murumbi died of a broken heart. Murumbi had planned to have his Muthaiga house used to establish the Murumbi Institute of African Studies. The house was also to be expanded with the addition of a library, kitchen and hostel for visiting scholars. UNESCO had pledged funding for the project, but the institution was never to be. Murumbi was buried, as he wished, in City Park near his old friend Pinto. In 2000, Sheila Murumbi was also interred beside her husband. But there was no peace upon his death too.

Donovan, his partner in the African Heritage, has had various initiatives to safeguard their great work and collections that they had over the years, but it has been an endless frustration. The graves of Murumbi and Sheila were vandalized repeatedly and, at one time, the whole park was in danger of subdivision and re-development. However, following public outcry, the Murumbi Trust stepped in and after a ten-year campaign, City Park was finally gazetted in 2009 as a National Monument. The Trust rehabilitated the grave area and created the Murumbi Peace Memorial in which are displayed giant metal and soapstone sculptures by African artists that Murumbi strongly supported. In the meantime, the Africana collection was equally embattled. Attempts by extended family members to export the collection after Sheila's death were halted in the nick of time by the government. The collection lay at the airport warehouses for years before being transferred to the Kenya National Archives and the National Museums of Kenya.

As a politician, Murumbi believed his job was "to serve Kenya and the people". As a lover of art, his dream was to expose the people of Kenya to the vast wealth of the African art. He achieved both. Murumbi's finest service was, undoubtedly, that of rescuing a vast chunk of the African history from oblivion, for the benefit of Kenyans today and the generations yet to be born.

The promotion of CCIs in Kenya and Africa through individual and private efforts had started out very well with a great legacy to show. But due to the unfriendly operating environment in the Country, this effort did not survive to date. But it is worth noting and recognizing the excellent contributions through this private initiative made during this time. Lessons should be learnt and efforts made to salvage and intervene where possible today. More of such outstanding work should be encouraged as it is not only the government initiatives that will help support the CCIs in Kenya, though the contribution of the private sector is critical.

In the following section, we document the sentiments and opinions of persons we met in the field and interviewed on matters relevant in the study of the CCIs. Mr. Mbutia⁵ a seasoned and experienced painter, who has been in commercial painting industry for for the last 38 years, began his exhibition after a museum in which he was a curator closed. This motivated him to take advantage of his talent of painting. He now has an exhibition named Beyond Borders Art where he occasionally displays and auctions his works of art. He also runs several projects where he uses painting as a therapeutic and rehabilitation tool for the mentally and physically handicapped girls in Limuru, and another one at the Kenyatta National Hospital where he uses painting as an aid to quick healing and recovery for the patients.

He has sold many paintings as this is the way he earns a living. From the proceeds, he has managed to invest in properties, travel abroad and bring up his family. His most memorable moment is when the President, H.E Mwai Kibaki, was given one of his paintings by Michael Joseph, Former Safaricom CEO, during the official opening of the Michael Joseph Centre in Nairobi. He believes in using art to rejuvenate and refresh people's minds after the hassles and bustles of life. This way, he notes, most of the stress induced illnesses can be avoided. Mr. Mbutia would like to take art to the villages by organizing grassroots exhibitions and talent shows. He believes that this is the only way to grow the sector.

To him the Creative Cultural Industry (CCI) means the ability to capture emotions, feelings and the painter's imaginations in paintings. He believes that the industry has potential since painting cannot be held to quality standards as it represents the imagination and creativity of the painter, which vary from person to person. He also notes that if the government streamlines the industry through formulation and implementation of policies, the industry will grow in leaps and bounds. Mr. Mbutia notes that people in Kenya do not understand what the industry is all about due to low exposure to paintings from an artistic perspective. He points out that this has led to the poor attitude from the population, thus marginalizing the art. He laments and then explains thus, "People think that painting is all about branding and sign boards. While that is painting, artistic painting is more than that. It involves using colours to express ideas, emotions, imaginations – ones individuality and personality; it is about releasing yourself on the canvas". He believes that Kenya can produce its own Michelangelo, only if there is a national framework that promotes and motivates the painters.

He observes that there are no organizations that promote and/or fund paintings as a creative art as such, since it is mostly clustered together with other works of art like sculptures and the rest. Thus, the only organizations that Mr. Mbutia knows funds the activities are the Ford foundation and the GoDown Arts Centre. He attributes the lack of popularity on the side of painting to marginalization and negative attitudes towards the art. The only time that he attended a promotional function was in 1970 where he won a prize. He says, "Am amazed at how painters are appreciated in the Western world because I have been to those countries. How I wish the same kind of attention can be accorded to the industry here in Kenya". Access to financial support and funding is hampered by the negative

5 Interview date with James Mbutia: 13th July 2012.

attitude, ignorance and sustained marginalization of painters and what they do. They are not considered as income generating activities. “One is considered to be a painter when they do commercial branding on town walls which, in my opinion, is not artistic because it is just a copy-cat”. As such, nobody, no institution, and no organization are willing to come forward for the sake of the painters. He does not think that there is any framework for funding the painting industry existing currently in Kenya.

Regarding the growth prospects, he gives some suggestions. To begin with, there are no activities that promote these activities whether regional, national or local, as far as he is concerned. The only thing going on for them is individual or personal exhibitions and galleries, where they are poorly attended and one may not even sell a painting. They do not expect any help or support from the government since it doesn't believe in empowering the industry. “Until we have a leadership that appreciates and recognizes art and creativity, we can only dream of support”. He believes that if the government can create a space for them to exhibit and auction their products, it can ease their plight. He notes that the government spends millions of money in a biased way by focusing on some artistic work at the expense of the others. He points out that if there is a level playground for all practitioners, i.e., those in the urban and in the rural areas, the industry can grow. He believes that there are talents at the grassroots but because they lack information and exposure, they are hardly recognized. This has contributed to the death of the industry at large.

Mr. Mbutia notes that the greatest cost factor in the industry is paints since these are normally imported from Germany and Japan. “Germany produces the best paints, which is very expensive. A tube of around 700grammes goes for almost Kshs 10,000/= (USD 122) which is significantly expensive for many Kenyans.” To counter this, one resorts to collage and other homemade paints from locally available resources like eggshells, leaves papers, etc. “...but who knows this?”

Unlike many other artistic works, painting is about offloading one's imaginations, emotions and feelings which cannot be quantified in terms of knowledge and skills. “Anyone can paint. Provided you can perceive colours, you can paint. It only depends on one's creativity and imagination.” He notes that there can be no innovation in paintings unless it is in the texture of the canvas or the kind of paint and brush one is using. The only skill relevant to painting is perception and differentiation of colours, knowing what colours match with the others and so on.

He also notes that there are some colours that represent certain moods and effects, while others represent sounds. Such knowledge is important for the artist in order to be able to bring out good paintings. He notes that the divide between good and bad pictures is almost non-existent with regard to quality. “The cardinal rule here is ...beauty is in the eyes of the beholder”. He notes that famous painters in the Western world like Mark Rothko only paints simple lines but they carry high significance.

With regard to the legal environment, Mbutia says that the most relevant regulatory measure for the painting industry is copyrights as well as the price determination policies. The copyrights should be enforced so as to protect the individual rights of the painter and his painting from unscrupulous people who might want to take advantage of his/her paintings for selfish reasons. He also notes that there is need for a national forum for painters where their issues can be addressed and championed, which does not exist at present. He laments about corruption at the Kenya Copyright Board which make it very hard to register and effectively protect their copyright. This has led to many of them, Mr. Mbutia included, giving up on registering copyrights since it does not help. The other impediment is lack of awareness on the procedures involved in registering the copyrights. He has never registered any copyright for his paintings but since he lost hope and faith in the process. He has thus devised his own method where he agrees with the buyer on how to use the paintings at a personal level before selling them.

The other interview was with Mr. Wainaina⁶, a well decorated photographer who has been in the photography industry for the last 26 years. He has served as a photographer for the **Standard Newspaper** but currently does it for **Kenya today**. To him Creative Cultural Industry (CCI) means the ability to capture and record fond memories, and creativity in photographs. He believes that the industry has a great potential for employing more people and generating a large amount of revenue for the economy if it is tapped into. He however notes that the government has not been able to sufficiently tap into the potential of the CCIs, in particular, photography to be precise. Mr. Wainaina believes that if the government develops a clear framework that recognizes the creative cultural activities as an industry that can generate revenue by its own rights, and employ millions of Kenyans, then that can strengthen its role in the economy. He notes that as things stand now, especially in photography, there is no clear policy to dictate the terms of business, the prices, the quality and the protection of photographers, which fact has in turn left them (photography) to guerilla marketing that has,

6 Interview with Mr. Hudson Wainaina was held on 9th July 2012.

not only impoverished them, but also diluted the importance on the industry in Kenya. “There is no supporting policy as at now and, if there is, it is either non-operational or completely ineffective”.

However, on general terms, we note that there was very little officially documented information on Photography in Kenya. Most of the information in this section was from seasoned photographers who had the experience and could answer in depth questions about the current situation of this sector in CCIs. Peter Ndegwa, writing in a newspaper article in 2012 entitled, ‘Sitting on Gold Mine, Photographers could make a fortune from Art’, recognizes Kenya’s celebrated photographers like Yusuf Wachira, Bill Kinuthia, Yahya Mohaned, Antony Kaminju, Hudson Wainaina, Noor Khamisi, Jacob Otieno, Paul Waweru, Raphael Munge, Samuel Wachira, and cautions that their legacy in Photography risks being forgotten. Kenyans and people around the world had an opportunity to witness, first hand, the grim pictures of the 2008 post elections violence, through Boniface Mwangi’s Picha Mtaani exhibition. After witnessing and documenting the post-election violence, he boldly took his photography to the streets in towns across Kenya, bringing the story of the violence directly to the grassroots in communities across the country, a coverage that mainstream media had failed to provide. The initiative developed into providing a platform for a national reflection and building local reconstruction consensus through photo exhibitions and conversation.

Regarding funding, Wainaina says that there are organizations that fund the Photography in terms of exhibitions. The British Library, which was a project of the British Council, used to sponsor events where photographers could display their photos and sell. However they pulled out after the government showed no support. The other financier is UNEP which funds exhibitions on Environmental themes annually. In this, people are required to take photos that resonate with a UNEP-proposed Theme and the photographer who best captures the expectation of the donor wins a monetary prize. Mr. Wainaina, however, notes that the Kenyan and other African photographers have since stopped participating because no African has ever won the prize and unfairly so. “There is no way a ‘mzungu’ can come all the way to the Mara or the Mau and take a better photo than a Kenyan photographer who has been born and bred in the area”, says Wainaina.

Access to finance is greatly hindered by the poor perception and attitude that Kenyans in general have when it comes to photos and photography. Photography is not considered to be a profession or a viable business. This is compounded by the fact that most photographers do it as a part-time affair, lack academic qualifications and conduct the business in a shoddy way. The main way to handle this is by forming a clear operational framework that defines photography as an industry and, therefore, regulate it respectively. There is need to also improve the attitude that Kenyans (right from the leadership) have about photography and photographers (“Kale Kamtu ka Camera”)/“that small guy of the camera”. This will improve the perception, seriousness and quality of the industry, and will thus attract finances. “I do not know of any existing measures on funding of players in the Photography Industry”, he concludes.

On growth he says, “Apart from the two activities I mentioned earlier, there are no other activities that I know of”. Mr. Wainaina noted that though they have petitioned the government severally to consider conducting promotional activities for the industry, their pleas have always landed on deaf ears. “. . . We have since given up on that”. Though this has been the plight of the Industry in Kenya, he still thinks that, if the following barriers can be dealt with, the industry can grow in leaps and bounds to its full potential: a) Good storage of Photos: digitalization of the photos will guarantee that the photos together with their caption are preserved for a longer time span. He notes that the current system of photo storage has failed due to the challenges in sorting, and preserving their originality; b) Remuneration: the photography industry is on its knees because the practitioners have no money. “They do not get paid well for their work”. This boils down to attitude towards photos in Kenya where photos are not taken seriously. A good photo normally goes for fifty shillings for the general public photos and Ksh 500 (USD 6.1) in the media. This is too little; c) A National gallery/ Exhibition: this can be made available by the government where photos are displayed and sold, thus generating taxes for the government and royalties for the photographers. “this is what happens in Britain, and the photographers there are very wealthy”; d) Auction: this is where good photos are auctioned. This can be done annually. It will also expose the quality of photography in Kenya and improve the livelihoods of the photographers. The greatest cost factor for the Industry is equipment’s. “In this day and age, there are some photographers still using the old-film cameras because the digital ones are beyond their means. For the lucky ones who afford digital cameras, they are either of poor quality or do not meet the required standard for the photo to sell. For example, Reuters News agency will not take a photo taken by a camera of below 10 Megapixels”.

About training and innovation, most of the photographers lack the necessary skills to conduct their act professionally. Mr. Wainaina, however, notes that the industry does not have many innovation needs since the idea is to take good photos that can fetch good prices. With a little skill and a good camera, one can achieve this efficiently. On Technology and ICT, the industry is very well integrated. This is because the industry is controlled by the technology of the day, i.e., the digital cameras, the computers and digital printers and scanners that have made it very easy to take and develop/print photos. “The downside of this is that everyone now has a form of camera either a real camera or a phone camera which has marginalized the professional photographers. Kenyans also think that any photo is good to go, so they don’t value the quality of the photos they take. This has been the greatest challenge that has been brought forward by technology”. It is good, nevertheless, for the photographers to undergo some basic training so that they can improve on their quality.

Wainaina also says that the most important regulatory measure for the photography industry is copyright and the regulations on price determination for the photos. The other is the need for an association where the rights of the photographers can be advocated and their plights aired. As things stand, the Kenya Copyright Board is not very popular, thus making copyrights impossible to be implemented. There also exists the Kenya Union of Journalists (KUJ) which champions the rights and welfare of the photographers as well as other journalists. The KUJ relies on members’ contribution to sustain it. The funds have been drying up due to increased attrition rate, pressure from the media and so on; they cannot, therefore, afford to hold a photo exhibition for its members since they lack funds to do so.

The Union has also come under sharp rejection from the private sector media, thus making it hard for it to champion for the rights of the photographers as pertains to the amount of money a photo should sell. “It will shock you to know that a good photo, like one taken during the promulgation of the new constitution, which has always been printed severally in the media, thus bringing in millions of profits, was only sold for Kshs. 500 (USD 6.1) or less. This is the challenge am talking about.” Such a misnomer means that there are no measures, not only to protect the industry but also to regulate how the players benefit from their works. To make the matter worse, the media sells the photos to advertising companies to put them on the billboards and other places without paying royalties to the photographer, this infringement of their rights really saddens Mr. Wainaina.

There is increased awareness on IPRs but that is where it ends. People don’t register their photos with them. “I personally have not registered any of my photos with KECOBO due to the inherent corruption in the Board”. Mr. Wainaina notes that the increased rates of corruption have tarnished the image of the Board, which has caused many practitioners to shun it. He also points out that there is no claim that the board has ever prosecuted to fruition as they get corrupted along the way. In his personal experience and practice to safeguard his IPRs, Mr. Wainaina has developed his own price agreement where anyone who buys his photos has to sign. In this, he binds the buyer with regulations on how the photo is going to be used, what price it will cost according to the type of usage, etc. He has resorted to this method since the government is not serious about photographers. In order to fully protect the creative outputs, the government should first root out the corruption that has brought down the regulatory boards like KECOBO. They should also invest in training and creating awareness on the IPRs.

However, Photography in Kenya is far ahead compared to other East African countries in terms of quality and other parameters. This shows that the potential is high for the industry in the nation. He notes that the industry was vibrant during the Kenyatta and Moi regimes but dwindled during the Kibaki regime. He points out that former President Moi actually valued photos and would pay good money for them citing many several one-on-one encounters with the former head of state to sell him photos.

The other interview was with Mr. Yahya Mohamed⁷, an experienced photographer who has been in active photography since 1970s. He has served as the photo editor for **the Nation** and **the Standard** newspapers for 21 and 13 years respectively, and worked in England for **Echo magazine** and **Westminster newspapers** as a photographer. In 1977, he captured the first operation to separate the first Siamese twins in Kenya, which he described it took 6 hours to complete at Kenyatta National Hospital (KNH). The photos attracted attention both locally and internationally, thus opening the avenue for him to go abroad. He has covered several national and international events and the most memorable is the 1996 Atlanta Olympics in Canada. He has since retired and now does freelance photography for individuals and organizations.

⁷ The interview took place on 20th July 2012

To him, CCI refers to the use of creativity to capture captivating photos that tell the whole story independently. He believes that the industry has potential, though it is declining in terms of creativity and imagination. He points out that the government has not been keen in providing guidance as far as the industry is concerned, which fact has marginalized it. He also believes that if a national framework was in existence and photography and creative arts identified as an industry by its own merits, then its potential would be realized since it would employ more Kenyans as well as rake in substantial revenue for the economy. He notes that currently photographers are left at the mercies of the private media which in most cases exploits them due to the deficit in national guidelines. Many of the photographers, who are not employed like Mr. Yahya was, result to guerrilla marketing strategies in a bid to at least put food on the table. "This hand to mouth photography business not only impoverishes our photographers but also de-motivates them from pursuing it as an economic activity."

According to Mr. Yahya, there are no organizations that provide financial assistance to the industry. He also identifies that he has not heard of any activities at any level that has been organized for the promotion of the industry. "Photography in this part of the world is different from the West. I think our people and culture do not take photos with seriousness, which explains the negative attitude towards the industry." He also notes that the situation has been worsened by the fact that most photographers do the work part-time, thus limiting the focus on the industry. He says that the decline in creativity, especially in the media photography, has diluted the significance of photography, hence, contributing to the negative attitude.

Mr. Yahya points out that he was among the first Africans who took over photography from the Asians in the early 70s. He notes that though the industry has seen tremendous growth in the number of active photographers, the quality of photography in Kenya has been reducing with each passing day. "Photographers are only concerned with the quantity rather than the quality. This boils down to lack of creativity, passion and enthusiasm towards the profession. Creative photos for him are the off-beat photos and not photos of politicians on a podium or policy makers in a boardroom . . . , which are pretty obvious." Some of the impediments to the growth of the industry are exposure, poor pay, lack of an exhibition and auction facility, where photographers can showcase their products as well as a national guideline on how photography should be undertaken in Kenya. The greatest cost factor in the industry is equipment since some of the best cameras cost so much that many practitioners are unable to acquire them. This also limits their potential since they cannot get market for their photos if these are taken using small cameras.

While most photographers in this day and age have gone to school for training, their level of creativity has generally reduced. This is because photography is not about the number of certificates one holds but the creativity and the ability to think out of the box that is unique to everyone. He points out that technological advancement has greatly enhanced the quality of photos, their ease of handling and transfer . . . which is really fantastic. He, however, notes that the same technology has negatively impacted on creativity as most of the newspapers nowadays do not use photos to tell the story but rather use computer generated simulations to describe situations and occurrences. This has impacted negatively on the photographers since their usefulness become exhausted. He notes that formal educational skills without talent, passion and creativity will not help the industry to grow.

The most important protection measure for the industry is the copyright. This will ensure that photos are used for the right purposes and that the photographer gets equal reward for his or her work. As such, the law should also regulate on the minimum prices for photos so as to minimize the likelihood of photographers being exploited by profit hungry private enterprises. He notes that the presence of the Kenya Union of Journalists (KUJ) has not helped due to attacks from the private sector media. Photographers are thus exploited since they lack the opportunity and channel to voice their plight. On registering copyright, Mr. Yahya notes that though he is aware of the KECOBO, he has never registered any copyrights since he believes that the Board is corrupt and cannot be able to protect his rights. "What is the point of taking all the trouble when somebody will only give Kshs. 5000/= (USD 61) and be set free?" He says unless the Board changes from its corrupt ways and becomes the guardian of the rights of photographer as it should be, many of the photographers will not register there. Lastly, he summarizes his interview through the statement, 'once a photographer forever a photographer, it actually becomes better with age'. He still practices after retirement.

In the area of publishing, we interviewed Professor Kithaka wa Mberia, an experienced linguistics lecturer at The University of Nairobi who has excelled as an author and publisher⁸. He has been in the industry on part-time basis since 1997; he has managed to author household books like *Kifo Kisimani*, *Maua Kwenye Jua la Asubuhi*, *Natala* among other school set books and best-selling

⁸ The interview took place on 4th August 2012.

publications. He is also the owner and Managing Director of Marimba Publications Ltd which has published more than 30 books, including plays, poems, children stories, novels and others.

Indeed, at independence in 1963, Kenya's publishing industry was dominated by multinational publishers. The content of these publications was foreign and the readers had little to identify with in the content. Karimi (2008) notes that books that dominated publishing houses at that time had titles such as: Snow white, little white dwarfs, Falling from the London Bridge, among others. In 1966, the government set up the Jomo Kenyatta Foundation, an indigenous publishing house. The aim of setting up this house was to aid cultural development by producing content that was African by nature. Since then, indigenous publishing houses have sprouted. In the period between 1977 & 1997, the number of publishing houses in Kenya increased by 60%, of which 95% were indigenous by nature (Makotsi and Nyariki, 1997). Kenya, therefore, does not have scarcity of publishing houses (Ogechi and Ogechi 2002).

But what are indigenous publishers publishing? According to Karimi (ibid), 95% of all publications in Kenya are school textbooks. Kenyan publishers are not engaging in general publications. Textbook publishing may play a large role in the intellectual development but that may not be the case in other spheres like social development.

To Prof Mberia, the CCI refers the ability of an individual to capture a people's culture, the ills in the society as well as the good things in the society through prose, poems and plays. He believes that the industry's potential has not been realized in this country since very few people read or attend theatre.

Regarding policies and regulations, he observes that the government is not keen at all. "The government has never even constructed a theatre since independence, no music conservator or gallery for exhibition of books in the country. We only depend on private facilities and the national theatre that was built in the 1940s by the Britons; our government doesn't even care". He, however, notes that if the government put in place clear policies to govern the industry the industry can not only rake in good revenue, but also attract more tourists to its shores rather than depend on "wild animals that might be extinct in a few years to come". He also suggests that if the middle class spent only a third of what they use on beer and 'nyama choma' on CCIs, the business would grow in leaps and bounds.

Regarding funding, he says there are no organizations that promote authorship as a creative activity by itself. Apart from the occasional funding to individual artists (as he likes to call himself) there is no clear funder for the industry. He notes that he was once funded by the Red Cross to produce a theatre performance for one of his publications, 'Maua kwenye jua la asubuhi', that saw each actor going home with not less than Kshs. 100,000 (USD 1220). With such funding, the industry practitioners can really benefit a lot. He notes that the major challenge to getting finance is lack of interest in the area. "People in this country are preoccupied with HIV/AIDS, women and girl child empowerment at the expense of other activities." He is also very positive about the industry, saying that, although it has been marginalized when it comes to funding, each individual in the industry is active in their own capacities and are determined to move the industry forward against all odds.

There are few activities that promote the industry according to Prof. Kithaka. The only activities that promote the industry are book launches as well as performances in the theatres that are as a result of personal industry. The only hope for activities by the government on the industry is when individuals will realize that the industry reflects on the culture and livelihood of the people. He notes that most of the difficulties that the industry is facing can be reduced to the mentality of the government as regards marketing the nation from the wild life and safaris to culture and people. Prof. Kithaka looks up to the time when the government will compel its embassies abroad to start marketing campaigns for Kenyan books.

Prof. Kithaka identifies several factors as contributing to high costs in the industry. The highest, however, is marketing and publishing overheads. "For one to market his work in a newspaper page for a week, it could run to Kshs 2 million (USD 24,390), which is far beyond the reach of many people. That is why they rely on the publishing houses to handle all the costs on their behalf. This way the authors, who are the owners of the manuscripts, only get a paltry 10% of the total sale." This is very discouraging for the practitioners.

With regard to training and innovation he says, while there is need for special training in the industry for optimum productivity, personal creativity and ingenuity is extremely important. Acting a play or reciting a poem for instance requires good mastery of the language and good expression skills that can be achieved through training. On the part of writing, mastery of language is also

important, although one can still write his or her book in mother tongue that does not require special training. He notes that the advent of new technology on E-books has triggered Safaricom and the Kenya Publishers association to craft a system where authors can be able to sell their E-books directly off the internet. This will make it easier for the book to reach a greater audience and also will make more money for the writers.

He also notes that the neglect and misunderstanding of the industry among the Kenyan public has led to many practitioners turning to sleazy and shallow works, just to capture the audience of the youth and the middle class. "Every now and then you hear of topics like 'Koinange Street Hot cakes' showing at Goethe Institute or some other sleazy topics. While these topics are catchy and attractive to the youth, it alienates the older folks and also reduces the credibility of the industry as well as trivializes the quality and capability of the industry." He notes that, in Africa, these kinds of sleaze do not make sense because there are more serious issues to be addressed in the society unlike in the western countries who do not have to grapple with tough issues like famine, floods and political immorality.

He says that the most relevant laws and regulations in the industry concern copyright. "...but it is very disappointing that they are the most abused in our nation." Prof. Kithaka notes that while the practitioners are well aware of the laws, their implementation is not geared towards safeguarding the interests of the practitioners due to corruption. One of the greatest problems is actually not plagiarism but piracy, where people print and reproduce copyrighted works, and sell them as their own. This is so serious because for instance, the Kifo Kisimani by the respondent suffered from piracy. The counterfeiters can make a kill from such a book (since it is a set book that has been in use since 2005) but the fine by the Kenyan law on such offenders is a mere Kshs. 200,000 (USD 2,439). Sometimes one can even lose the case due to inherent corruption and deal cutting within the justice system. "In 2009, a pirate had reproduced the book and sold copies worth Kshs. 5,000,000 (USD 60,976). Upon being discovered and prosecution, the pirate won the case even though he had presented water-tight arguments." This case shows how the system is really ineffective and unfair. Corruption and unfairness, in the way the cases are conducted, make the regulations and laws insufficient and, therefore, inefficient.

It is important to review here the concern for Libraries and documentation centres in this country. Libraries in Kenya can be categorized as follows: **Public libraries** which include the Kenya National Library Services (KNLS), the Macmillan Memorial Libraries and their branches. The public libraries are also supplemented by foreign missions cultural centres like British Council Library, Goethe Institute for Germany, French Cultural centre and the American cultural Centre. The other category is the **Special libraries**. These are established to serve the interests of the parent organization which range from the government commercial and non-commercial institutions and companies. The patronage in these libraries is, therefore, restricted to the individuals whose needs reflect those of the organization. The last category is the **Academic Libraries** which comprise the libraries in the universities, colleges and other learning institutions. These libraries are an integral part of the institutions and, thus, reflect the objectives and mission of the mother institutions. Their clientele is mainly the learning and teaching communities in the institutions. It is imperative to note that the above categorization is largely based on the kind of clientele that the library serves (Kinyua, 1997).

There are about 270 libraries and documentation centres in Kenya with a book stock in the excess of 4.5 million copies (Kinyua, 1997). The author notes that the institutions are distributed in all the 8 provinces in Kenya. In the most rural areas, there is increased uptake of mobile libraries which has greatly increased the coverage of library services within the nation. Membership for the mobile library services has been on the rise in such areas as Kabarnet, Garrissa and Meru. There is potential for the trend to spread to other parts of the country. With the introduction of compulsory basic education, as well as the priority accorded to the education in Kenya, more individuals are gaining interest in libraries. The libraries have also initiated programs aimed at promoting reading in the society under their motto "Reading is Knowledge". This involves taking books to the members of the community, sometimes using the readily available means such as donkeys and camels (Kinyua 1997).

Let us now here below review some contribution of the Christian Church to the arts sector in Kenya. Christianity, indeed, has contributed to the Creative Economy in Kenya in a significant way, only that it is not well documented to be visible. One such example of documented information on this aspect was from the first Festival of Christians Arts in Kenya, conceived and executed by Fr. Pietro Caggiano in the late 1970's when he was looking for cultural initiatives, in a special and religious way, to accelerate the process of enculturation within the Christian Churches in Kenya. The festival explored the issues around the perception of Africans on Culture and their traditional art, which explains a lot on the current situation and development of the Creative Economy today in Kenya.

The process of conceiving and organizing the idea of such a festival by begun in 2007, through the coming together of a group of Christians, of different church backgrounds, professions and cultural interests, who decided to transform into a movement the project idea of 'Artists for Christ'. The members discussed the possibility of awakening the conscience of artists and Christians on the key role of art in faith communication, namely: music, dance, architecture, vestments, paintings, carvings, theatre, film, etc.

It should be noted that Kenyan artists have produced precious paintings and carvings for local churches for more than 50 years. The promotion of this festival by the group, Artists for Christ, is to rediscover how traditional religiosity is meeting Christianity in the contemporary situation. The first step was towards launching an ongoing program of workshops, exhibitions, performances, and seminars where artists, in cooperation with lay people, will create new and powerful symbols. Unfortunately, as discussed with Fr. Caggiano, this festival has not been held again since 2010 due to various challenges. However, there are many other activities happening within the Kenyan Churches currently, especially through the Performing arts (music, dance and theatre) that have many practicing artists that have picked up on this genre living comfortably on their earnings (Artists for Christ, 2010). Christianity is the largest religion in Kenya with about 75% of the population. It is natural that historical churches, which came first to Kenya, put special effort in keeping the traditions of the mother church, but it is also high time to promote the local culture and identity towards and acculturated Christianity.

By the middle of the 19th century, Christian missionaries came to Kenyan and surrounding countries at the same period the colonization was taking place. The aims were diverse but some mistakes on the side of Europeans and misunderstandings on the side of Africans produced the well-known Kikuyu saying: Gutiri muthungu na mubea: ⁹ The pedagogical and pastoral approaches lacked the enculturation of Christianity vis-à-vis the African Traditional Religion. To many Africans, in spite of good will and effort in understanding the Good News, missionaries and Christianity remained a foreign religion. On the side of social and political settlement, many people still feel a sense of disorientation and lack of identity as African, and Christian after 47 years of Independence. It is important, however, that people keep their traditions – especially the best values – as much as possible wherever they go. That is the foundation of human dignity, as recognized by the 1948 United Nations Universal Declaration of Human Rights. Christians we believe that the creation of the human person in the image of God is the universal justification of the respect for human dignity (Genesis 1:26; Psalms 8: 4-6). The Incarnation of Christ, who is the image of the invisible God (Colossians 1:15) confirms this vision. In short, human dignity is homologous to human identity. Any attempt to someone's identity is an offence to Africa and to God. (Artists for Christ, 2010:120ff).

Among the answers of the interview with John B. Anyeh-Zamcho, let us quote one important assertion: 'First of all, there is the fact that our people do not know their art. The first step, therefore, is to initiate them into their culture and their art. The second is to initiate the African Christian into the catechetical interpretation of their religious art. One has to be taught that the Word made Flesh dwells within our community, that if the Virgin Mary is our mother, we cannot represent her as white, or an Arab or like a Chinese person... There remains the problem of initiation into the traditional art, which is more difficult for adults, because they had been told that their art was fetishist and sinful. We have here an immense task of re-education to be done for African people to accept their art and put it in the service of the Church.' This affirmation gives an insight into what could have influenced the nature of Creative Cultural goods and services that we see today in Kenya. This also explains why there is an element of shyness in the Music Industry, for example, in developing unique, recognizable sounds that can access mainstream global markets.

In this respect, therefore, the Church is contributing to the growth of CCIs through training. The Buruburu Institute of Fine Arts (BIFA) is an initiative of the Buruburu Blessed Sacrament Church, which was started in 1990 by the Church Development Committee then led by the late Fr. Thomas Burke of the Mary Knoll Missionaries¹⁰. The institution was set up with the aim of providing career development for students with potential in the Creative Arts. In addition, Fr. Tom sought to reach the young disadvantaged students with the hope of providing them with an education that would give them an opportunity to make a living for themselves.

The institution opened its doors in 1993, with a 2-year diploma programme in various disciplines in Art and Design with an intake of 25 students. At the time, the courses offered included Graphic Design, Fabric Decorations, Painting, Multi-Media Crafts, Drawing, Ceramics and Sculpture. Fashion and Design and Interior Design were later added to the list, in 1996 and 2001 respectively. At the time when the institute was set up, Art and Design was taught only at the university level or through apprenticeship with practicing

⁹ Translated as "The colonialist and the missionary were one and the same thing"

¹⁰ This information was given by the Principal of the Buruburu Institute of Fine Arts, Mr. Boniface Kimani.

artists. Therefore, a curriculum had to be developed to cater to this level. This was done in consultation with the stakeholders who formed an academic board and was under the leadership of the late Prof. John Kariru, formerly of Kenyatta University, a professor of Fine Arts. The Ministry of Education, through the Kenya Institute of Education, later refined the curriculum as a way of ensuring that quality learning was given to the learners registered in the institution. Some of the courses were merged and the number of years for training increased to three, as per the 8-4-4 educational plan. The Kenya National Examinations Council (KNEC) then came in and examined the first lot of students in 1998. To date, 2300 students are registered in the Institute for various Art and Design courses.

On ICT development and implications on CCIs in Kenya, the Government of Kenya National Information and Communications Technology Sector Master Plan 2008-2012 observes that the ICT sector policy and regulatory environment in Kenya that has evolved over the last several years; it was initially characterized by different and often discrete policy and regulatory regimes dealing with specific policy requirements of the different subsectors. quest for the development of a comprehensive policy framework that was aimed at addressing the policy needs of the entire sector started around 2000/2001 when it became apparent that ICTs were crucial catalysts in the development process.

Among the strategies envisaged by this master plan was to put in place initiatives to ensure the broadband is available at the most affordable cost to as many Kenyans as possible, the development of Digital Content, and the leveraging on digital technologies to unlock new opportunities to do business and for the delivery of services. Further, the plan set out to expand infrastructure that would make Kenya the ICT hub for Africa, to develop Rural ICT Centres to ensure appreciation of technology throughout the country and to encourage ICT entrepreneurship by providing the necessary enabling environment for entrepreneurial growth.

In 2008, SEACOM, a submarine fibre optic cable went live, connecting Kenya to the world and opening up a world of new opportunities for the country to grow its ICT sector. East African Submarine Cable System (EASSy) and yet other submarine fibre optic cable initiatives, have come to bear, creating massive digital tunnels connecting the world to Africa, and Kenya and Kenya to the world. Kenyans have taken to the Internet like never before. The mobile web has revolutionized Internet access, giving Kenyans access to the digital superhighway. Young Kenyans have particularly taken to social networking and the uptake of Facebook has been a phenomenon in itself.

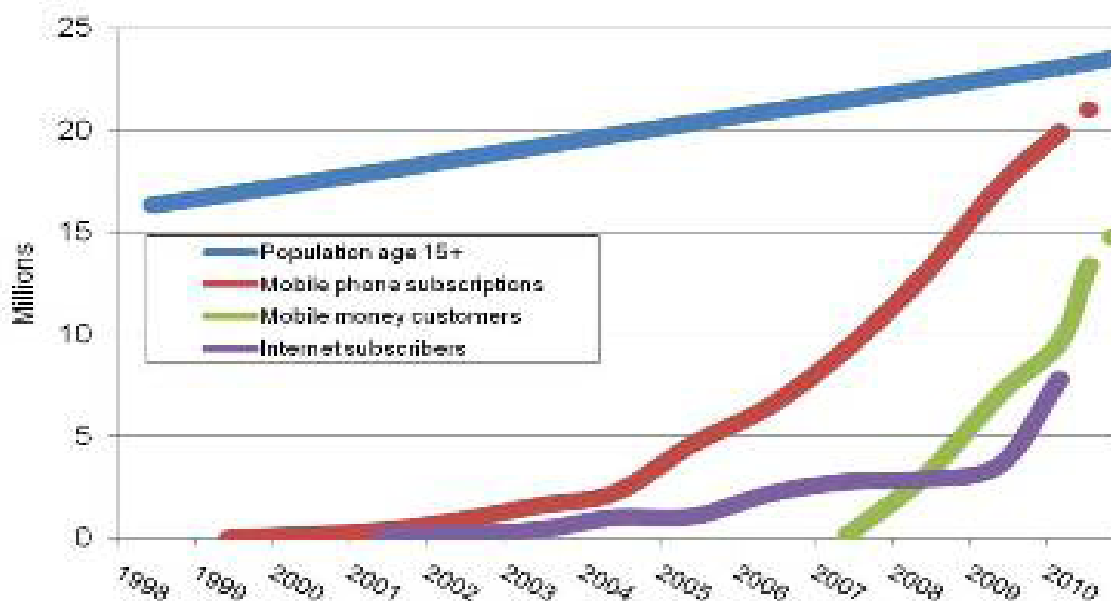
From the Communication Commission of Kenya (CCK) quarterly sector statistics report, January to March 2012, it is reported that the mobile telephony market segment had 29.2 million mobile subscriptions as at 31st March 2012 compared to 28.08 million as at 31st December 2011. This represents a growth of 4.0 per cent in total mobile subscriptions.

In the Internet/data market segment, the number of subscriptions increased by 5.5 per cent, from 6.1 million recorded in the previous period to 6.4 million during the quarter under review. Mobile data/internet subscriptions continued to dominate the internet market with 98.8 per cent of the total Internet/data subscriptions being from the mobile Internet/data sub-market. The number of Internet users rose by 4.7 per cent, from 11.3 million users posted the previous period to 11.8 million users during the quarter under review. Broadband1 subscriptions increased significantly by more than three-fold, from 131,829 subscriptions posted the previous quarter to 651,738 subscriptions during the quarter. Broadband subscriptions represented 10.0 per cent of the total Internet/data subscriptions.

The tremendous growth in the Internet/data market segment may be attributed to international connectivity bandwidth that increased significantly by 216.4 per cent from the previous quarter to post 167,476.9 Mbps during the quarter under review. The total available

bandwidth in the country was recorded as 5,361,918.5 Mbps¹¹ during the quarter under review. Thus, the total used bandwidth is still very low at 3.1 per cent utilization of the available bandwidth capacity. Whereas there is still low bandwidth utilization as per this report, the general growth in the ICT field has been phenomenal, notwithstanding.

Kenya ICT Revolution



Source: Afrinovator.com (2012)

Other strategic programmes to be implemented as per the Kenya National ICT 2008-2012 Master Plan include, inter-alia, ICT infrastructure development, information and content development, broadcasting and the film industry. The plan classifies those projects that would be implemented within the initiatives of the Public Private Partnership (PPP) framework. It is also envisaged in this plan the provision of fiscal concessions on software by Government, promoting local software development by encouraging a scheme to ensure that at least 50% of Government software procurement is sourced from local software developers. From the software multinationals, the Government will also encourage them to offer special incentives like free development tools, training, certification and marketing support to local software developers.

The film industry has been identified as a key growth industry with great potential to spur economic growth through employment creation and investment. It is recognized that its development facilitates and encourages preservation of amongst others, the nation's cultural heritage and contributes to the evolution of social and cultural practices. The industry also presents opportunities for tapping the artistic energies of creative talents of the population and can be a vehicle for diversification of the country's export base through export of locally produced films. In order to tap the industry's socio-economic potential, the Government will during the course of the plan period implement amongst others, the following initiatives in the marketing Kenya as the preferred filming destination of choice through participation in film festivals, markets and expos, providing location, scouting services, and fostering partnership for funding with bilateral and multilateral donors in support of the local film industry. Creative and technical skills development is targeted in the support of local film producers seeking to enhance skills in film production, allied skill, animation and new media training and capacity building in local content. In addition, the Plan recognizes the importance of having a mechanism in place that ensures that other ICT programmes falling within the purview of other Ministries and other government agencies are coordinated in order to secure maximum impact and attainment of ICT Universal access objectives.

Kenya has been identified in recent times as one of the countries to watch in Africa as far as technology and innovation goes. Dubbed the 'Silicon Savanna', Kenya is rising fast as a technology powerhouse on the African continent and more so in Sub-Saharan Africa (Afrinovator, 2012). Some examples of the most outstanding innovations include: The mobile money revolution started in 11 Mbps – Megabits per second

Kenya which, to date, has been fairly hard to replicate its success in the same way in other countries and regions. MPESA[®] has won Safaricom, the country's leading Mobile Network Operator (MNO) award after award, and has broken record after record for the volume of cash that passes through the mobile money system every single day. Ushahidi has borne testament to what young, passionate and talented Kenyans can achieve by creating an innovative solution in a crisis situation that has gone on to become an organization that hires great talent and whose innovative technology has been used the world over.

Already, in Kenya, there is evidence that ICT is playing a critical role in the creative and cultural industries. For example, I-Hub, Nairobi's Innovation Hub for the technology community, is an open space for the technologists, investors, tech companies in the region. The space is a tech community facility with a focus on young entrepreneurs, web and mobile phone programmers, designers and researchers. Researchers in the communications sector are already pointing to a wide range of possibilities for the creative and cultural industries within the ICT domain. These include animations, recordings, production, digitization and a wider reach in marketing of products and services.

For years, technological innovations were limited to universities and to a select few ambitious souls. In the span of two to three years, however, the innovation scene in Kenya has greatly expanded thanks to careful planning and a push for a robust telecommunications infrastructure and high-capacity International gateways. At the front line, pushing for this progress has been the Kenya ICT Board.

There is huge untapped talent of young and upcoming tech innovators who are building great innovations (Vision 2030 Report Kenya). Hubs such as iHub are being viewed by many as a means of nurturing talent and providing youth employment for graduates. It is therefore important to understand what makes these Hubs/Labs successful and their impact to the tech community of entrepreneurs. This understanding is recommended for the successful implementation of ICT Hubs. A recent article written on 'Silicon Valley of the World' by IBM Smart-Camp, that examines the world's up-and-coming tech communities – from Germany to Mexico to Indonesia and more – compare them on a number of different factors, including entrepreneurial mindset, access to capital and general strengths and weaknesses shows that the global entrepreneurship index is at 2.49: Kenya is at 2.63, second only to Nigeria at 2.7 in Africa among others like the US at 2.8. This number clearly depicts the great potential for Kenya to become a globally recognized ICT centre and more so, an environment for nurturing entrepreneurs talent to a higher level. Entrepreneurship is becoming widely recognized for its role in economic growth through youth employment to solve problems that improve the living standards.

According to a research conducted in 2012 on the IMPACT OF ICT HUBS ON AFRICAN ENTREPRENEURS, the following write up summarizes the challenges faced by techpreneurs in Kenya as they run their businesses: a) Funding - Many of the entrepreneurs either have no access to enough capital to grow their business in terms of scaling up their products and their team capacity, hence many of them do not end up focusing on their core business, but are required to have free-lance side projects in order to generate revenue to sustain the business. Without appropriate financing, the inevitable result is a significant slowdown in the business development process, which may ultimately jeopardize chances of success; b) Sustained growth - With today's increased market competition and change of technologies, requires that the entrepreneurs need to constantly revise their innovation strategy by continuously eveloping and organizing capabilities within companies and translating them into competitive advantages and profits. The challenge faced by most of these start-ups is the ability to continuously innovate to cultivate the right environment where their innovations can be repeated and satisfy the needs of the existing customers; c) The Right Mentors - Only a few of the entrepreneurs are lucky enough to have the support of mentors. Many of these entrepreneurs are still searching for the right mentors who can create time to continuously advise them and guide them through as they run their business. Mentors come in different shape, size and forms, with their experience and diverse skills they can be able to strategically provide support that is necessary to the entrepreneurs in each stage of their business. Finding a good mentor and building a strong relationship takes time. It takes a strong time investment on both sides in order to make it a meaningful and valuable relationship; d) Pricing their Products Most of the entrepreneurs do not consider coming up with a pricing strategy for their products, basing their pricing on tiers and depending on their target users. Entrepreneurs interviewed had clients for their business, but the question was, Are they proposing the right prices to them? Do they ensure they price their products sustainably and not 'free' model that will lead their companies to bankruptcy? If the entrepreneurs are working on social products, do they have enough support from funders to scale their products? ; e) Competition - The entrepreneurs competing against larger organizations in the market such as Google, and Safaricom, among others, sometimes find that their ideas end up being 'stolen' and implemented by these corporates. This leads to the entrepreneurs having a negative mindset and lack of

confidence in their ideas. They end up having excuses, fears that paralyze them from achieving their dream; f) Unverified Assumptions - Most of the entrepreneurs do not consider doing market research before or as they develop their projects to understand their market and if their product is viable. They focus on the technical aspect and forget the most important thing that clients want to know —how does this technology, product or service add value to me? How does it solve my problem? When asked what changes members would like to see at the iHub this year (2012), members/entrepreneurs shared the following recommendations:

Recommendations For iHub and other ICT Hubs: a) Events to Build Pitching and Presentation Skills - Members suggested that the iHub management should train people on pitching their products. This will greatly accelerate the development of members' skills through sharing knowledge, above all building members' confidence to become better in presentation skills; b) Creating Opportunities For Funding - Members suggested that it would be good for the iHub management to start marketing start-ups that have a good product to potential investors, clients and also creating formal networks for seed funding opportunities. Finding relevant funding for start-ups has been a key challenge at their early stages (Capital Markets Authority of Kenya 2012), although some innovators and entrepreneurs have found avenues to get the funding they need through participating in pitching competitions such as IPO48, Pivot East, and Mobile Garage, among others. Hence there is a need for ICT Hubs to help start-ups look for necessary funding from a wide array of sources, such as using venture capitalist from their networks but also advocating for more local investors to start investing in making the country an IT hub. On the other hand, the entrepreneurs have to be serious about their businesses and execute to enhance minimal risks and an incentive for the investors to see the start-up succeed; the better the start-up does, the greater the Venture Capitalists' return on investment.

In the recent government initiative to promote CCIs, the Creative Content Task Force, was created by the Kenya ICT Board, in Nairobi, on 17th May 2011. Thus, the Kenya's broadcast and film industry is set to get a major boost through a government initiative to promote the country's underutilized creative content economy, to earn the country more in terms of jobs and wealth created. The Creative Content Task Force has, therefore, been formed to spearhead the promotion of the residual capacity and economic potential of the sector. Coinciding with the forthcoming AITEC Broadcast & Film Africa conference in Nairobi, the task force's first initiative was the launch of an awareness campaign, Mzuka, aimed at sensitizing sector players, business prospects and investors on the residual capacity and the economic potential of the sector. "Mzuka's main objective is to create a framework for formal recognition of the industry and its sub-sectors", said Michael Onyango, the Vice-Chair of the Creative Content Task Force, who was set to be presenting the campaign at AITEC's Broadcast & Film Africa conference in Nairobi on 6th and 7th July 2011.

4

Chapter Four

Data Analysis and Report

Data Analysis and Report

This research was focused on the practitioners, whether working as individuals, organized in groups, or as institutions. We believe these are the people with the story to tell in this industry. The other people working in the sector, like the middle men –marketers and promoters - we were not very keen on them for now. The picture we could best paint with the resources available is on the practitioners, the supply side of the value chain. It would be interesting to find out more about each stage of the value chain, including the demand side of the products and services, the story of the consumers. But we hope this is the beginning of many more studies that will lead to understanding the whole picture of the Creative Cultural Economy in Kenya.

I. CASE STUDY: SPECIAL NEEDS GROUPS

Introduction

During the design of the project, it was imperative to also sample the contribution and experiences of these marginalized groups in society in this mapping of cultural and creative activities as per the spirit of the 2005 Cultural Diversity Convention. The research assistants were asked to interview at random respondents in such situations in their sample. Forty seven (47) of such cases were reported from the general fieldwork, the results of which are shown on the table below:

Physically challenged/special needs by Gender

Physically challenged/ special needs	Gender			
	Total	Male	Female	NS
Total	1894	1274	613	7
Yes	47	28	18	1
No	1847	1246	595	6

NS – Not Stated

Out of the total 1874 respondents in this category, 1274 cases were male and 613 were female. Of the total 47 who responded in the affirmative 28 were male whereas 18 were female. This demonstrates that more males are in the industry than the females. Effort was also made to send a separate team to study such respondents and come up with reports specific to them. It was felt that their story would not come out clearly if it was drowned in the general findings. This targeted study was done in Nairobi, Kisumu and Mombasa Counties.

With keen adherence to research ethics, in Nairobi for instance, data was collected from groups or organization, and individual practitioners, with different special cases - i.e., visually impaired, lame persons and HIV victims, some representing groups and others individual business practitioners who are involved in cultural and creative activities. The cultural and creative activities that were identified included: performance of contemporary dance, music, handicrafts, such as basketry, bead work, leather, commercial crafts.

In Kisumu County, the interviews were conducted on former students of Lutheran school for the mentally challenged. The institution's vision was mainly to encourage the mentally challenged persons to be as less dependent as possible in the society; the other objective of the vision was to rehabilitate and integrate persons with special needs to be useful members in the society. The institution gives them training in different creative activities that would generate income to them once they finish their studies there. The institution is supported by the Diakonia Compassionate Ministry, a Non-governmental organization that employs teachers who are specially trained to handle such students, majority of whom are taught to improve their skills in making creative items.

The Diakonia Compassionate Ministry works closely with the school and provides small scale loans to former students in the school in order to boost their creative activities. The major cultural and creative activity identified with this group was craft work - weaving (that is, knitting table-cloths, scarves and sweaters using a looming machine and crotchet) and designing necklaces from pieces of paper.

In Mombasa County, data was collected at the Bombolulu Cultural Centre, i.e. APDK Mombasa. The practitioners were lame and had movement challenges. Major creative and cultural activities identified with these groups of special cases were visual arts and crafts. Their products include: ornaments, carvings, bags, brooms, hats, cloths, canvas, wheel chairs, drums and many unique items of furniture. Most of the products were made from brass and copper, wood, leather and papyrus reeds.

The table below shows the findings from organizations and groups, indicating the names of organizations, descriptions (activities involved, kind of special needs, age, education level, legal status, supporting institutions, average income ,organization structure) challenges and suggestions.

Organization and groups

Name of organisation	Descriptions	Challenges, supports and threats	Challenges/Suggestions
1. Jacaranda workshop	<ul style="list-style-type: none"> -Registered under department of special program -Member are mentally challenged -Make handicraft products (jewelleries - bangles, necklaces, baskets -The organisation has directors, project manager, assistant project manager, workshop managers, workers, cleaners and guards -The average annual income amounts to Kshs. 2.4M (USD29268) -No funding institutions -Age bracket is of interns (26-50) -Has 25 employees, 20 with no education and 15 with Primary education. 	<ul style="list-style-type: none"> -Training mentally challenged is hard and tiresome -Inadequate finances. 	<ul style="list-style-type: none"> -Needs more supervisors to make training continuous -Needs donors to assist in producing more results -Needs to integrate all the creative activities together to make a big industry that can employ more people
2. Imani Disabled self-help group	<ul style="list-style-type: none"> -Not registered -Does performance art (contemporary dance) -Members are lame persons -The group has chairman, secretary, treasurer and members -The group has 16 members, 15 with primary education and 1 with university education. -Average annual income Kshs. 153,600/= (USD1873) -The activity is taken as a job 	<ul style="list-style-type: none"> -Lacks finance -Low pay by the clients 	<ul style="list-style-type: none"> -Identify a donor that can help the group -Do away with middle men and work direct with clients -The government should support creative activities

<p>3. Kamaweso</p>	<ul style="list-style-type: none"> -Registered as self help group -Does handcraft products from paper beads (bangles, baskets and necklaces) -Served by a group leader and members -member are HIV victims -The activity is done as income generating -The group makes an average income of Kshs. 48,000/= (USD585) per annum. -The average age bracket of members is (26-35) -The group has 30 members, 10 with no education, 18 with primary education and 2 secondary education. -Have no funding support from any institution 	<ul style="list-style-type: none"> -Poor market for their products -Inadequate finance to make more products -Some of the raw materials are very expensive. 	<ul style="list-style-type: none"> - Needs to do internet marketing - Donors can help in developing operations and markets -Government needs to look into the prices of raw materials - Marketing the products is the key to improving the industry
<p>4. DANCE INTO SPACE & MIX ABILITY</p>	<ul style="list-style-type: none"> -Members are both able bodied and physically challenged with difficulties in walking. -Have 7 members,1 with primary education,4 with secondary and 2 college -Age bracket of majority is (18-25) -Does contemporary dance -Have director, choreographer, secretary, sound manager and costume manager -Annual income amounts to KSH 0.5M (USD6098) -Dance for them is life that is why they do. -APDK as supportive institution. 	<ul style="list-style-type: none"> -Inadequate finance -Clients not serious with output 	<ul style="list-style-type: none"> -The clients to embrace and support artists -Identify more donors -Having more stage performances will market them -Co-operation among the artist and the government support

<p>5.APDK-Bombululu cultural centre</p>	<p>--A.P.D.K Mombasa, it is registered as a Non government organization by the council. -Has 125 practitioners -The organization has chief executive Manager, Project manager and marketing manager.</p> <p>- A bigger number of practitioners are in the age bracket of (45-54) while the others between (25-44). -Majority had been in the creative business for over 10 years and reached the primary level of education and almost the same number had no education while few had proceeded to secondary school. -practitioners earn monthly income of Ksh 10,200. (USD124) -Practitioners are involved in the activities because of their talent and passion for it. -Majority are full time while few on contract -organization usually supported by donors.</p>	<p>- Importation of brass and copper takes a long time because of congestion at the port since clearance takes a long time -Inadequate finance.</p>	<p>-identify more donors and institution that would support. -settle on a stable market. -involvement of stakeholders would help.</p>
<p>10. Pamoja self help group.</p>	<p>-Registered under ministry of gender. -The group has 10 members where majority age bracket is (26-35) -The group has a director, chairman, secretary, treasurer and member. -They are lame persons and involved in dance performance. -Average annual income amounts to Ksh 60,000(USD732) -Involved in the activity because they love it.</p>	<p>-Inadequate finances -Members coming and leaving the group because of unmet expectations -No finances to hire the physical space for rehearsing and performing and hence not able to perform for the last six months.</p>	<p>- They feel getting a sponsor for financial support would help. -The government and people to appreciate their talent and avoid discrimination.</p>

The table below represents the findings of data collection from individual practitioners that shows the names of organization, descriptions (activities involved, kind of special needs, age, education level, legal status, supporting institutions, average income ,organization structure) challenges and suggestions.

Individual practitioners (NB: Full names of practitioners have been withheld for confidentiality)

Name of group	Descriptions	Challenges	Suggestions
1.Doreen	<ul style="list-style-type: none"> -She is sole proprietor -Uses crotchets and thread to knit table clothes -Her age bracket is (35-44) -Makes an average annual income of Ksh 24,000 (USD 293) -Get small scale loans from N.G.O-Diakonia Compassionate Ministry. -Not registered her business. -She is a lame person. 	<ul style="list-style-type: none"> -Inadequate Finances. -Marketing problem 	<ul style="list-style-type: none"> -People to be aware of creativity and support practioners by buying their item
2.Lavenda	<ul style="list-style-type: none"> -Use looming machines to weave table cloths. -Her age bracket is (25-34) -Has primary education -She does the activity and finds it easy and loves it. -Average annual income amounts to Ksh 36,000 (USD 439) -Not registered her business. -She is mentally challenged. 	<ul style="list-style-type: none"> -Finance and marketing are major challenges -Feels her table clothes not appreciated, people prefer the cotton ones -Some colours of threads are no longer found in the market. 	<ul style="list-style-type: none"> -Identify a sponsor -Identifying her own premises that is located centrally -Venture into sweater making. -People to appreciate talent so that they support practitioners and hence the creative industry will be vibrant
3.Lourine	<ul style="list-style-type: none"> -She is a sole proprietor. - Use looming machines to weave table cloths. - Her age bracket is (25-34) -Has primary education -She has registered her business. -She makes a monthly income of Ksh 12,000. (USD 146) -She finds activities the activity easy and manageable. - Get financial support from Diakonia Compassionate ministry. She has a nervous problem. 	<ul style="list-style-type: none"> -Low finances when schools-her major market, are closed. -Has marketing challenges. 	<ul style="list-style-type: none"> -Feels that there should be public awareness on the industry and the government to market us aggressively.

<p>4. Steven</p>	<ul style="list-style-type: none"> -He is a sole proprietor -Makes door mats,pot hangers and scarves using looming machines. -His age bracket is (35-44) -Has secondary education -Gets financial support from Diakonia compassionate ministry -Makes an average income ofksh 78,000 annually.(USD 951) -Not registered -He is visually impaired. 	<ul style="list-style-type: none"> -Most of the required raw material at times not found in the market. -Feel discriminated because of his disability. -Inadequate market for his products. 	<ul style="list-style-type: none"> -Feels the government to give priority and address the issue of disable people. -Feels the need to appreciate our culture -Persons with disability should not be ignored and marginalised by the government and offices of National council for disables. They should have more branches country wide and not be in Nairobi alone. -Feels they (the differently able) should have their own ministry and not mix with Gender and social services.
<p>5. Theresa</p>	<ul style="list-style-type: none"> -She is a sole proprietor but not registered her business. -Makes necklaces, bangles from waste papers and calendars and use varnish to join them and make them glossy. -Her age bracket is(18-24) -Has primary education. -Makes an average annual income of ksh. 36,000 (USD 439) -Gets small scale loans from Diakonia compassionate ministry. -She is mentally challenged but greatly improving. 	<ul style="list-style-type: none"> -Lack of market. -Inadequate finances. 	<ul style="list-style-type: none"> -To encourage people to appreciate creativity and talents by promoting practitioner -Help the practitioners to access market. -During global recession they suffer a lot in terms of marketing.
<p>6. Joseph</p>	<ul style="list-style-type: none"> -Is a member of Kibera disabled self-help group at registered under the Ministry of gender and social services. -He is visually impaired -Involved in handicraft, making mats, lampshades and bead belts. -Makes an income of Ksh 84000 annually. (USD1024) -Age bracket of majority members is (26-35) -Engaged in the activity because of passion. 	<ul style="list-style-type: none"> -Lack of funds to rent a space to market his goods. 	<ul style="list-style-type: none"> -Going for soft loans from banks -Continue asking for space at strategic shops. -The government to appreciate what they do and give them loans, grants and equipment.

7. Gaston	<ul style="list-style-type: none"> -Is sole proprietor. -Is a reggae musician who passes information regarding disability in his songs. -Registered under Kenya national council for the disabled. -His age bracket is (18-24) -Has college education -He has a hunchback 	<ul style="list-style-type: none"> -Not being paid most of the time after performing. -Ignored by leaders running the organizations meant to help the disabled. -Lack of finances to produce more songs and market his music. 	<ul style="list-style-type: none"> -People to appreciate his music and support me -The leaders in organizations dealing with disabled individuals to change their attitude once they take up leadership roles and assist the fellow disabled.
8. Angela	<ul style="list-style-type: none"> -Does colourful baskets from beads. -She is a member of Kibera disabled self-help group, registered under the ministry of gender and social services. -Is a sole proprietor -Is visually impaired -Her age bracket is (25-34) and education is of college level. 	<ul style="list-style-type: none"> -Inadequate finances -Challenge of marketing products. 	<ul style="list-style-type: none"> -To get a sponsor to help me. -To get people who can help to do marketing. -The government and people should avoid discriminating them and support their talents by buying their products.
7. Boniface	<ul style="list-style-type: none"> -Member of Kibera disabled group registered with the Ministry of gender and social services. -Designs shoes and canvass from leather. -He is a sole proprietor. -Annual income generation amounts to Ksh 120,000. (USD 1463) -Engaged in the activity because of the love for it. -Little financial help from UDPK. -His age bracket is 55 plus and has primary level education. 	<ul style="list-style-type: none"> -Competition from mitumba sellers of shoes -Inadequate market for his goods -Negative attitude society has towards the disabled individuals. 	<ul style="list-style-type: none"> -very aggressive in marketing.

8. Ernest	<ul style="list-style-type: none"> -A member of Kibera disabled self-help group registered under the Ministry of Gender and Social Services. -He is lame person. -Is a sole proprietor. -Makes dolls from cotton and pieces of clothes. -His age bracket is (36-45) -Does it because of passion. -UDPK does support them financially on a small scale. -Has primary education 	<ul style="list-style-type: none"> -Have limited funds -Harassment from city council -Inadequate market for his goods 	<ul style="list-style-type: none"> -To get sponsors -Feel that the government to support them even more together with other funding agencies because of they have talents
9. David	<ul style="list-style-type: none"> -Individual practitioner -Is a lame person(walks on crutches) -Does handicraft (bead and leather products-belts, bangles. -His age bracket is (35-44) -Makes an average annual income of Ksh 120,000 (USD 1463) -The engagement is to generate income. -Does finance himself. -Not registered. 	<ul style="list-style-type: none"> -Seasonal markets -Middle men who take advantage of them -Inadequate finance 	<ul style="list-style-type: none"> -Establishment of direct market -Identify a donor -Government to protect their creativity and financial assistance.

From the above tables, it realised that most of the groups and individuals interviewed have more or less the same challenges that tend to affect their involvement in the cultural and creative industry, these include:

1. inadequate finance,
2. Seasonal market to no market for their products pushing some to leave these activities and engage in other small businesses e.g a respondent from Kibera in now engaged in coal burning and selling from making teddy bear toys
3. Lack of proper physical place for operation (workshop)
4. Discrimination by the general public
5. They feel that the government under National Council for disabled is not doing enough to support and stand with them.
6. Exploitation by organisations that were meant to support them. Recently from an investigative show in the Kenyan media for instance, it was discovered that the government of Kenya allocates Ksh. 1.8 bn (USD 22m) annually but organizations charged with the responsibility of disseminating those funds organization had a management that misused the money assigned to the individuals and gave them a negligible percentage from what they have been given.

In Kisumu the practitioners were initially suspicious of our presence as a stranger, but they gained trust with time. Nonetheless, the practitioners exhibited an enormous talent and passion for the cultural and creative activities they are involved in but feel they would do much better with financial support and market identification for their products. It is encouraging, if the plan to set up the exhibition

office for marketing by the Lutheran school will be realised.

In Mombasa, Bombolulu cultural center has the potential to go far once the issue of marketing is addressed. The Centre has items which are very uniquely designed as a result of very talented practitioners who need much support. This is because with a stable market comes expansion of their business, an increase in the income generated hence the practitioners get a better pay hence more investment/savings on their part instead of just struggling to meet the basic needs and even obtain the necessary capital needed to start their individual businesses. Another issue that would enable the institution to progress would be getting the support from more donors and financial institutions to run its activities. The institution has few donors currently funding it as a result of the misconception that they have enough funds now that they are dealing with the 'differently able' practitioners. When the government and other stakeholders are involved not only in funding but also providing markets for their products the institution would greatly advance and would even employ more practitioners greatly talented but lacking the necessary support to earn from their skill hence empowering them.

However, the most fascinating thing about the groups is that they do it because of love and passion they have towards the industry. Moreover, the physically challenged practitioners have a great potential of harnessing much from their talent once they get market and financial support for their cultural and creative products.

For the research assistants, a number of challenges were faced in the process of collecting data. Increasing number of days for collecting data for instance, this was attributed to the elusiveness of some respondents whom we had to work with their appointments due schedule of their programmes. There were also much monetary expectations by the respondents especially groups. Some groups like Kamaweso and Jacaranda workshop in Nairobi County did not allow us to take them photos and the question of how they will benefit after the research dominated the last part of discussions. Despite the above challenges, useful information was collected that would give an indication of the issues around the 'differently able' practitioners in this sector and give an idea of how they can be further assisted.

II CULTURAL FESTIVAL FINDINGS

Community cultural festivals are very important in forging community identity, encouraging unity through the common activities carried out together for social cohesion and fun. Every community festival promotes interaction of the local people with others from the different parts of the region surrounding the community. The festival has also the attribute of passing on the Intangible Cultural Heritage (ICH), namely: 1) oral traditions and expressions including language as a vehicle of ICH 2) performing arts 3) social practices, rituals and festive events 4) knowledge and practices concerning nature and the universe 5) traditional craftsmanship, all this from the elders to the younger generation. (See the UNESCO Convention of 2003 for Safeguarding the Intangible Cultural Heritage of Mankind). The Community Cultural Festival occasion also constitutes an event where the community is blessed by the elders.

Through the festivals, we find promotion and exposure of all products, artifacts and services available from the specific area. There are also the additional benefits touching on cultural tourism, whereby the community gets to share what they have with the outside world.

The study concentrated on community initiatives that were organized by the communities themselves and were self sustainable. The period of study was during the December holidays festivities and the Cultural festivals available at this time happened to be in Western Kenya. The ones covered namely were, the New Year Malinya Bull Fighting, Bull Fighting (Lihe/ Liru) In 'Ematiha' Held On 31st December 2011, Maragoli Cultural Festival, 26th December 2011– Held By Vihiga Cultural Society, Migwena Community Sports And Cultural Festival - 30th- 31st December 2011, 1st January 2012, Kakapel Annual Teso Cultural Festival - 26th December 2011, Iteso Cultural Union Festival (ICU), Chamasir Chapter, 31st Dec 2011, Bukusu Cultural Festival – 30th December 2011, Abatachoni Cultural Festival – 26th Dec 2011.

Common challenges of the community festivals

A) Bull fighting festivals

1. The major challenge is the security of both participants and spectators. For the participants, they face the danger of being killed by the bulls as they fight. In the process of mobilising and stimulating their bull to charge and fight, the bull might turn against them or the bulls can also stagger from the ground and step on the spectators or even fight them. A number of deaths and serious injuries have been reported during festivities. The respondents on the festivals suggest that Bull Fighting Grounds should be fenced and police officers or guards should be hired to manage and control the crowds to avoid cases of death and injuries.

2. Losses of property during the fights as thieves take advantage of the event to invade owner's homes during tournaments.
3. Lack of focus by individuals as some traditionalists concentrate more on raising the bulls and forget their parental roles, which breeds a culture of parental carelessness.
4. Threats of diseases and pests that may attack the animals in a wave, thus posing a challenge to this culture.
5. The Kenya Society for the Protection and Care of Animals (KSPCA) is particularly concerned at the rising popularity of the events. This is a serious threat to this cultural event since the KSPCA is trying to persuade people to get away from the cruel animal sports which the community seems to reject.

B) Other festivals

1. The festival organizers believe that the educated are too busy coping with modern life and are, therefore, in danger of forgetting their tradition. Their hope is that young people will turn up in large number to enjoy the drama, poems, choir, and acrobatics which performed in their festivals. So far the youth are also showing low interest in participating in the event. If an interest would be developed among the youth to participate in the festival fully, there would be real progress. It would also help by having the event held several times in a year to help the youth get used to their culture.
2. Funding is never guaranteed as they depend on well-wishers. Though many of the community festival organizers have organized venues to build and operate their cultural centres or document their traditional music and other living cultural assets. They have no clear plans on how they will achieve this; they are seeking full support from the government which has also not been very supportive to such activities.
3. Others festival organizers have suggested that the festival activities happen on a daily basis, not once a year. Thus have a lasting impact through establishing their community museums. This still needs funding and support.

OPPORTUNITIES

1. Promoting a spirit of community cohesiveness and an opportunity for healthy competition. E.g The Bull fighting festivals among the participating sub tribes of Idakho/Isukha of the Luhya community. They find joy, prestige and pride from their heritage and the show of bravery among the participating clans normally influences the political voting patterns of the Constituency. This year's New Year Malinya bull fighting festival came from the Bashimuli Clan that has produced the Member of Parliament many times.
2. Inter-community cohesiveness when different communities extend invitations which are honoured to participate in their festivals. This cultural heritage makes the neighbouring communities stay in peace love and unity.
3. The festivals promote other related economic activities when they are organized e.g. payment for rent for the battle ground, food and drinks, and Isikuti Dancers' fees, an example from the Bull fighting festivals.
4. There has been positive growth and consistency of the Bull fighting festivals to having nearly twenty (20) entries where community members bring their bulls for the festival at any one of the festivals organised. A total of 17 bulls participated in the 2011 festival and over 7,500 people were expected to attend the event.
5. There is great potential in Cultural Tourism from these events. So far Bull fighting has attracted mostly the local tourists and Kenyans from different parts of the country, including from the local media. The Bull fighting event is expected to grow bigger and attract foreign tourists in the near future.
6. Other cultural festivals have also included sports as part of their program of activities to motivate and promote young talents. E.g Migwena Community Sports And Cultural Festival. There are many technological advances that are used to improve this festival with the use of mountain bicycles as opposed to the regular bikes for the races. Important messages that encourage positive development of the community like emphasis on the focus on education so as to improve the status of community are passed on to the community members.
7. Culture is only preserved through practice and the increase of the frequency of activities. A key feature of these festivals is the teaching of the current generation about their Culture and the traditions of the past. This is a very important activity as the Intangible Cultural Heritage of many African communities is not documented but passed on orally. The challenges of modernization and globalization threaten the disappearance of the cultures and their unique heritage and way of life. e.g at Kakapel Annual Teso Cultural Festival they display cultural artifacts,

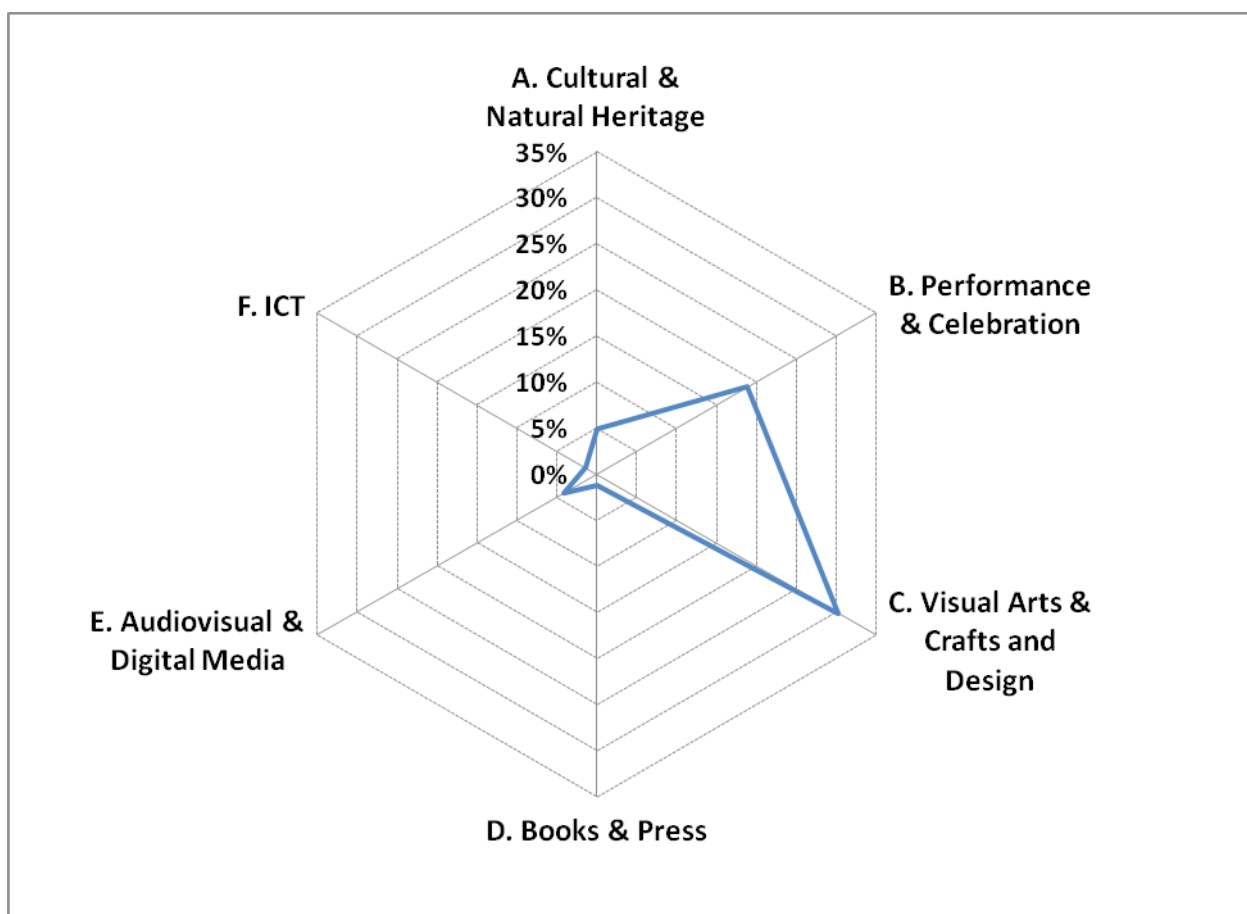
herbal medicine, traditional Teso weapons that were used during war and when young men were grazing animals, presentation of the Iteso traditional songs and dances, Iteso traditional marriages practices, traditional ways of cooking vegetables etc

8. Most of the organizers of these festivals covered in the study had the construction of Community Cultural Centres or Museums as their future aspiration for the community. This way the people are able to make these festival activities happen on a daily basis, not once a year; for example, there are those that sing, dance, and sell herbal medicine and traditional weapons to the local community as well as teach the youthful generations their mother tongues, moral values etc.

Chapter Five

Significant Indicators

I. PRELIMINARIES



I. Sectoral Profile

FIG.1 ORGANIZATION BY PRIMARY ACTIVITY BY FCS CULTURAL DOMAINS

For the purposes of this study, the survey covered six sectoral areas as presented by figure 1 below.

From the above figure, the results of the study show that the most dominant sector is Visual Arts, Crafts and Design, operating at the range of 30% of creative industry activities. Performance and Celebration follows in dominance, at around 18%, trailing behind we find the Audio- Visual and Digital media, Books and Press and ICT at below 5%. In the Cultural and Natural Heritage, private museum were visited and interviewed.

The domain Cultural and Natural Heritage includes the following activities: Museums, Archaeological and Historical Places (including archaeological sites and buildings), Cultural Landscapes, and Natural Heritage. Cultural Heritage includes artefacts, monuments, and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. Cultural Landscapes represent combined works of nature and humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007). Natural Heritage consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972).

Activities related to cultural and natural heritage encompass the management of sites and collections that have historic, aesthetic, scientific, environmental and social significance. Preservation and archiving activities undertaken in museums and libraries are also part of this category. The NMK and Kenya Wildlife Service's (KWS) have comprehensive information on the Cultural and Natural heritage activities in Kenya. NMK is a multi-disciplinary state corporation whose role is to collect, preserve, study, document and present Kenya's past and present cultural and natural heritage. The KWS is a state corporation that conserves and manages Kenya's wildlife for the Kenyan people and the world. KWS manages about 8 per cent of the total landmass of the country. This land contains 22 National Parks, 28 National Reserves and 5 National Sanctuaries. Also under KWS management are 4 Marine National Parks and 6 Marine National Reserves at the Coast. In addition, KWS manages 125 field stations outside protected areas.

In the ACRI survey, with the constraints at hand, we were able to cover private museums only, which we thought were quite ignored. Many of the individuals who are making any effort to preserve collections of artifacts are not well supported. The fieldwork was able to cover over 30 of such private museums.

EXAMPLES OF PRIVATE MUSEUMS

The following are two examples of Private Museums covered: Firstly, the Treasures of Africa is a private museum in Kitale. The owner, an 84 years old Briton, made a noble initiative when he was working for the colonial government in Uganda; this is when he realized the Karamojong people of Uganda had neither collected nor safeguarded their Cultural heritage. He felt this was the last chance to collect and preserve the a wide range of African cultural artifacts; this has made him to expand his collection to other communities like the neighbouring Turkana, who relate to them closely, and to others from Ethiopia. Despite a lifetime of effort, he has faced endless frustration in actualizing his vision for his collection since his private museum opened its doors in 2001. The most pressing challenge that he faced was an illegal grabbing of the land where his museum was sitting. It actually cut off the road leading to this Museum, and for this reason, the number of visitors, who had started visiting the Museum, dwindled. Today, it is now not as vibrant and self sustaining as it was before.

The owner wishes that the government recognizes and supports these unique museums. His collections are in need proper preservation, documentation and should be illustrated and preserved in books, illustrating the information so far gathered in that Museum. It is quite challenging to achieve this without any sponsorship or grants.

Secondly, we have the Equator Utamaduni Self Help Group and Utamaduni Cultural Museum. This is a private initiative from an individual in Meru; he is now over 80 years old. When he had turned his a personal home into a cultural museum, he handed it over in 1974 to a self-help group as a project with a collection of over 300 objects about traditional Meru artifacts, from weaponry, kitchen ware, clothing, farm implements, ornaments, traditional homesteads, and many more. The owner has included traditional dancers who he has trained on how to perform Meru traditional dances and other leisure time activities while clad in traditional regalia. His main challenge was that the church members of the community claimed that he was practicing witchcraft and consequently gave him a lot of problems. It is possible that he has not documented the narrations he has, himself alone being a moving library and dictionary of almost all the traditions, history and culture of the WaMeru community. He plans to construct a cultural centre at his plot in Nkarine market, but he has been unable to raise resources to do so. If any sponsor could help him, it would indeed help safeguard and preserve what he has for posterity.

THE PUBLIC KENYAN MUSEUMS AND SITES

Find below a write up on the public museums, usually gazetted by the National Museums of Kenya (NMK) which is in charge of 293 gazetted sites and monuments around the country. The information was provided by the National Museums of Kenya, though, as we have stated above, we focused our attention on the private museums initiatives. We append this information here in order to complete the picture of the situation of Cultural and Natural Heritage Domain in Kenya. Let us start by enumerating the gazetted

2	Takwa Milinga Ruins, Manda Island Location, Lamu District, Coast Province	30	Bwana Tamu, Coast Province
3	Pate Ruins, Pate Island Location, Lamu District, Coast Province	31	Ras Mtangawanda, Coast Province
4	Shaka Ruins, Kipini Location, Tana River District, Coast Province	32	Mama Ngina Drive Historical Site, Mombasa Location, Mombasa District, Coast Province
5	Kwa Wanawali Saba, Kipini Location, Tana River District, Coast Province	33	Bwana Shali Patani, Coast Province
6	Kwa Ungwana wa Mashaa, Kipini Location, Tana River District, Coast Province	34	Faza, Coast Province
7	Ishakani III, Ishakani Location, Lamu District, Coast Province	35	Diani Ruins, Kwale District, Coast Province
8	Ishakani II, Ishakani Location, Lamu District, Coast Province	36	Jumaa Mtwapa, Kilifi District, Coast Province
9	Ishakani I, Ishakani Location, Lamu District, Coast Province	37	Mwana, Lamu District, Coast Province
10	Mnarani Ruins, Kilifi District, Coast Province	38	Pillar tomb, Coast Province
11	Gede National Monument, Gede Location, Kilifi District, Coast Province	39	Shimoni Heritage Sites, Kwale District, Coast Province
12	Mtwapa, Kilifi District, Coast Province	40	Mnarani, Kilifi District, Coast Province
13	Shanga, Pate Island Location, Lamu District, Coast Province	41	Pate, Lamu District, Coast Province
14	Omwe, Kiunga Location, Lamu District, Coast Province	42	Diani, Coast Province
15	Kilepwa Island, Kilifi District, Coast Province	43	Thimlich Ohinga, Kadem Location, South Nyanza District, Nyanza Province
16	Luziwa, Coast Province	44	Muguruk Archaeological Site, East of Muguruk River, Kisumu District, Nyanza Province
17	Mambore, Lamu District, Coast Province	45	Kilombe Archaeological Site, Nakuru District, Rift Valley Province
18	Mambui, Kilifi District, Coast Province	46	Hyrax Hill Museum and Site, Nakuru District, Rift Valley Province
19	Mgangani, Kilifi District, Coast Province	47	Kariandusi, Nakuru District, Rift Valley Province
20	Nossa Senhora, Coast Province	48	Selengai Stone, Kajiado District, Rift Valley Province
21	Portuguese Shipwreck, Mombasa District, Coast Province	49	Selengai Wells, Kajiado District, Rift Valley Province
22	Ras Uwani, Coast Province	50	Sirikwa Holes, Kipsinende Location, Uasin Gishu District, Rift Valley Province
23	Shirazi, Kwale District, Coast Province	51	Tuluap Sigis, Rift Valley Province
24	Siyu, Pate Island Location, Lamu District, Coast Province		Kiunga, Kiunga Location, Lamu District, Coast Province
25	Tumbe, Kwale District, Coast Province		Tiwi, Kwale District, Coast Province
26	Takaungu South, Takaungu Location, Kilifi District, Coast Province	54	Shatin Tomb, Coast Province
27	Takaungu North, Takaungu Location, Kilifi District, Coast Province		
28	Jamia of Siyu, Pate Island Location, Lamu District, Coast Province		

archaeological sites, important in understanding the role played by NMK.

(Source: National Museums of Kenya)

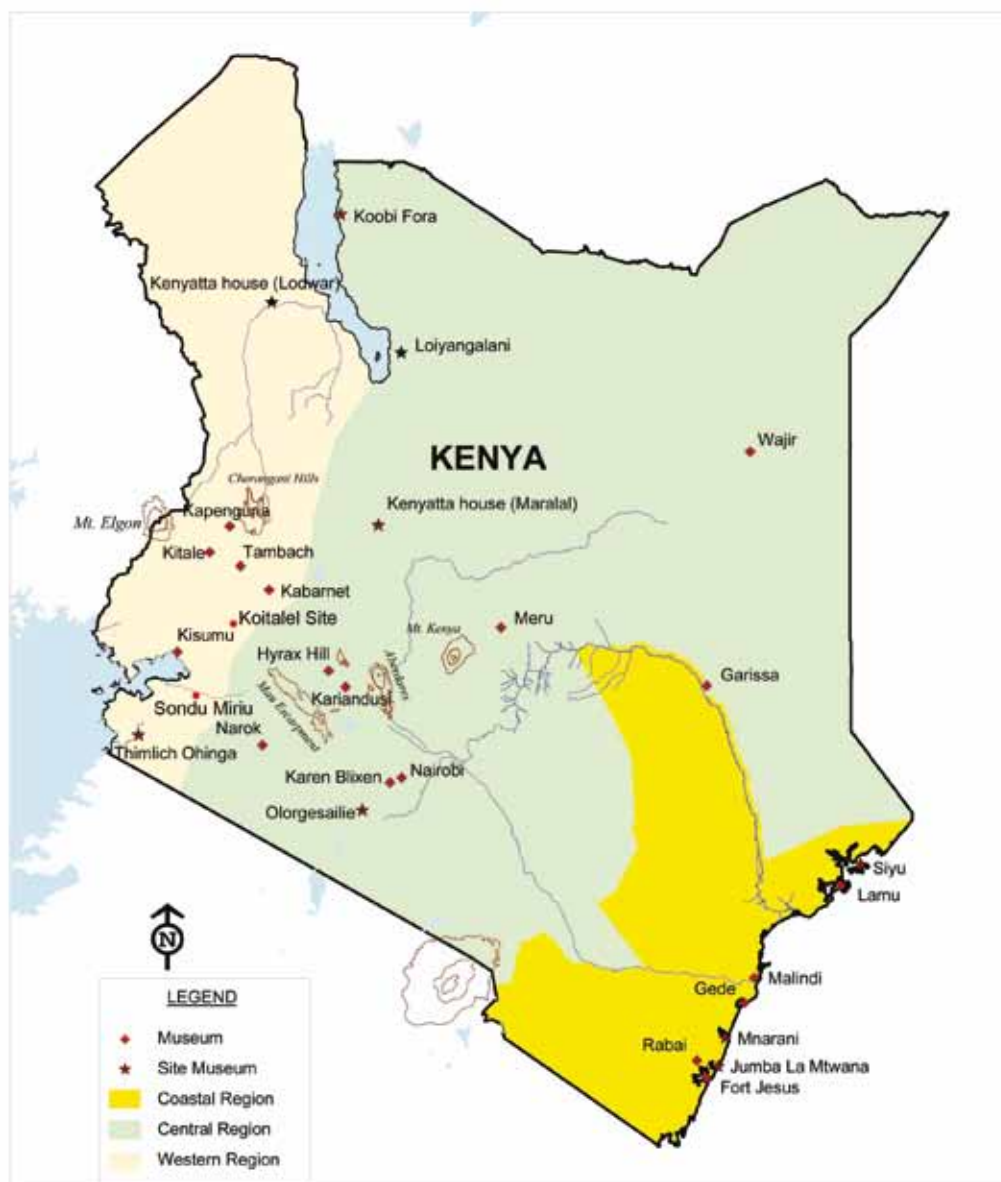
A private or public property can be gazetted as a national monument provided the following procedure is followed: (Cf. Heritage Declarations)

1. Firstly, research is conducted on either cultural and/or natural heritage that has been identified by either researchers or members of the public that could be considered of historical interest and, hence, national importance.
2. Then, from the research findings, if a specific heritage is considered of outstanding national significance, it is proposed for protection. The report with research findings, together with a draft proposal for its gazette under the National Museums and Heritage Act of 2006 (previously the Antiquities and Monuments Act Cap 215), is then forwarded to the National Museums of Kenya Legal Office. After verifying that the documents are in order, they are then forwarded to the Ministry of State for National Heritage.
3. After consultation with the National Museums of Kenya the Minister of State of National Heritage and Culture may, by notice in the gazette, declare a specific heritage a national monument or a protected area within the meaning of the Act, i.e., National Museums and Heritage Act,

Part IV – Heritage Declarations Section 25, which reads as follows:

- (1) After consultation with the National Museums, the Minister may, by notice in the Gazette, declare -
- (a) an open space to be a protected area within the meaning of this Act;
 - (b) a specified place or immovable structure, which the Minister considers to be of historical interest, and a specified area of land under or adjoining it, which is, in the Minister's opinion, required for maintenance thereof, to be a monument within the meaning of this Act;
 - (c) a specified site on which a buried monument or object of archaeological or paleontological interest exists or is believed to exist, and a specified area of land adjoining it, which is in the Minister's opinion, required for maintenance thereof, to be a protected area within the meaning of this Act;
 - (d) a specified object or type of object, whether or not part of an immovable structure, which the Minister considers to be of historical, cultural or of scientific interest, to be a protected object within the meaning of this Act;
 - (e) a building and a specified area of land adjoining it, which in the Minister's opinion is required for the maintenance thereof to be a protected building within the meaning of this Act; or
 - (f) a geopark to be a protected area within the meaning of this Act;
- and the notice shall state that objections to a declaration made under this section shall be lodged with the Minister within two months from the date of publication of the notice.
- (2) A copy of every notice published under subsection (1) shall, if referring to an immovable object or site, be posted by the National Museums in a conspicuous place, on or near that object or site or on the area to which it relates, and if referring to a specified movable object, be delivered or sent to the person in whose possession that object is or believed to be.
- (3) On the expiration of the period of two months, the Minister, after considering the objections, if any, shall confirm or withdraw the notice.
- (4) An object or area of land declared by or under the Preservation of Objects of Archaeological and Paleontological Interest Act, or under the Antiquities and Monuments Act (both now repealed) to be a protected object, monument or protected area, as the case may be, within the meaning of this Act.
- (5) No declaration made and gazetted by the Minister under this section may be revoked without consent of the National Museums of Kenya.
- (6) Notice of the proposal for revocation shall be published in the gazette and the Minister shall consider all objections or recommendations made to the Minister within two months after the publication of the notice.
- (7) Where it appears to the Director-General that any heritage which the Director-General considers/ requires to be protected by a declaration under this section is in imminent danger of serious damage or destruction, the Director-General may make an order protecting the said heritage in the manner set out by him.
- (8) Any order under subsection (7) shall have effect in applying all the provisions of this Act, including criminal penalties with immediate effect, as if the notice had been given by the Minister and confirmed under subsection (3).
- (9) Immediate notice of an order made under subsection (7) shall be given to the Minister and the order shall be operative for one month, save that if a recommendation has in that time been made by the National Museums to the Minister for a declaration under subsection (1), the order shall be operative until the decision of the Minister.

THE PUBLIC KENYAN MUSEUMS AND SITES



Source: National Museums of Kenya

CULTURAL DOMAINS AND THE SITUATION OF THE JUA KALI SECTOR IN KENYA

It is a fact that collecting of Cultural statistics is a new activity in developing countries like Kenya. The developed frameworks, including the 2009 UNESCO Framework for Cultural Statistics (UIS, 2009) generally treat the developed world economies. With no reference point to any previous study in the developing world, this question on the Jua Kali sector in Kenya arose during fieldwork as to how to classify the activities of the sector. During debates and discussions during the project, it was agreed that the Creative activities we were studying are the ones that have Intellectual Property Rights elements.

The term jua-kali is very well known and used in Kenya. It is a Kiswahili word literally meaning 'hot sun'. But over the course of the 1980s, and perhaps a little earlier, it came to be used to describe the informal sector artisans, such as car mechanics and metalworkers who were particularly noticeable working under the hot sun because of lack of premises. People began to talk of taking their cars to Jua kali mechanics. Gradually the term was extended to anyone in self-employment, whether in the open air or in permanent premises. On 28 May 1988, the Standard Newspaper reported that the Ministry of Technical Training and Applied technology wished to encourage the use of the term Jua Kali rather than informal sector, and had therefore announced that the small-scale industry which had come to be known as the informal sector would henceforth assume the name Jua Kali Development Programme. The 'term informal sector' was first used of Ghana by Keith Hart in 1971. But it was in Kenya that it was first widely applied in 1971 and 1972." (King, 1996)

There was, accordingly, some considerable interest in knowing how wide the definition of Jua kali was? Since the space in any activity sheds would be limited, and then who might qualify as a Jua kali artisan? In Meru, for instance, it was not clear who was a

Jua Kali artisan. They wondered whether they would register their women artisans since they engaged in various informal activities like knitting, Ciondo (basket) making, dressmaking and weaving; here, the definition of Jua Kali artisan was deferred for a while.

Another dimension of the definition questions whether only the owners of micro-enterprises were Jua Kali, while the employees were not eligible to register and be members of the associations. A further aspect of the ongoing debate relates to the rapidly expanding meaning of the term. The term soon took on over tones of creativity and improvisation; and stories abounded about how Jua kali mechanics saved the day when a competition car broke down and was repaired far from a regular formal sector garage. Finally, the term broadened to stand not just for a particular form of micro-enterprise, but for a Kenyan African version of capital accumulation to be made with that of the multinational or Kenya Asians. It came to be associated with a Kenyan (African) of high technological capacity, and with a moving frontier of products that jua kali had succeeded in making. The term, therefore, has been important not just in kenyanising the concept of informal sector but also in communicating a feeling that it is the informal sector, which is the ordinary economy where the bulk of Kenyans gain their livelihood. It is not the informal sector that is somehow special and extraordinary, but the formal sector, which encompasses such a small portion of the economically active population. Increasingly it has been felt that it is the Jua kali economy that provides people with their work, health, law, housing and their training.

According to the Sessional Paper of 1992 on Small enterprises and Jua Kali development in Kenya, the sector is described as part of all enterprises employing between 1-50 workers. The paper further highlights that since independence in 1963, very substantial funds have been spent in implementing Government policies and programmes and building institutions specifically aimed at promoting the small scale enterprises sector. However, it has been realised so far that the results to date have not been satisfactory due to poor coordination among implementing agencies and that many programmes have not been based on adequate needs assessment. As a result, much of the growth of jua kali has been spontaneous.

Wamae (1993) describes Jua Kali literary to mean hot sun and this stands for those who brave the elements to offer service to all those who need it. The movement sustains upwards of 50% of Kenyan population. In his work, Wamae tend to foresee a situation where there will be a shortage of imported things and the few that would be available will be very expensive. The number of people with little money but who, nonetheless, will desire those things are going to increase. Large quantities of cheap items, of poor quality are going to come from Jua Kali. He encourages individuals to start providing those things now and prosper during the coming of Jua Kali boon and boom.

The following can, therefore, be considered as the benefits of Jua Kali industries:

- Significant contribution to the economy in terms of output of goods and services, which include, to a large measure, products of creative cultural industries,
- Creation of jobs at relatively low capital cost,
- Development of a pool of skilled and semi-skilled workers who are the base for future industry expansion,
- Strengthening of forward and back work linkages amongst socially, economically and geographically diverse sectors of the economy,
- Contributing to increased participation of indigenous Kenyan in the economic activities of the country,
- Offering excellent opportunities for entrepreneurial and managerial talent to mature the critical shortage that is often a great handicap to economic development,
- Supporting industrialisation policies that promote rural-urban balance,
- Adjusting quickly to market changes.

Because of the above strengths of the sector in development imperatives, the government has developed new strategies and programmes promotion. These include the recently launched Rural Enterprises Fund, allocated to the District to finance Jua Kali entrepreneurs, providing the physical infrastructure and information networks for Jua kali to operate efficiently, and search for overseas market through export promotion councils by the ministry of trade. However, the approach has been generally disappointing, mainly because of the delays associated with government bureaucracy everywhere.

According to 2000/2001 budget speech delivered on 15th June 2000 by the former finance minister, Hon. Chrysanthus B. Okemo, E.G.H., M.P, it is admitted that the Jua Kali sector has emerged as an important industry for the creation of employment and poverty alleviation. In his published speech, he further points out that over the years, the sector has expanded with the share of informal sector employment as a percentage of total employment going up from 53% in 1967 to 64% in 1994. Despite this important contribution, micro enterprises continue to suffer from weak marketing, inadequate property rights, excessive regulation (both formal and informal and by corrupt officials), poor access to economic services and poor access to formal bank credit. In recognition of the potential of the Jua Kali sector in creation of jobs and alleviating poverty, he suggested that the government initiate the development of appropriate policy and legal framework to promote a system of viable and sustainable micro financing in the country.

The following are the challenges facing the Jua Kali Sector in Kenya: According to Coughlin (1991) the Jua Kali Sector suffers harassment from local authorities, lack of suitable locations and business premises and the requirement by the local authorities to have licence for every initiative operating in the same premises. Other problems facing jua kali include: limited markets, lack of raw materials and skilled personnel. Jua kali, as an informal sector, Coughlin (1991) argues that, often lack finance when beginning and later, expanding is a big handicap. Most Jua Kali initiatives finance themselves through reinvented profits. But the profits are often inadequate since most heads of these enterprises have heavy family commitments. It is not easy to access a loan in this sector, due to insufficient and unreliable sources of raw materials, and due to use simple tools and equipments.

We must underline that the Government recognises the Jua Kali Sector and makes clear efforts to support it. For example, on one afternoon in November 1985, president Moi stopped off at Kamkunji on his way back from city stadium in Nairobi. On the surface it would seem he was drawn by the incessant hammering and clatter of the metal workers who for many years have clustered there and

have transformed the heavy metal of the second hand oil drums into cooking vessels and lighter tins sheets from the adjacent formal industrial area into a whole variety of domestic goods. In a highly symbolic act he stopped and promised sheds to shade these 'hot sun' (Jua kali) workers from weather.

Indeed, the characters of Jua Kali Sector are hard working, and, to a large extent, they push on with resources they have saved by themselves, with labour-intensive adapted technologies, with skills relatively easy to enter the industry, even though it was clearly unregulated and highly competitive. Apart from school and vocational training, Jua Kali enterprise itself is a key site for skill acquisition, through various kinds of informal apprenticeships.

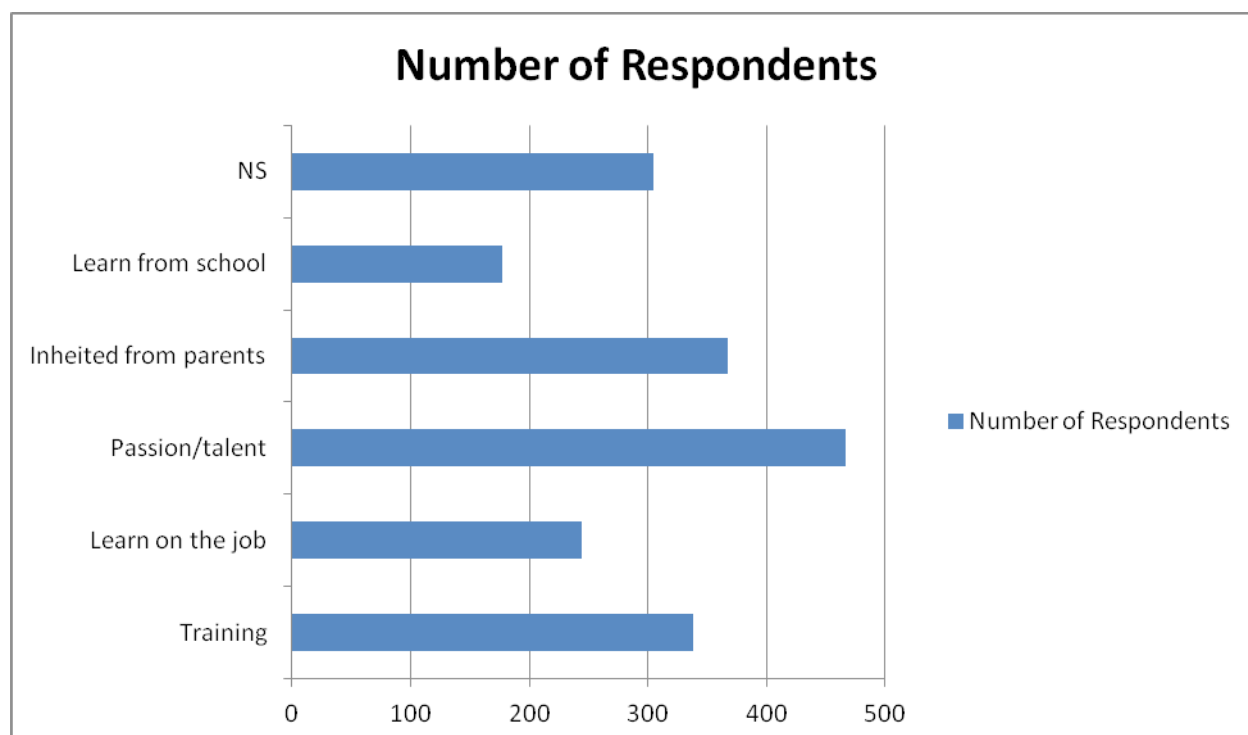
The creative and cultural activities, by implication, have been existing and supported by government through various initiatives. Probably the broad definition from the UIS frameworks is a new phenomenon to the government. It also indicates that, with the use of the UIS framework, the information that is normally collected by KNBS would be better understood and aggregated if it was organized under the UIS framework and, therefore, give a more accurate picture of the Creative and Cultural Industry as it is known and defined today. This also has implications on the kind of support that would be given to the sector. If the government was to have a wider perspective of understanding of the scope of this industry and its needs, it would be better able to channel accurate interventions and encourage joint inter-ministerial action than what is happening currently. As it is, therefore, everyone thinks that they are dealing with their own unique areas but in essence, they are dealing with the same thing, since they are not aware of what they are handling.

For the contribution of Creative Cultural Industry to the GDP of the country's economy, if the admission by former finance minister, Hon. Chrysanthus B. Okemo, E.G.H., M.P during the (2000/2001) budget is correct, then the Jua Kali sector has emerged as an important industry for creation of employment and poverty reduction; he further pointed out that over the years, the sector has expanded with the share of informal sector employment as a percentage of total employment going up from 53% in 1967 to 64% in 1994, this means that Creative Cultural Industry is a big deal in the developing countries like Kenya. The only problem is that we have not been able to understand it and harness it since it is handled by different facets and specializations.

II. THE INDICATORS¹

For this indicator, the Survey wanted to know how the respondents had acquired the skills that they used in their creative cultural businesses. The responses are summarized on the table below:

1. ACQUISITION OF SKILL



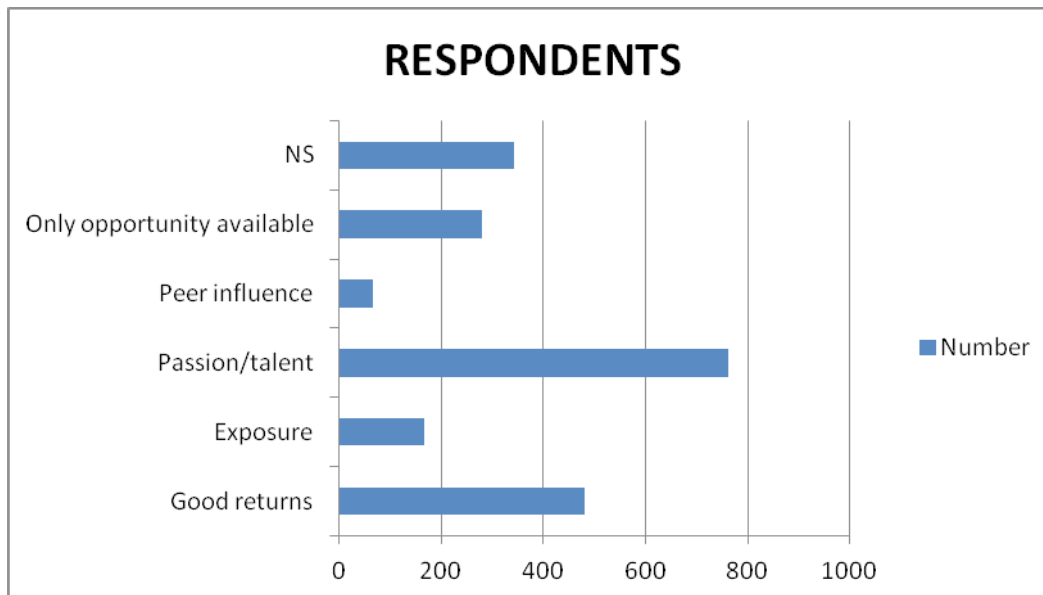
Most respondents who answered this question said their skills were acquired through passion or they had talent (450+ respondents). This group was significantly followed by those who said they inherited from their parents (350+); others said that they got the skill from training (less than 350), followed by those who said they learnt on the job (250). Those who got their skills from school were

¹ NS means No Response was stated. The reader is hereby warned that the figures in this table and the subsequent ones represent only those who answered to the stated question, and, at other times, the question was open ended - thus, making it possible to express as much as one wanted to explain.

significantly few (less than 200). In other words, nature played a significant role in skills acquisition than did nurture in the school system.

2. THE CHOICE TO ENGAGE IN THE CREATIVE CULTURAL INDUSTRY (CCI)

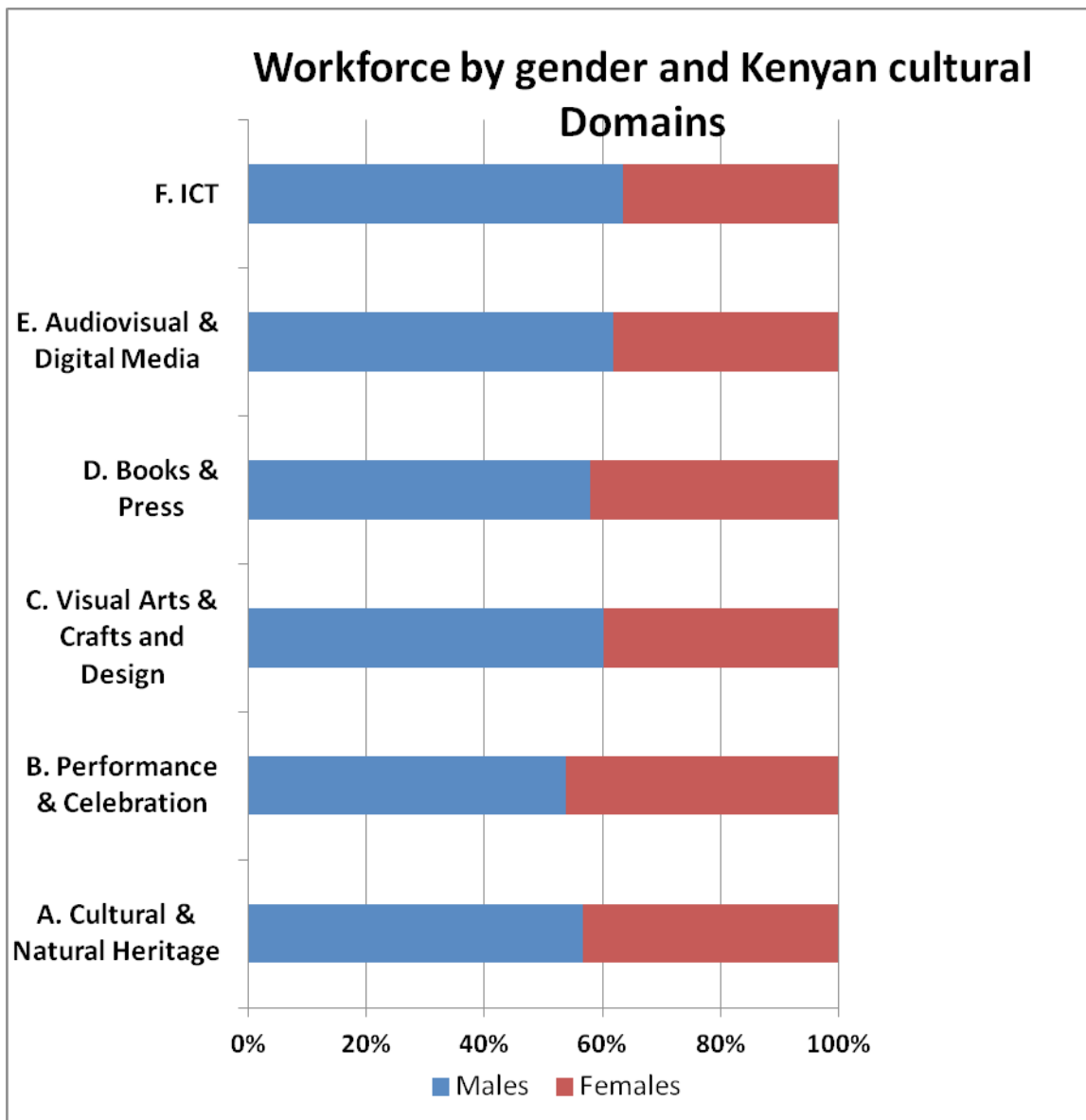
This indicator showed that the creative industry sector is dominated by self driven people, those who enjoy the work due to passion and talent.



To the question as to why the respondents engaged in CCI, responses were varied, but it was clear that Passion and Talent was the main cause (over 700 respondents). A good number (about 500) engaged in CCI because they found it profitable and providing good returns. Others (about 300) engaged in the CCI because it was the only opportunity available. Less than 200 responded that they engaged in CCI through exposure, while a few (less than 100) said that they were influenced by peers.

3. WORKFORCE BY GENDER IN THE KENYAN CCIs

This indicator tells us that the creative cultural industries in Kenya are dominated by the male gender in all the domains at approximately 60%/40% level.



However, it was observed during the fieldwork that more women were engaged in crafts like beadwork, basketry (and Ciondos), pottery, fabric designs, and traditional dancing groups. Men, by contrast, were active across all CCI activities and more so in energetic and muscular activities like stone and wood carving, blacksmiths, painting, and sculptures. The sources of raw materials for the CCIs sometimes were found at very far distances; thus this creates a bias in favour of men rather than women.

During the interviews, in mixed gender groups, the leadership was mostly male. They were the ones available for interviews. In a shopping centre or a market place, the most likely people to show up and accept interviews were men; they were more outgoing, aggressive, and receptive to visitors; this observation could explain why the men are dominating these activities. This aspect of the study is not conclusive, but it needs further investigation with a larger sample of practitioners.

4. CCIs BY AGE, EDUCATION AND GENDER

This indicator showed us that the creative cultural industries are mainly operated by the age-groups 18-24; 25-34; 46-54, while the age-group 25-34 is dominant over the age-groups. The involvement is diminished on both tail ends, viz., the age-groups 15-17 and 54+. At all levels of education, the women are less educated than men. There was surprisingly a high number of University and Post graduate respondents, about 10 % of the sample.

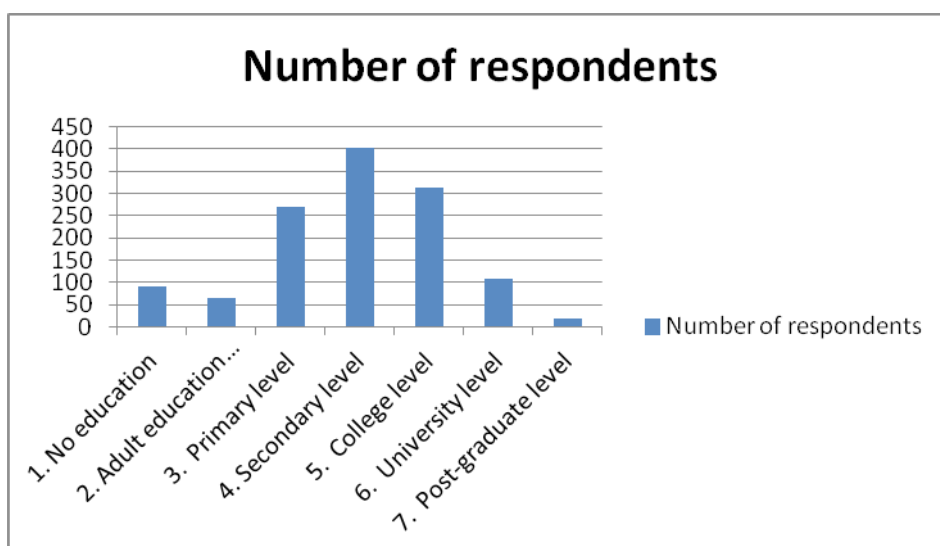
Table 14. Age of respondent by Level of Education and Gender

Age	Level of Education		Primary		Secondary		College		University		Post graduate		Adult-education		No education		NS
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	
Total	1286	609	12	143	2	470	6	164	3	117	33	13	17	21	57	118	1
15-17	6	4	0	1	0	3	0	0	0	0	0	0	1	0	0	0	0
18-24	291	114	4	14	0	121	2	42	2	53	25	0	2	0	3	0	0
25-34	512	148	2	34	1	182	1	43	0	47	4	4	1	2	10	6	0
35-44	274	143	3	29	1	105	1	31	1	9	3	2	1	5	6	35	0
45-54	109	103	1	38	0	43	23	7	0	5	0	1	2	5	13	29	0
55+	94	97	2	27	0	16	7	4	0	3	1	6	10	9	25	48	1

5. EMPLOYEES IN CCI ORGANIZATIONS

In this indicator, we learn from the graph (i) that most of the workforce in creative cultural industries is of secondary school education, followed by college level education, then Primary level education, university level, no education, adult education, and, trailed by post-graduate level education, in that order.

i. Education levels by number of employees in the organization



We suspect that unemployment has had an influence in the engagement of the different education levels in the creative cultural industries, as the saying goes “Necessity is the Mother of Invention”. It is reasonable to think that, all things being equal, the immediate post independence era may have had the uneducated dominating the CCI sector, and as unemployment began to bite the school leavers, primary school graduates entered the sector in order to try to earn a living. In the 1970s, when secondary school graduates began to lack white collar jobs, they then began to become creative in the Jua Kali sector. In the 1980s and 1990s University graduates began to be unemployed and, therefore, for those who were courageous, they had to try to be creative or perish; many of them entered creative cultural industries and became, thus, self employed. The 1990s and the 21st century present great opportunities related to Information Technology (IT) and applied sciences. This is naturally catching up with the post-graduates, who must innovate and become creative or perish, because jobs are scarce in the public and private sectors. Those who cannot open up and face the challenges of new opportunities offered by science and technology, become demoralized and fall into drug addiction and/or crime. Culture and creativity are golden avenues for those who are educated, especially with IT skills. They need to quickly wake up and seize the opportunities offered by creative cultural industries.

In the table (ii) here below, we see the responses of those who had hired workers in their enterprises. It should be noted that most of the respondents are sole proprietors in these CCIs. The big challenge of the employers in the CCI industry is that the bulk of the applicants for work are those without qualifications and/or experience.

ii. Challenges faced during recruitment

Challenges	Number
Lack of experience by applicants	270
lack of qualifications by applicants	421
Few or no applicants	21
Poor attitudes by applicants	50
Inability to meet applicant’s expectations	31
Other	7
Total	800

This indicator points to a need to put in place more training institutions to respond to the needs of the creative cultural industries. Experience is gained best when one is well trained. This has an implication on policy on education and training, especially in vocational education and IT. What does this mean? The government and the private sector must invest upfront in these institutions in support of the development of the creative cultural industries in Kenya. We have talented and creative entrepreneurs in the CCIs, yet there is no support in skills to create vibrant cultural industries with inputs in creativity and technology. If we want, therefore, to increase the level of employment in Kenya, we must target our education system on the development of creative cultural industries. The focus on the classic academic curriculum is outdated to a certain extent, and an enlightened policy is required to stimulate curriculum design and implementation with a view to employment creation through creative cultural industries.

6. ORGANIZATIONAL STRUCTURE OF CCI ORGANISATIONS

This indicator sought to know how the creative cultural industries are organised in Kenya. We can thus learn more about the initiatives, origins, and support. From the observation it would be possible to gauge the efficiency of operations and the quality of production and distribution of goods and services from the creative cultural sector.

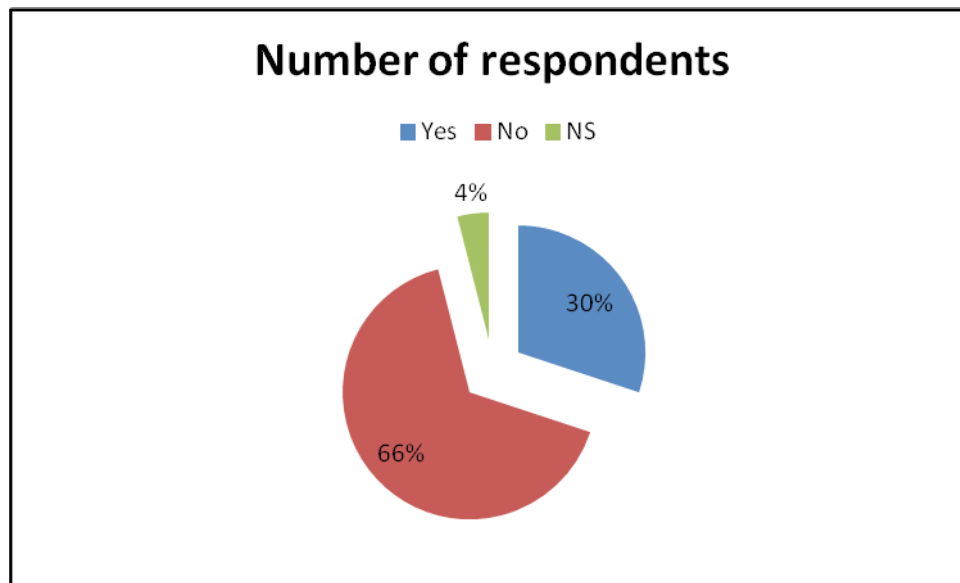
Table: 4 The structure of the organizations	
Org. Structure	Number
Sole proprietorship	1019
Appointed	127
Elected	210
Informal	131
Others	221
NS	233
Total	1941

The graph above tell us that majority of the respondents (1019 out of 1941 or 52 %) reported to be Sole proprietors of their enterprises. The rest had ambiguous structures, with elected or appointed officials in self help groups ,given roles such as Artistic Manager, Artistic Director, or Coordinator. Few were organized as Cooperatives, Companies or Associations. What does this imply? First, it shows us that the CCIs are courageous enterprises, where there are great risk taking, requiring straight forward decisions, without many discussions. Secondly, the risk takers must be considered gems in themselves because they are kind of engineers for development. Entrepreneurs are usually expensive assets that any country must treasure very jealously, and strive to encourage by all means so that they can create and engineer a vibrant economy. Where entrepreneurs are not taken care of, the leaders of such governance structures are myopic and do not see far into the horizon of the future. Sole proprietorships should eventually be able to develop into public companies, generating a lot of wealth and employment for the country.

7. COOPERATION WITH OTHER BUSINESS/ES IN CULTURAL CREATIVE INDUSTRIES

We learn from this indicator that most practitioners do not cooperate with each other. This is because they underestimate what they are doing and they do not, therefore, think much will arise from cooperation. Asked whether they cooperate with others in doing their businesses, 66% of respondents said they don't while 30% said they do, and 4% did not answer anything. Refusal to cooperate with others in business has two connotations: either the individuals fear to be conned by others, or they don't see the value of working together. In the former case, Kenya has a history of business people cheating on each other or taking advantage of their partners; this lack of honesty is of big disservice for the individuals concerned and for the society at large. People have to learn to be honest with each other. In the latter case, ignorance is very expensive.

Cooperation among CCI practitioners



People must know there is strength in unity. Through cooperation, much can be achieved; for example, they could form umbrella bodies that could facilitate sorting out issues like raising awareness about how to access of funds; most of funds are allocated to people already in groups, not as individuals. Marketing is another advantage of cooperation because many initiatives can organize a marketing strategy for the group or organization. It was reported in the findings that the few who are cooperating with other businesses do it on informally.

What does this imply? The implication is that there is need to train the entrepreneurs on the value of cooperation and the need to be honest with one another while doing business, or in doing anything whatsoever. This will bring more gains than losses.

8. ENTERPRISES COOPERATING WITH CCIs BUSINESSES

This indicator, notwithstanding the negative information we got from the pie chart above, some practitioners nevertheless reported some cooperation as shown below.

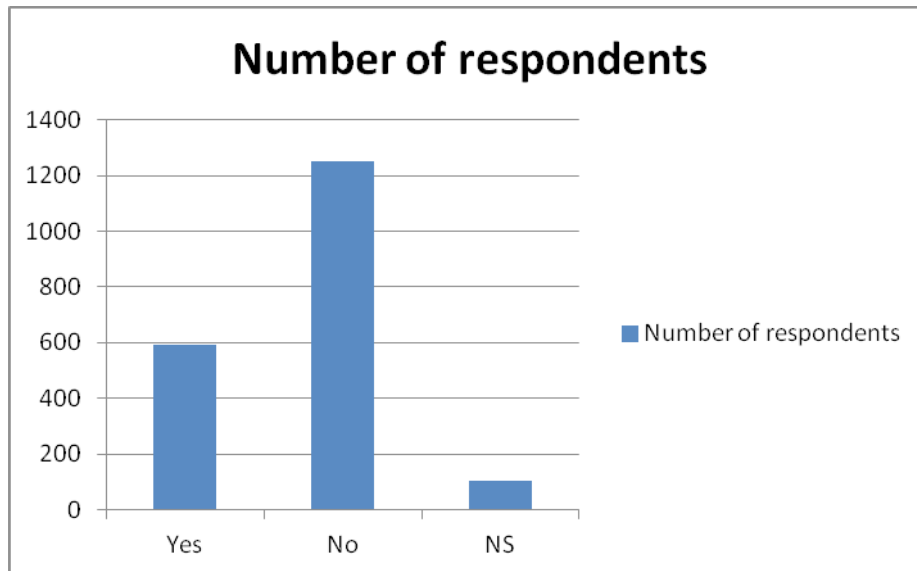
Enterprises cooperating with Cultural Industries	
Enterprises	Number
Markets/supplier agencies	59
Central Government	35
NGOs	33
Other producers/performers	322
Schools	15
Individuals	29
Museums	9
Others	44
NS	106
Total	652

From the table, the highest cooperation is among the practitioners themselves. Most engaged in cooperation as way of marketing their creative and cultural products; they also thought it was a way of acquiring more ideas and skill from others and an opportunity for networking. Some did the cooperation as a way of providing or sourcing raw materials they; others, especially some cultural dances, did so in order to foster unity and integration among different clans. Those who said they cooperated with the government

felt it did give them opportunity to perform and showcase their creative talent during the public holidays. What does this trend imply? The government and the private sector should encourage such cooperation among the CCIs, with the public institutions and with the private sector and the civil society.

9. PARTICIPATION OF FESTIVALS, FEASTS AND FAIRS

The Bar graph below shows us the indicator of participation by CCI practitioners in festivals, feasts and fairs organized anywhere. In effect, most practitioners do not participate in such events. This implies low cross-fertilization the inability to learn new tricks from exposure during events of such nature.



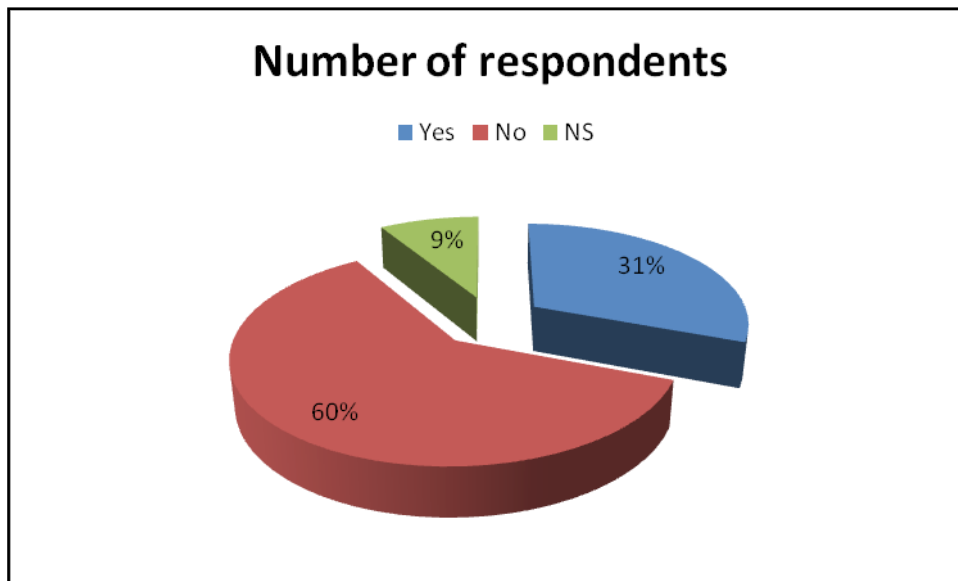
It is, therefore, imperative during the official policy change in favour of CCIs, that exchanges must be encouraged through attendance of other peoples' events, during which occasions the practitioners exchange ideas, knowhow and lifestyles. It is the duty of the government to organize fairs and exhibitions and to encourage the practitioners to attend and learn from one another. Even international fairs and exhibitions can be a target of government effort, sponsoring, or recommending for sponsorship, some local talents to go to learn from foreign experience, in order to enrich our own.

10. FINANCES AND CCIs

This indicator is informing us about the finances of the creative cultural industries. Regarding sources of funding, respondents were asked whether they were aware of the sources funding that could help carry on their businesses more efficiently. In the diagram (i) below, the pie chart tells us that 60% of respondents were not aware of any sources of funding. Only 31% answered in the affirmative, leaving 9% unable to say anything on the issue.

A. Sources of Funding

i. Awareness of sources of funding



This implies that there is serious ignorance with CCI practitioners regarding finances and how they could access them to improve their businesses. This means that there is need to mount campaigns to educate the CCI practitioners on the importance of investing, even if taking loans to do so. Relies on ones resources, especially when it is about finances, makes one weak and unable to go to scale. Even as we said earlier strength can be got from cooperating, which implies better financing options to the enterprises. If the government wants boon from CCI boom, then it must put forth programmes that will champion easy credit to the creative entrepreneurs. The success of these industries will mean the success of the government in power, and by extension, the whole country.

For those who answered that they were aware of the sources of funding, 251 respondents out of 671 replied that the greatest source of funding that they knew was the money from the Government, namely, CDF, Women Fund and Youth Fund; the next source that they knew (233 out of 671) was from the financial institutions, including banks. A few were aware of social grants (62), Sacco and welfare funds (56), while did not state any specific source.

ii. Knowledge of the sources of Funding

Knowledge of the sources of Funding	
Sources	Number
Financial/banking institutions	233
Saccos/Welfare funds (Chama)	56
CDF Government ministries Women & Youth funds	251
Social grants	69
NS	62
Total	671

iii. Last 12 months most important source of financing

Most Important Source of Finance	
	Total
Self-Financing	1687
Bank	56
Donation/Sponsors	68
Tax Incentives	3
Private Grants	10
Micro-Finance Institution	11
Public Grants	30
NS	80
Total	1945

However, when the practitioners were asked to state their most important source of finance during the course of the preceding 12 months (see table [ii] above), the respondents, out of 1945, the majority, to the level of 1687, self financed themselves. Small numbers claimed to have got some financing from somewhere: 56 from banks; 68 got donations; 30 got public grants; 11 from micro finance institutions; 10 got private grants; and 3 had tax incentives. A number (80) refused to answer. This implies that the majority of practitioners, either through ignorance or through fear of borrowed money, relied on their own pockets. It is commonplace in Kenya for people to fear to take loans because past experiences have shown them that those who take loans end up losing their collateral due to the high interest rates.

The question posed on the finance portion of the questionnaire was open ended, so this presents their situations as the practitioners described them. It is important to note is that, although the practitioners are aware of these sources of funding, they do not actually approach them to finance their businesses Majority of them expressed their major source of financing for the last 12 months and the next 12 months as themselves.

There was a slight increase in the interest for donor funds as well as bank loans in the following 12 months as shown in the chart below. It is interesting to note that practitioners prefer donations and sponsor funds to bank loans due to: for example, procedures involved during the loan application process, e.g., proposal writing, compliance issues, need for collateral, and exorbitant interest rates. Some practitioners felt that, because they were not registered, it was hard for them to be recognized by funding institutions.

Donor funds and grants seemed to be the preferred choices in the search for funds as the perception is that such money is meant to help, and no repayment is required.

iv. Next 12 months most important source of finance for their businesses

Most Important Source of Finance	
	Number
Self-Financing	1248
Bank	154
Donation/Sponsors	409
Tax Incentives	3
Private Grants	12
Micro-Finance Institution	18
Public Grants	9
NS	92
Total	1945

A.Income

This indicator informs us in (i) the average business turnover per month, whereas in (ii) we learn about the spending pattern of the incomes earned in CCIs. Table (i) below tells us that about one third (595) of those businesses who responded (1661) have less than Kshs 50,000/= turnover every month, whereas only 42 businesses earned more than Kshs 1,000,000/= per month. The full range of earnings is clear from the table.

i. Business' average sale/turnover per month

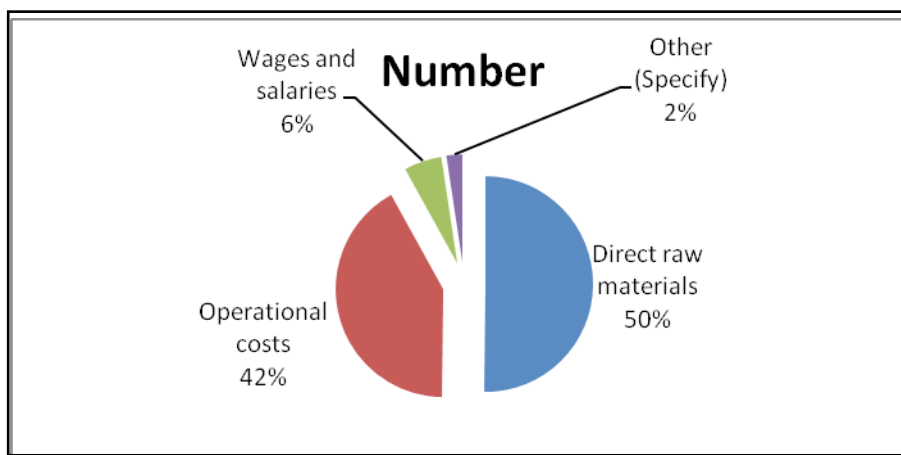
Average sales/turnover per month	Number of institutions
0 - 50,000	595
51,000 - 100,000	295
101,000 - 200,000	344
201,000 - 300,000	177
301,000 - 500,000	136
501,000 - 1,000,000	72
Over 1,000,000	42
Total	1661

Majority of the practitioners were reluctant to give information on their earnings due to suspicion, or were unable to approximate their income due to irregular earnings.

A. Expenditure

In expenditures, as the following chart (i) shows, the bulk of the revenue (50%) is used to source raw materials, whereas about 42% is used for operational costs, and a mere 6% was used for salaries and wages. The rest about 2% was sundry expenditure.

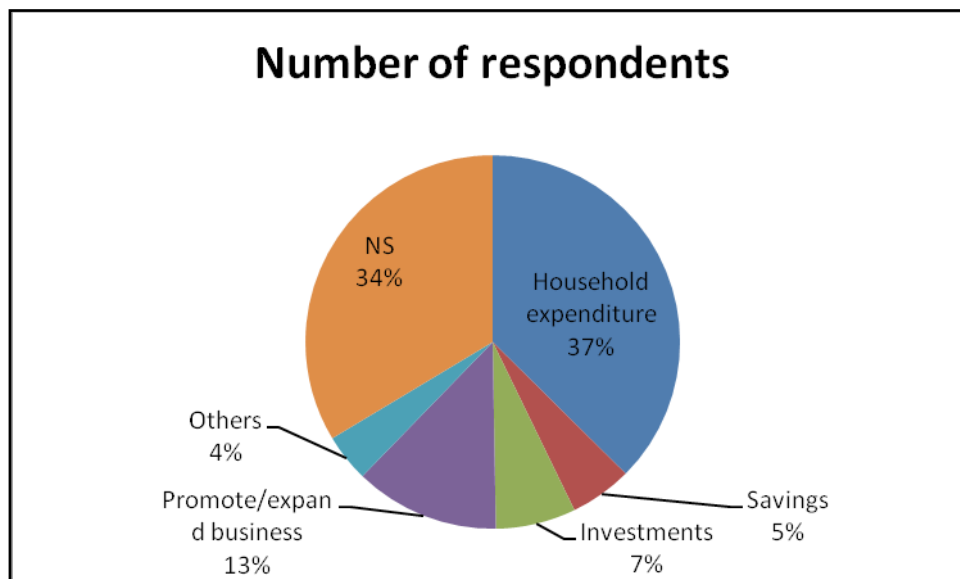
I. Contribution towards highest cost of business expenditure



The implication here is that, if addressed well and promoted with enthusiasm, the creative cultural industries (CCIs) sector could be a better employer.

I. Expenditure of money earned from activity

Household expenditure at 37% of the earnings is spent from the practitioners' activities. This indicates that, however low the wages and salaries earned as per the pie chart above, they heavily rely on these activities to earn their livelihood. Notwithstanding, 34% (NS) of the respondents were not comfortable with this question as they did not answer it.



A. Investment

How Money is Invested	Number of Institutions
Merry go round	85
Shares	63
Business expansion	449
Capital Investment	232
Embrace technology	29
Household Expenditure	194
Business Diversification	92
No investment	221

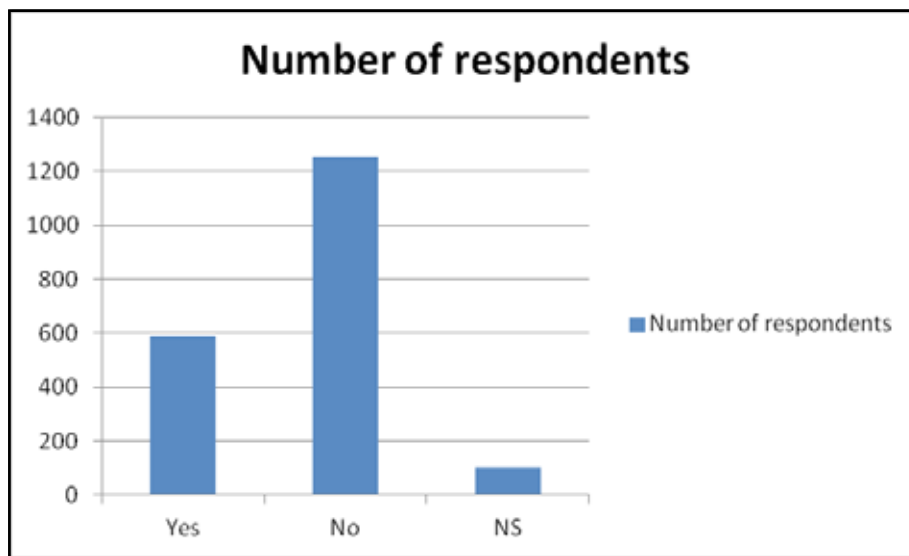
This indicator on investment of business income shows us that the CCIs, indeed, do self financing as reflected on the table above at 50% through business expansion and capital investment, with little business diversification (7%). Merry go rounds² and shares were items mentioned as investment options reporting at 11% of the responses. There were also good stories narrated about investments in some groups. However, 14% of the practitioners mentioned household expenditure as part of their investment, referring to school fees, basic needs, household appliances, etc.; this was because they do not have any other source of income. Notwithstanding, 16% reported no investment at all.

² Merry-go-rounds occur especially in women groups where members contribute each a specific amount of money each month and then give the total to one of themselves in turns so that the sizeable amount can help the individual to achieve a good investment at home.

11. CCIs vis a vis EXHIBITIONS, FESTIVALS AND FAIRS ACTIVITIES

This indicator shows us that a good number of cultural operators commercialize their activities through exhibitions with the purpose of creating and making more revenue from their businesses. For example, Participation was reported in festival activities held by different organizations like ASK Shows, Ministry of Youth expos, local community festivals, e.g. Giriama Festivals, Kalacha festivals (Ministry of Northern Kenya and Arid Lands), Camel Derby – Samburu, Annual Schools Music festivals, Malindi Cultural festivals, church seminars & gospel extravaganzas, Jipange festivals by NGOs on HIV/Aids, and public holiday functions.

Involvement in any festival fairs and exhibition activities

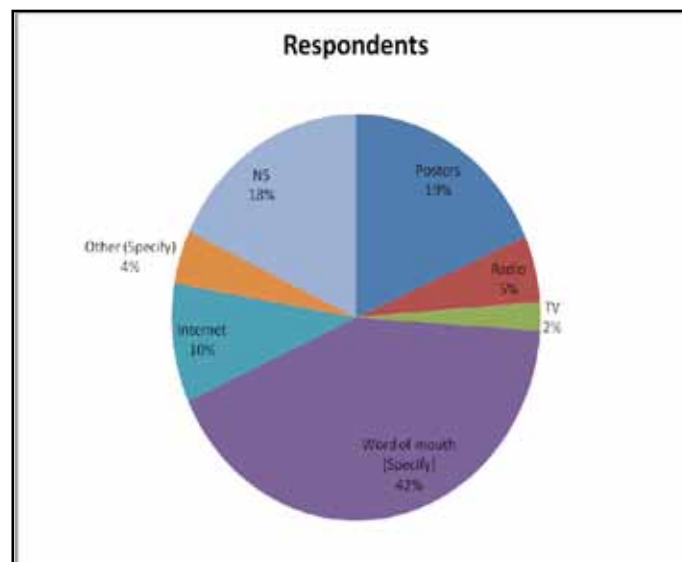


The practitioners who reported getting involved in festivals gave a variety of answers on the kind of festivals they attended as organized by different parties. With the few opportunities available practitioners don't exhibit their products and services as they should in order to benefit from establishing new markets and increase their revenues.

12. MARKETING AND CCIs

Findings in this indicator reveal that a large number (42%) of creative industry practitioners market their products through word of mouth, followed by the use of posters (19%). This was attributed size of market that they serve, inadequate finance for marketing, and knowledge on marketing skills. Internet marketing is low at 10% due to inaccessibility and inadequate knowledge on how to go about it.

i. Means of Marketing CCI

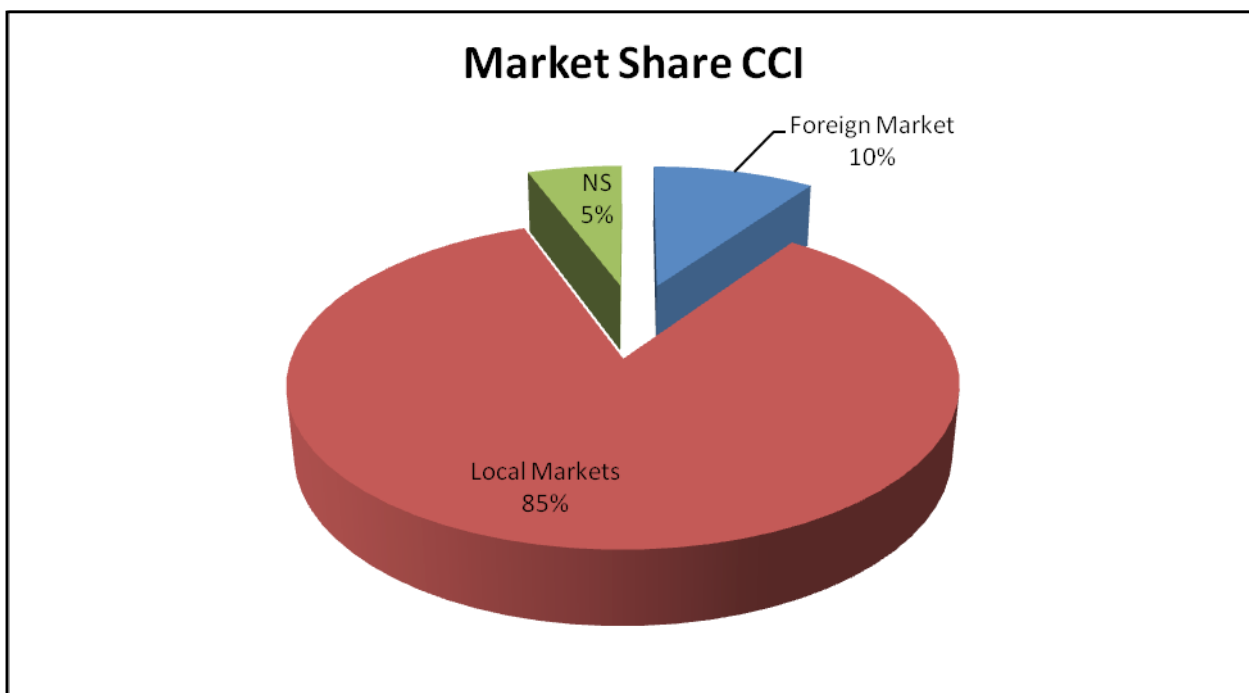


The Radio and T.V. marketing are unpopular at 5% and 2% respectively due to their expensive nature. Some practitioners felt that there was no need to advertise because they have their potential customers who had vast knowledge on who produced what and where. Some also felt that, indeed, the unique products that they produce just market themselves.

To a more cultural dimension, some practitioners from the Tugen tribe felt that artefacts from their shrine need not be marketed, or even exposed to the public, without the consent of the Tugen elders. The place needs to be accorded the respects it deserves, e.g., In Baringo County, as elaborated by Mr. Joseph Cheruiyot, the Chairman of Tugen Cultural centre. Therefore, the interested visitors or tourists have to visit the place while under supervision.

ii. Market Share and CCIs

The findings in this indicator show that a greater percentage (85%) of cultural products and services is sold to the local market, with minimum access (10%) to international markets.

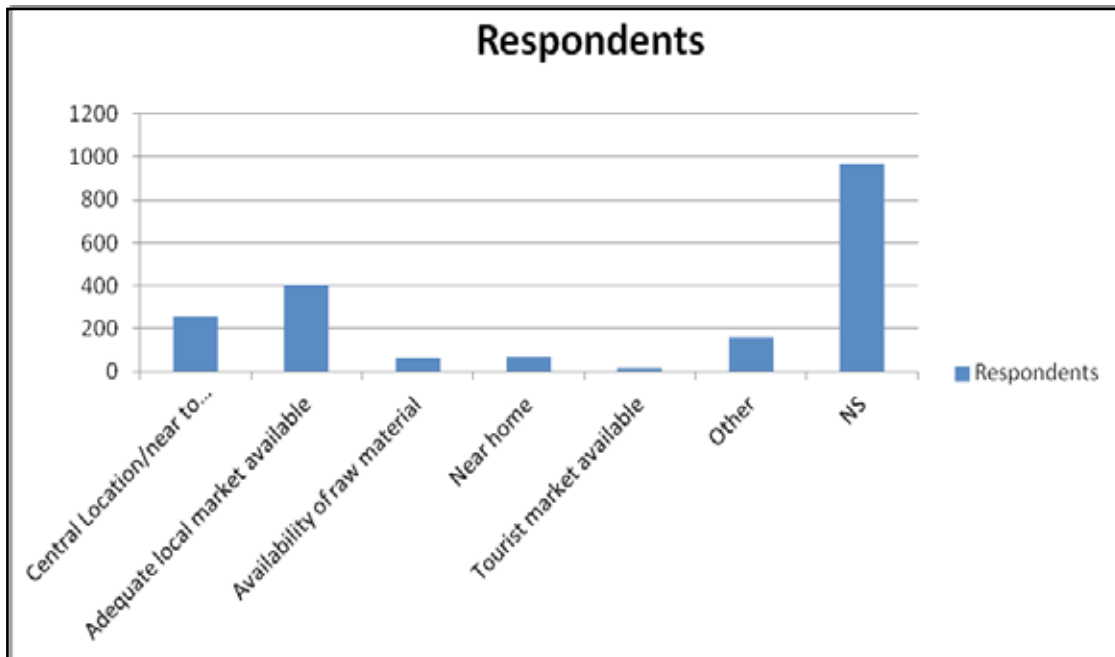


There are number of reasons that were expressed by the respondents regarding the causes of the above scenario. For example, some respondents felt that, however unique their products seem to be, the demands on quality in the international market are very high; hence, this makes them resort to the local markets. Others felt that the inadequate marketing strategy, coupled with inadequate finance, deter their products from the foreign markets. To some extent, they felt that the relevant Ministry is doing too little to help them market their products. Otherwise, the local market seems to be providing a consuming destination for the local products.

By way of example, the Export promotion council (EPC) is an institution of Ministry of trade with the express mandate, among many, to promote Kenyan products through external marketing. In our findings, although 80% of their products feed the international market, the project manager of the Jacaranda workshops reported that they initially had a plan to work with EPC; however, they were disappointed because EPC felt that their products did not meet international quality; she further lamented that EPC should have realised that their products, which are purely ornamental (bangles, neck-laces and earrings) and baskets, are made by mentally challenged persons whose products may not be that perfect. Despite the move by EPC, she said their products predominately depend on international market by direct sale. However, we are quick to observe here that the EPC participated fully in the Stakeholders' Conference held at the Kenya Institute of Education (KIE) on 29-30 September 2012 and later followed with great good will to cooperate with ACRI in helping the marketing of CCI products to international markets.

iii. Factors Determining Location of Markets for CCIs

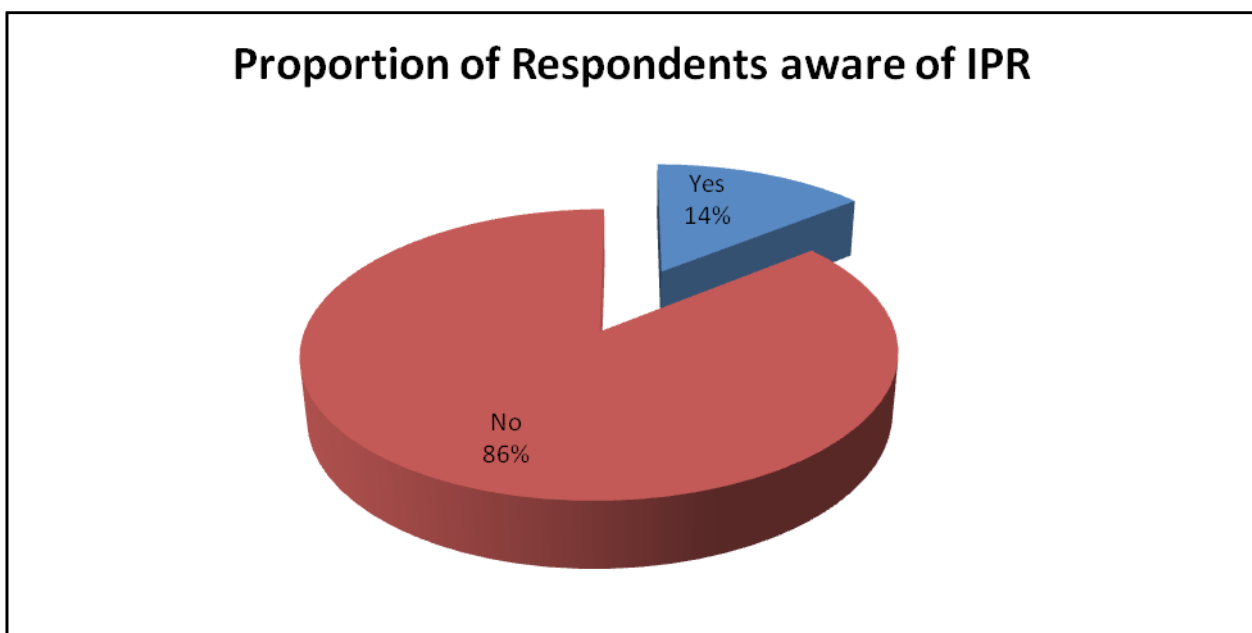
In this indicator, the highest percentage of the interviewed informants was unable to respond to the question (Not Stated –NS). The reason could be that they did not comprehend the question or that the research assistants forgot to ask them. However, quite a large percentage of practitioners believed that the availability of the local market was what determined their business location. Other respondents felt that their businesses could have a competitive advantage if they were located centrally or near an urban centre. The graph below tells the story in more detail.



Urban centres usually have a market advantage: accessible by their clients, availability of good transport and business security. There were some respondents who did their business from home and felt it was a convenient business space because their clients already knew the locations, no rent, few bills, and no harassments from town councils 'askaris'. Availability of raw materials was also another important factor influencing the location of their businesses because it reduced the distance from the source of raw materials and was cost effective. A nearby tourist market also favoured the location of their businesses; for example, the Ilchamus Community Cultural Centre (in Baringo County), is located along Marigat road on the way to Lake Baringo. Therefore, whenever tourists would visit Lake Baringo, they stopped over at the centre to have glimpse of Ilchamus culture. And also, the Tugen cultural centre is located on the way to Lake Bogoria. The location makes the business accessible especially by tourists.

13. INTELLECTUAL PROPERTY RIGHTS (IPRs) IN CCIs

In this indicator we learn that majority of the respondents (86%) had insufficient knowledge of the procedures regarding the Intellectual Property Rights (IPRs). Amazingly, the term "intellectual property rights" was new to them. In addition, they felt that relevant bodies were doing very little to make them aware of their rights. The 14% who had little information on intellectual property rights felt that the procedures to protect their innovations or products from theft or counterfeiting may demand a lot of time and deplete their little cash. The high registration fees also discouraged some of the practitioners.



Some doubted the credibility of the IPR institutions to fully protect their intellectual rights; they rather suspected they would leak the information. A few responded that there was no need of using IPRs as their talents were God-given and could not be stolen; these responses were obtained from some interviews conducted in Lamu County, where, though, in the course the interviews, the respondents showed some interest and need to protect their creativity.

The above observation implies that there is need to educate the entrepreneurs and the creative cultural practitioners on the importance of registering their innovations and products in order to protect their IPRs. On the other hand, the government must encourage such registrations by charging affordable fees or subsidising them. Using IPRs provisions in our CCIs will not only benefit individuals and businesses but will equally protect the intellectual resources of the country as a whole for economic development. The table hereunder shows the level of responses to the question requiring knowing why people did not register for IPRs. Out of the total who responded to the question (1248), the majority (795) said they had insufficient knowledge of the procedures involved. A large number (179) refused to answer. The rest feared leakage (34), or avoided incurring high costs (64), or avoided making efforts and going through money consuming procedures (112), while others had diverse other reasons (64).

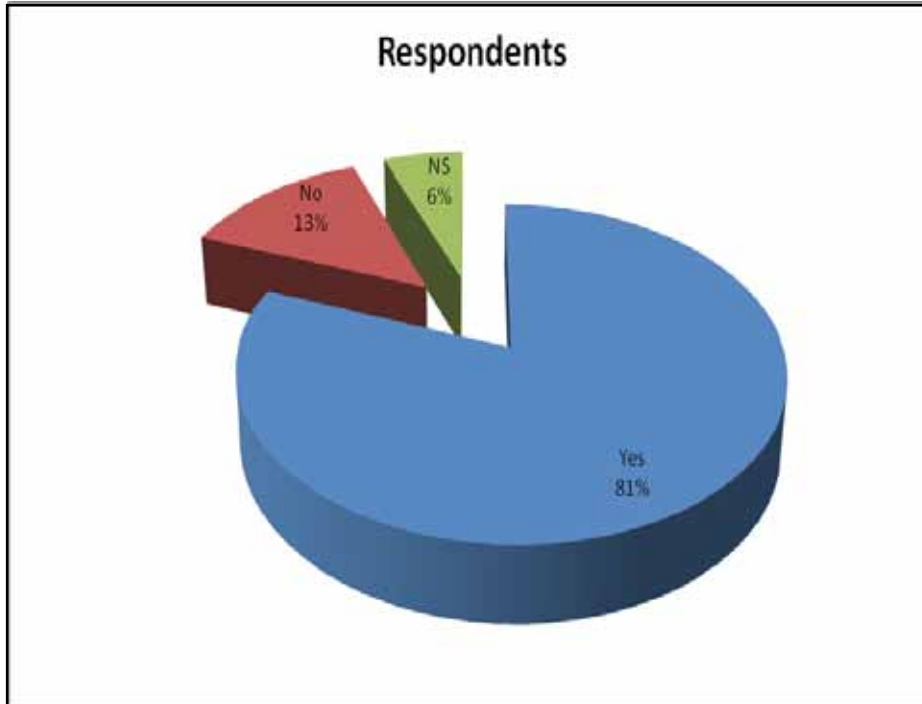
Reason why people do not register and make use of IPR	
Reasons	Number
Fear of leakage of information	34
Insufficient knowledge of the procedures	795
Effort time and money consuming procedures	112
High registration fees and cost for the companies	64
Other (Specify)	64
NS	179
Total	1248

To demonstrate what we are saying, our search for the physically challenged practitioners involved in creative and cultural industries led us to meet a Mr. David Karua in Nairobi County. He is a middle aged person and is originally from central Kenya. We managed to get him through the United Disabled Persons in Kenya (UDPK) association. He does handicrafts and makes products such as beaded belts and bangles with unique patterns. Although our research assistant could not meet him at his home workshop, he found him in town because he was on transit for a contract at Karen; he had luckily carried a sample of what he makes. In the course of the interview, a client approached him and ordered for the item once it would be ready for sale. He revealed that the industry has income if only the market is guaranteed. In average, he make an annual income of Kshs. 120,000/= . However, when our researcher wanted to know if he had registered his creation and made use of the IPR provision, his responses were series of questions to our research assistant: What is IPRs?; Where do you register?; and, How much it cost to register? As the interview progressed, he developed interest and promised to seek more information on the registration process. Nonetheless, he felt that the government needs help them protect their creativity.

14. TECHNOLOGY IN CCIs

In this indicator, we sought to know the opinion of practitioners in CCIs in Kenya. We asked them if they thought technology was important for their businesses. The responses are summarised in the chart (i) here below:

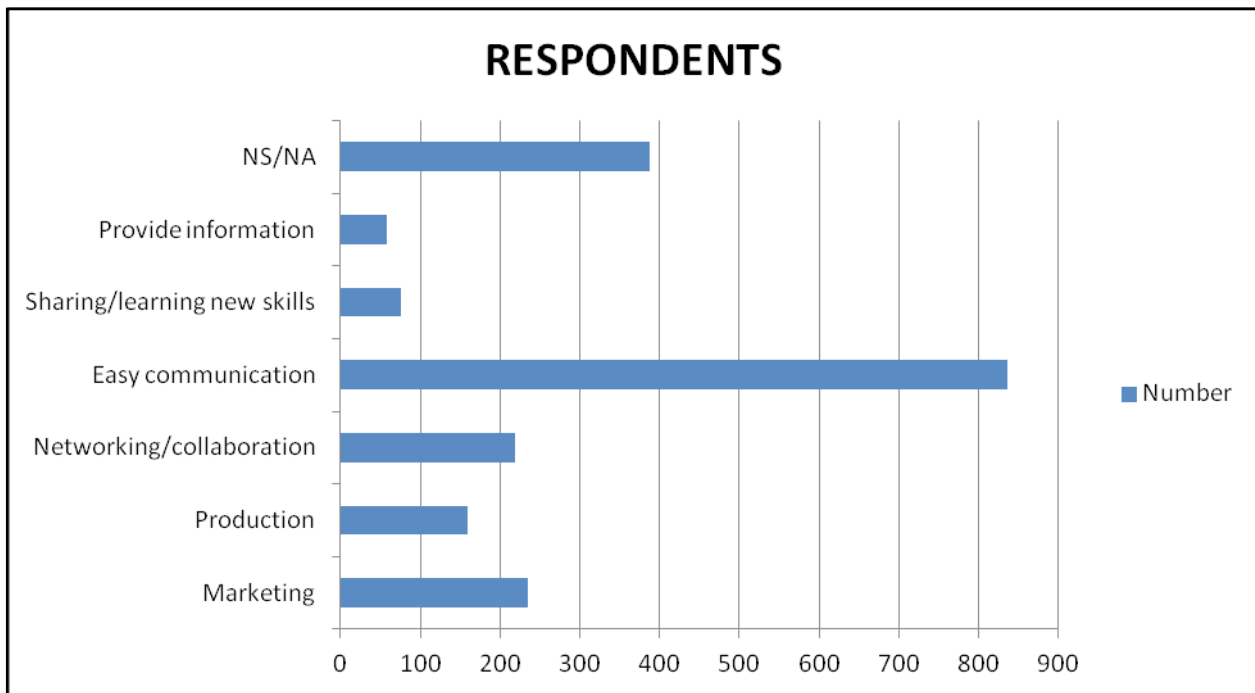
I. TECHNOLOGY AS A KEY FACTOR IN CCI BUSINESS



Most respondents (at 81%) confirmed that they needed technology to enhance their businesses. Only 13% answered that they did not need technology in their work. Six per cent (6%) did not say anything, perhaps, because they did not understand the question.

For those who spoke (see [ii] below), most thought of technology in terms of easy communication, and to a limited extent, in terms of marketing, networking/collaboration, production, and sharing information, in that order. A sizeable group did say anything.

ii. Ways technology plays a role in CCI business



The respondents mentioned the mobile phone as the most used technological tool in their businesses. Few people responded that the computer and the internet are useful marketing tools for their businesses.

This implies that there is dire need to educate the CCI practitioners on the need to use the computer and the digital technology for improving the performance of their businesses. This underlines the importance of the digital villages that are mushrooming in the country; public campaign and education will be needed to drive the message home, especially among the CCI practitioners. It also means that our schools must teach information technology as of necessity so that the emerging generation may be IT literate as they embark on self employment in creative industries. If Kenya could copy the example of the neighbouring Rwanda, where school children are provided with computers, it would be a laudable initiative.

iii. ICT, Training and CCIs

The results of the study indicate that lack of ICT skills were identified as the leading impediment in ensuring high productivity in the CCI businesses. The internet, for instance, can be a platform for advertising and acquiring knowledge on research and innovation that would be needed in the different areas of specialization. This also explains why, from the earlier observations, the consumption of the CCI products is within the country, that is, locally.

Asked what are the skills needed to ensure productivity of the CCIs, the respondents, as the table below shows, indicated the needs in the following order of importance: Information, Technology and Information; administration and management; technical knowhow; Public Relations and Marketing; business development; and a few more.

Skills needed by staff to ensure high productivity in the creative industry	
Skills needed	Number
Administration/management	104
ICT	200
Technical	103
Management	26
Finance & Accounting	77
Public Relations (PR)Marketing/advertising	98
Business development	64
Other (Specify)	51
Total	723

Market for creative products is quite a challenge and respondents felt that, apart from having marketing institutions to promote their products, they preferred ICT skills. The other skill in demand was emphasized as management and administration.

15. CCIs AND RESEARCH & DEVELOPMENT

For this indicator, we wanted to know how the CCI practitioners in Kenya went about acquiring knowledge in Research and Development of their businesses. We found that the practitioners are not well exposed to new ideas, and, therefore, knowledge and knowhow is transmitted amongst themselves through their own networks and customers.

The internet seems to follow in importance as providing opportunities to acquire new knowledge for CCIs, though the use of internet could have been much higher in the provision of ICT skills training as illustrated earlier, were it not for sabotage by a research assistant. Notwithstanding, there is contribution in knowledge acquisition through Television and Radio programmes, and through programmes organised at local, national and regional levels by the government and/or by the civil society and institutions. Employees have an input of their own, though, if there would be more democracy in the running of the CCIs, through collective ownership, for example, it would be probable to have more inputs in Research and Development from the workforce.

A very large number of respondents (585), nevertheless, had no opinion in this matter.

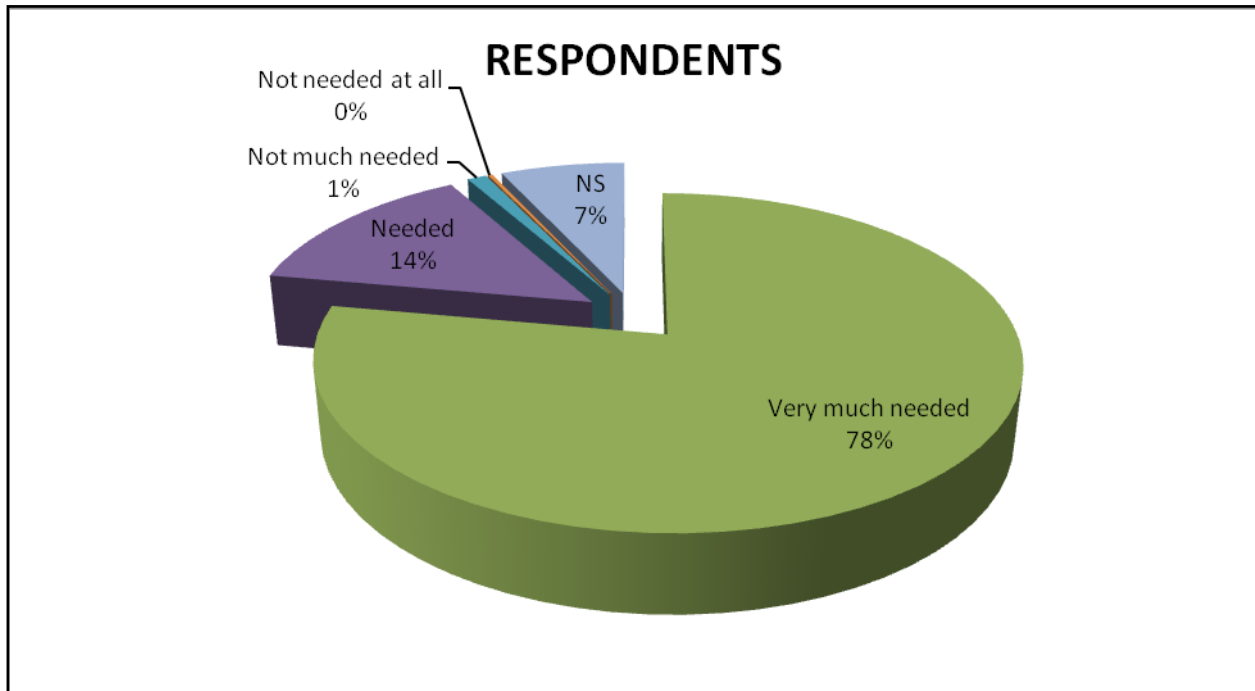
For more details, see the table below:

How to acquire Knowledge on Research and Innovation	
	Total
Acquisition of knowledge about research & innovations	
Through personal network	1283
Through radio	204
Through TV	266
Through customers	702
Through the internet	434
Through employees	76
Through programs at the national level	53
Through programs at the regional level	53
Through programs at the local level	171
Other (Specify)	171
NS	585
Total	3998

Note that the question asked in this section allowed for multiple responses, thus, reflecting a high number of total responses.

16. NEED FOR PROMOTION RESEARCH AND INNOVATION IN CCIs

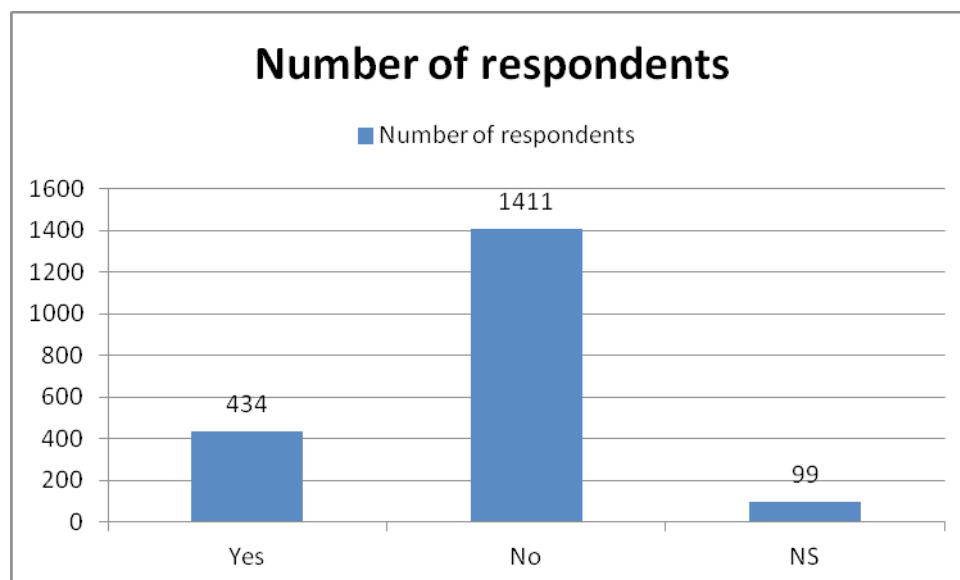
In this indicator, we sought to know if, in the opinion of the practitioners, there was any need for promoting research and innovation in CCIs. As would be expected, most respondents (78%) felt that it was important to promote the CCIs in research and innovation. What may not have been clear is why there was not much research and innovation in the CCIs scene in Kenya? But we must guess that it all depends on the literacy and education levels of the operators. The more educated the practitioners, the higher the propensity to do research and innovation, perhaps because the more educated the people are, the more they are likely to see sense in becoming competitive at the global level.



An overwhelming 78% of respondents feel the need of promotion of research and development activities in CCI. This is also supported by the bar graph below which indicates the awareness of any programmes that have been conducted at the local, regional or national level, supporting the growth of CCIs.

Awareness of activities to support creative and cultural entrepreneurship

The practitioners were asked if they were aware of any initiatives in programmes to support creative entrepreneurship at the local, national or regional levels. The overwhelming answer here was that they were not aware of any (1411 respondents), whereas only 434 responded in the affirmative. Ninety nine (99) practitioners did not say anything.



What can we attribute to this apathy? Perhaps, we can guess that dissemination of information is not efficient or that the practitioners are not attentive. It is true in Kenya that people do not generally listen enthusiastically to documentaries and news items and information; rather, they enjoy the more noisy programmes like music and comedies that do not stress the mind. This implies that Kenyans must be taught to appreciate learning and getting informed, apart from simply getting entertained. You will observe that, even when people in Kenya are reading newspapers, they don't overwhelmingly go for information; rather, you will observe them going for pictures, wedding news, and obituary pages, not to speak of their enthusiasm in sports pages. Once through with that, the paper is as good as read, and can therefore be discarded. Kenyans have a poor reading culture, to the extent that it has been claimed "if you want to hide a currency note, or some information sheet (like the Mwakenya in the 1980s), place it in the middle of a book in a library and it will be safe". That's rather harsh on Kenyans, but they should wake up, read and be informed. This is not a condemnation; it is a wake-up call.

17. Distribution of the CCI Activities of the Study

The table below presents crafts, performing arts, fine arts and music industries as dominants in the list of the CCI industries in Kenya recording almost half of the total activities reported during the survey.

Distribution of Cultural Activities	
Activity	Number
Museums	52
Built environment	43
Archeological sites	24
Libraries & Archives (Specify)	21
Art galleries	52
Music; live music performances recording music market	304
Performing arts (Theatre Dance Opera Puppetry Circus Street performances etc) (Specify)	355
Festivals Fairs and Feasts (Specify)	78
Fine Arts (Paintings Sculpture)	308
Photography	47
Crafts (handicraft handmade textile products) (Specify)	666
Design (fashion graphic design) (Specify)	163
Book publishing (e-books)	11
Press & Magazine publishing (On-line newspaper) (Specify)	13
Other printed matter (printed music maps post cards pictures etc) (Specify)	24
Broadcasting (T.V. and Radio) (Specify)	20
Film and Video (Specify)	54
Photography	53
Interactive Media (Music downloads digital movies video games) (Specify)	36
Software (interactive media) (video games) (Specify)	20
Radios and Television receivers cinemas (Specify)	3
Dubbing services (Specify)	12
Equipment & materials (cinematographic supplies DVD players) Others(Specify)	1529
Total	3910

Cultural Domains by County

County	Cultural Domains by County					
	A. Cultural & Natural Heritage	B. Performance & Celebration	C. Visual Arts and Design	D. Books & Press	E. Audio-Visual & Digital Media	F. ICT
Total	190	716	1161	47	160	56
NAIROBI	4	105	123	2	12	1
NYANDARUA	0	11	23	2	3	1
NYERI	5	23	20	1	5	2
KIRINYAGA	1	7	24	1	4	2
MURANG'A	0	16	22	0	2	1
KIAMBU	1	17	28	4	5	0
MOMBASA	5	12	35	3	2	1
KWALE	1	12	13	0	2	0

KILIFI	18	11	23	1	4	3
TANARIVER	0	9	13	0	0	0
LAMU	6	3	20	1	7	1
TAITATAVETA	4	17	7	1	3	0
MARSABIT	0	15	34	0	3	0
ISIOLO	0	2	12	0	1	1
MERU	7	19	35	5	18	5
THARAKA	0	7	25	0	4	0
EMBU	11	15	46	1	2	0
KITUI	8	6	23	1	2	0
MACHAKOS	3	13	43	0	4	0
MAKUENI	0	15	21	0	2	0
GARISSA	0	8	27	0	3	0
WAJIR	5	4	9	0	3	0
MANDERA	9	8	15	1	0	0
SIAYA	2	21	6	0	1	0
KISUMU	3	20	28	2	3	0
HOMABAY	2	3	23	1	1	0
MIGORI	9	42	29	0	0	0
KISII	1	33	22	3	0	0
NYAMIRA	1	32	11	0	0	0
TURKANA	3	4	5	1	2	1
WESTPOKOT	0	1	10	0	0	0
SAMBURU	0	18	26	0	1	0
TRANSNZOIA	0	19	24	0	1	0
BARINGO	7	13	29	1	0	0
UASINGISHU	4	22	21	5	15	7
ELGEYO-MARAKWET	10	5	39	0	7	2
NANDI	0	2	10	0	0	0
LAIKIPIA	9	14	23	2	7	4
NAKURU	5	10	28	2	0	1
NAROK	1	18	24	1	2	4
KAJIADO	8	14	51	1	8	8
KERICHO	13	23	33	1	16	6
BOMET	13	3	5	3	2	2
KAKAMEGA	2	16	20	0	1	0
VIHIGA	0	10	18	0	1	2
BUNGOMA	3	8	20	0	0	1
BUSIA	6	10	15	0	1	0

Chapter six

Conclusions, Challenges, and Recommendations

Conclusions, Challenges, and Recommendations

A. Special notes

1. The reader is warned not to make generalisations based on the information on the above table. For example, the counties with highest CCI activities are Nairobi, Uasin Gishu, Kajiado and Meru, or the least CCI activities are indicated as being in Turkana, Nandi and West Pokot. Given the resources available for this research, and this being a baseline study, this cannot be adequate and conclusive information to make such statements.
2. This was a purposive sample size; the interviews were conducted on availability of practitioners, variety of the choice of activity, and easy accessibility of respondents, as the fieldwork was done on public transport. The focus of the results of this study should be on the issues around the practitioners, and this perspective gives a more accurate, communicative and concrete information.
3. Private museums, which we thought had been quite ignored, were mainly covered in this study during fieldwork. On the conservative side, the field work must have covered over 30 such private museums. The NMK information was adequate in describing the Public Museums and this was covered in the Literature review section.
4. Some research assistants were not effective as they did not return the work from the field; thus, their areas were not covered well, consequently, necessitating repeat jobs and reflecting a higher number of questionnaire interviews, e.g., in Meru. Other research assistants that did not return information from the field, e.g., West Pokot, Turkana and Nairobi, especially on the ICT domain.
5. The Turkana County, with the constrained budget, had its own special challenges, given the vast geographical terrain, inaccessibility, difficult public transport, security of the research assistants, and lack of proper understanding of questionnaires by research assistants given the communication problems in translating the questions from English to their local language for the respondents.
6. It was thought that there should be more interviews done to give a better picture of what is happening in the Nairobi County with the variety of activities available, ease of transportation and costs of hiring the research assistants. About 200 interviews were conducted, even though this does not imply Nairobi has more creative and Cultural activities.

B. Challenges Encountered in doing the Research

1. Constrained Funding, USD 100,000: this was the maximum we could get from the UNESCO IFCD fund, and nobody else accepted to give supplementary funding.
2. No similar research had been previously done in the local scene from which we could learn and even compare to see what to do differently.
3. Awareness raising about the project: we mainly created awareness through the website; the media awareness raising effort was a problem, the initial plans having been to hold discussions on local language stations and T.V.; we had a few interventions: at the Nation TV; at the GBS (Global Broadcasting Station); and at the Kenya Institute of Education (KIE) Education Broadcasting Channel. We were also able to give presentations in various forums, e.g., at the Nairobi Pentecostal Bible College, Nairobi, Garden Estate, which trains Pastors from all over Kenya and East Africa.
4. Cultural statistics is a new area of study in Kenya: There was no one statistical expert, sourced locally, who could implement this project from beginning to the end. Due to the project's different facets, the different skills of the team working on the project constituted backgrounds in: -Economics & Business – key in the development of the concept, proposal writing, mapping, development of tools, fieldwork activities, interpretation of data and report writing; Anthropologists – key in development of tools, fieldwork activities, interpretation of data and report writing; -Statisticians – key in development of tools, fieldwork activities, coding and analysis of information, and interpretation of data; Artists & practitioners themselves – they were distributed throughout the exercise in making very important contributions to the fieldwork, visits to practitioners, and report writing; -Research experience – all participants had some form of research experience to contribute in one way or another in the exercise; the ICT Team - translated the paper questionnaire into online version and a system for capturing information, developed the website, making the GIS maps for communication of statistical data.
5. The project design targeted at most 42 interviews in each county by 2 research assistants for 3 days. Only those who were available and accepted to be interviewed were enumerated and the data gathered was included in the statistical analysis of this survey. Nairobi county respondents were quite uncooperative, though their increased sample size interview was over 200 practitioners.
6. Research Assistants commitment: some were difficult and failed to deliver, necessitating repeat jobs.
7. Difficult terrains, insecurity around the country, public transport that was used for the research activities all over the country.
8. The online questionnaire was not successfully used due to failure of the internet, respondents' motivation, uncooperative art and culture organizations, which refused to introduce the project to their database of practitioners so that they could fill the questionnaires, in despite the official Introduction letters from the Department of Culture on the project.
9. No documentation was available in many areas of the research scope, especially during Literature review, to find out what was

going on, e.g., Photography, Art galleries, and books; we had to rely a lot on IDIs (In-Depth Interviews) for current information.

10. The Hide and Seek behaviour by some government departments, when we were looking for documented information on the activities. Whatever we found was also not always very current. For example, the official information on Jua Kali from the Ministry of Trade, the best we could get was dated 1994.

C. Needs Identified by the significant indicators

1. Need to diversify and enhance creative cultural activities in the following domains: ICT, Audio-visual and digital media, Books & Press, Cultural and Natural Heritage. It appears that Kenya is quite active in Visual Arts, Crafts & Design, and Performances & Celebrations.
2. A significant driving force and energy in the creative cultural industries derives from passion or talent, or simply inheritance. This implies that employment can be significantly boosted through the support of the Public and Private sector funding. Entrepreneurs in the CClIs do not need to be coerced to work or create since the driving force is basically endogenous and intrinsic to the creative cultural entrepreneurs.
3. Gender equality can be enhanced in CClIs by encouraging the female gender through funding and support of their activities and by reducing encumbrances to their operations. This would require the Government, the private sector and the Civil Society to implement measures favouring free and fair operations in the CClIs.
4. The great majority of the creative cultural entrepreneurs are between the 18-54 age bracket, which is the most vibrant and productive age of humanity. It is important in Kenya to remove any inhibitions that discourage this age group to operate freely and creatively, whether through tax encouragements, business registration facilitation, and removal of any harassment whatsoever, whether from City Council Askaris in the pretext of enforcing City By-Laws, or from any other body that would make this age-group shy to engage in entrepreneurship.
5. We noted that employees in CClIs have education mainly at primary, secondary and College levels, and equally noted that the operators in the CClIs are becoming increasingly educated. This is a good sign and it should be encouraged because the more CClIs will involve people with higher levels of instruction, the more productive the CClIs will become.
6. The greater majority of CClIs are Sole Proprietorships which in fact limits the level and efficiency of operations. With encouragement from the Public and Private sector investment, the CClIs can be encouraged to become corporate entities with more efficient structures of operations for greater productivity and more efficient marketing of products even to international scale.
7. We also noted a certain lack of cross-fertilisation in CClIs due to the limited interaction in festivals, feasts, and fairs where useful exchanges could take place for cross-insemination of initiatives in CClIs. This lack of interaction was mainly blamed on lack of information or inability to receive news. We recommended to Kenyans to be more reading and more attentive to information sharing. This should tell Kenyans to read more news, apart from entertainment, and to listen for information, not merely for laughing.
8. Most of the CClIs are self-financed, which could be a big factor in their weakness in operations. The government and the private sector should mount programmes to educate the CClIs on the need for external funding, and also, if any funding is facilitate from external sources, it should not be a source of harassment for CClIs, rather, it should provide enabling competence and capacity to operate more profitably and more efficiently, for the general development in the standard of living for Kenyans.
9. With regard to Intellectual Property Rights (IPRs), we learnt that Kenyans in the CClIs are seriously uninformed and would not waste their time and effort in pursuing the IPRs. This is grave because without protecting the intellectual properties of our innovations, we shall always lose to others who steal from the creative class. The government should make it easier to register intellectual property rights, either through the Kenya Industrial Property Institute (KIPI) or through the Kenya Copyright Board (KECOBO); this would mean a concerted sensitisation across the CClIs and through facilitating easy registration of IPRs in Kenya.
10. The use of technology in Kenya with regard to CClIs is mainly limited to the use of the cell phone. The use of ICT, especially the computer and the internet is only used by a small class of elites. This implies that ICT needs to be vulgarised in Kenya, imperatively for international competitiveness, and our young ICT graduates should not only think of just getting employed in companies of jobs using IT; they should be courageous to apply IT skills to create businesses using the ideas of the Kenyan cultural heritage; for example, the Kenyan IT graduates and wizards can use IT skills to create cartoons from the fables and stories told to children in the African tradition; equally, they can use IT skills to apply to African music and beat, creating some unique creations that do not originate from anywhere else in the world; or the youth can use IT to derive from the African apparel and fashion from the 42+ communities of Kenya, making some unique African fashions and styles, including hairstyles, that will amaze the world which will then rush to Kenya to buy such innovations based on our culture.

D. Recommendations to the Public & the Private Sector decision makers

The core problems identified by the study as challenges of the industry are as addressed below:

- i. There is a lack of strategic information and research vital for industry sustainability. Without this understanding of market trends and audience analysis, industry participants are unable to make effective investment decisions. This project appreciated the intensity of such an activity and for future growth and establishment of credible cultural statistics in Kenya. The Kenya National Bureau of Statistics (KNBS) should be involved, made to understand why these activities are important and capacity building provided in the collection of such information. So this exercise was just a scratch on the surface, breaking grounds, and being a proof that it is possible to do so in the developing countries' economies like Kenya.
- ii. The Government needs to clearly identify the contribution of CCI to the GDP. The CCI share to the national employment is not clearly separated and documented for measurement and evaluation of its contribution to the economy. The so called 'Jua Kali' sector, employing the majority of the Kenyan Population is simply reported as informal sector which is a mixture of many sectors of the economy which include the activities in question. Furthermore, the contribution of CCIs to the national income is a lot but it is not clearly identified and separated in the government documents such as economic survey publications and government yearly estimate books. From the same appropriation account books (estimate books) it is noted that the government allocates so much to the Ministry responsible for cultural activities but not separated from other ministerial activities such as gender and children components. In addition Due to constraints of resources, the international classifications were not fully explored in this study as earlier proposed in the project proposal. i.e. collection of statistical data will be guided by existing international classifications on the measurement of the economic dimension of culture. These include:- a. The International Standard Industrial Classification (ISIC 4) - for the identification of cultural productive activities, b. The Central Product Classification (CPC 2) for the identification of cultural goods and services; c. Harmonised Commodity Description and Coding System 2007 (HS 2007) and the Extended Balance of Payments (EBOPS). d. International Standard Classification of Occupations (ISCO 08) – for the identification of cultural occupations Focus was purely on the issues around the practitioners across the country. To reach this level of identifying international classifications as described above, there is need to do the exercise at the government level with enough resources, allowing access to all relevant government documents, some of which could be classified. It was difficult for ACRI to reach such classifications given the need for access to government documents and the need for enormous resources.
- iii. The lack of seamless government services and the consequent fragmentation of government interventions and support policies remain a concern to the CCIs in Kenya. There is a big need for policy research study to be conducted by different institutions, training interventions developed, incentive schemes created and marketing strategies promoted to improve and strengthen the creative industry in the country. The government ought to identify, recognize and a knowledge the economic role played by the creative industry by establishing funding programs toward this sector as a way of diversifying revenue contribution toward GDP. It is necessary for these to be aligned to an overarching strategy and developed in such a way so as achieve effective outcomes for the industry without duplication and confusion.
- iv. The KNBS during the 2009 population and housing census included a question on ICT in their questionnaire, whose results are very interesting particularly on use of computers and mobile phone that have outperformed all other segments of the economy, documented at an average growth of over 20% annually over the last 10 years. The ICT sector has been highlighted as one of the major drivers in Africa and continues to garner close attention as a potential driver of fundamental catalyst of the growth within the CCI sector and the economy at large. The Government is hereby congratulated for the efforts being made on ICT and is encouraged to keep this trend and encourage the youth to be foremost in the study and use of ICT.
- v. Within this study, facing the constraints of available resources, it was indeed quite difficult to comb and try separate through the available government data in different Ministries and parastatals and come up with the kind of aggregation that the 2009 Framework for Cultural Statistics describes. It also entails getting permission to access government data in its raw form that is not normally available to the Public from Kenya National Bureau of Statistics, Kenya Revenue Authority etc. This should be one area of intervention for any other future study on this sector, to come up with a bigger picture and deeper understanding of these activities.
- vi. Intellectual property rights regulations exist in Kenya but they are poorly enforced. The credibility of the system depends, to a considerable extent, on the enforceability of the rights it confers. Well-functioning enforcement mechanisms are the best means to limit the number of violations of copyrights and to ensure that rights holders and society as a whole can reap the benefits from the intellectual property system.
- vii. The inadequate access to funding in Kenya and the requirement for collateral to guarantee revenue generation is a barrier to investment in the sector of CCIs. Many entrepreneurs in CCIs are unable to meet requirements of financial institutions, given the high risk in the industry and the fragmentation of audiences. The area of CCIs is a virgin land full of opportunities and ready for exploitation. The basic rule in economics is 'the greater the risk, the greater the chances of profit or loss'. We guarantee the pioneer investors who will take risk and invest to make the CCIs thrive in Kenya will have assured impressive returns, well ahead of other investors who are only looking at the traditional investment opportunities.

- viii. The lack of government services and the consequent fragmentation of government interventions and support policies remain a concern to the industry. The responsibility of supporting the growth of the creative industries in Kenya should be shared among different Ministries or they work together in coordination. It is not practical to rely solely on the Ministry of Culture, like it is the case today. Ministry of Tourism, Education, Planning, Finance, Local government should also be involved. Setting up a mechanism to facilitate cross-cutting policies and inter-ministerial decisions is the way forward to support CCIs growth.
- ix. The Creative economy in Kenya requires commitment of everyone in order to grow. Governments cannot achieve on their own to grow these industries. It is recognized that they have a big role to play but they need the backup of the private-sector and profit-led enterprises, sponsors, lobbying groups like federations, professional associations, umbrella bodies by practitioners, non-profit organizations such as foundations and NGOs, the Academic fraternity.
- x. Kenyans in general should be sensitized to remember that every individual is a consumer of creative products and services. Every day they listen to music, read books and newspapers, watch television, enjoy a movie, go to the theatre, visit an art exhibition, purchase or wear fashionable clothing, they should support their fellow Kenyan creators of these products by purchasing or being participants.
- xi. In as much as modernity/globalization has contributed to the erosion of our cultures, there are some aspects of it that, once harnessed, can push in the realization of a growing local creative economy. E.g. the internet can be used as a platform for advertising, as new generations of consumers on **all** continents are using the Internet, mobile telephones and digital media animation digitization and filming technology are handy in repackaging our cultural heritage to the world.
- xii. The changing patterns of cultural consumption also drive the growth of the creative economy. Much as the mindset of the consumer individuals needs to be changed to appreciate the role of producers and creators, the producers and creators need to invest in quality of their brands to adapt to the changing demands of the consumers. The mapping of Kenya's Creative and Cultural industries is simply not a one day affair! This study focused on Practitioners, the supply side of the Culture Cycle within the constraints of available resources and time. It was thought without the practitioners, there would be no Industry. They should, therefore, be the first area of intervention in supporting these activities.
- xiii. The Kenya Investment Authority, seeing the investment opportunities in Kenya that the CCIs present, promised to establish An International Culture and Art Centre , in recognition of the fact that Kenya is a multi-cultural society with rich and diverse heritage, which the government foresees its large contribution to the country's economy and tourism sector. In view of this, the government observes that constructing a state of the art International Culture and Arts Centre and A National Music Centre for the creative industry will provide a focal point for development, research, archives and cultural enjoyment for Kenyans and the international communities. We congratulate the government for this vision and strongly recommend that this dream should be realised without delay.
- xiv. The Kenya film commission should come up with a policy framework for the growth of a self-sustaining indigenous film industry, the relevant accompanying institutions and regulatory and personnel capacities in terms of training and funding.
- xv. Lastly the government should execute the mandate of the Copyright law administration towards a zero tolerance for any pirated copies of audio-visual products on the Kenyan market; and for the best approach, the Police Commissioner should establish a Special Police Unit to deal with Copyright issues, including assigning officers at C.I.D units, in all police stations to deal with Copyright and piracy crimes.

From the Stakeholders' Conference it was particularly recommended that:

- xvi. The Export Promotion Council is able to link up the different cultural and creative groups in the research by ACRI to tap the international market.
- xvii. There should be a network for artists or a forum where they will be able to congregate and engage the Ministry of Culture and other relevant Ministries, exchange opinions, find stakeholders and fight the challenges they face instead of being scattered

as they are at the moment.

- xviii. The Department of Culture officers the D.C.O's (District Cultural Officers) and P.D.C's (Provincial Director of Culture) should visit practitioners at the grass roots to encourage and advise them on relevant matters.
- xix. The Stakeholders at the Conference called on Kenyans in the coming election, to elect leaders who will understand the sector of culture since this sector is supported by our constitution.
- xx. Let there be recognition of the art and creative subjects by the developers of the education curriculum in Kenya (Kenya institute of education) by giving them the seriousness it deserves –examining them in the national examination like other subjects.
- xxi. The government tends to segment Ministries in Kenya as seen in its budgetary allocations. It should allocate more funding to the Ministry of culture, given its potential to create employment, especially among the youth.
- xxii. We must now avail the statistics generated by the research of ACRI so that the contribution of Culture to the economy stands out alone, and not consumed under other sectors as it is the case now.
- xxiii. We should educate people to know where to access funds and get out of the donor/grant mentality, and the financing institutions should be upfront in supporting the CCIs without stressing them and despising them.
- xxiv. We should educate people to know the value of the creative and cultural industries now that we have seen and been informed of its value.
- xxv. We should encourage the practitioners who do not have formal education to take up adult education classes and also to learn the 2 national languages so as to be able to communicate with their clients efficiently as most may not understand their local languages.
- xxvi. The practitioners in cultural and creative industries need to take pride and have confidence in what they do.
- xxvii. We need to take the content that we now have on the creative and cultural industries to the FM stations since it seems they lack the "required content" to air to the public.
- xxviii. Reduce bureaucracies so that there is an amicable relationship between private institutions, practitioners and the government.
- xxix. We should find a way forward to repackage the artifacts on the ground for the international market.
- xxx. We should lobby and advocate for the Intellectual Property Rights (IPRs) law in Kenya to be revised as it seems to be lenient to individuals who break it.
- xxxi. The Ministry of Culture should be given more funding now that we will be having the county governments.
- xxxii. We should be proud of our local languages and use them in a positive manner to sensitize communities.
- xxxiii. ACRI needs to disseminate the research findings through social media, other private institutions and use renowned media personalities to reach the young generation that are the majority in Kenya.
- xxxiv. The practitioners need to diversify their products and not rely on one sector only as means of getting a livelihood.
- xxxv. We should lobby the MPs to look at the constitution and come up with laws that will protect the industry.
- xxxvi. We also need to change the attitude of the practitioners and let them be proud to called artists.

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Chapter Seven

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Recommended Readings

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Chapter Eight

Annexes

Annexe 1



African Cultural Regeneration Institute (ACRI)

"Unearthing the Gems of Culture"

UNESCO / IFCD PROJECT 2011-12

MAPPING KENYA'S CREATIVE CULTURAL INDUSTRIES

Provisional Programme for Stakeholders' Conference

Held at the Kenya Institute of Education on 29-30 August 2012

DAY ONE

29TH AUGUST 2012

TIME	ACTIVITY	FACILITATOR
08.30	Registration & Rapporteurs Coordination	Mercy Kemunto –ACRI
09.00	-Introductions by Prof. F.X. Gichuru, Chairman and Project Director - ACRI - Welcome Remarks & Purpose of the Conference by Dr. Evangeline Njoka, Secretary General, Kenya National Commission for UNESCO (KNATCOM) -Highlights of the 2005 Cultural Diversity Convention of UNESCO by Prof F.X.Gichuru / ACRI	Session Chair: Mr John Mireri, Deputy Secretary General, KNATCOM
10.00	-Official Opening – Department of Culture, Mrs Gladys Gatheru, Director of Culture -Highlights of the Mapping Project & attendant challenges; Participation of Government Departments: KNATCOM, Ministry of National Heritage and Culture, NMK, MOYAS, KNBS, ICT Board, etc. BY -Easter Ciombaine, Executive Secretary, ACRI -Highlights from the Field Team / Discussions	
11.00	TEA BREAK	
11.30	- Reporting results from the Statistical Data of the Project Survey and Mapping: -Prof. F.X.Gichuru, ACRI, Mr. Henry Osoro, Kenya National Bureau of Statistics, Dr Eubert Espira, Statistical Expert, - Easter Ciombaine, ACRI -PLENARY Discussion Forum & Feedback from the floor and the Field Team	-Session Chair Silverse Anami, UNESCO Expert and Consultant
13.00	LUNCH	
14.00	-Presentation by Prof. Kithaka wa Mberia, University of Nairobi: <i>"CULTURE IN KENYA: TOWARDS EXPLOITING A RENEWABLE NATIONAL RESOURCE"</i> - Discussion	Session Chair: Dr. Maurice Amateshe, Kenyatta University
15.00	Presentation by Wairimu Reselyn Mburu- Researcher: <i>"HARNESSING THE DEVELOPMENT POTENTIAL OF CREATIVE AND CULTURAL INDUSTRIES IN THE ENHANCEMENT OF NATIONAL UNITY, PROMOTION OF NATIONAL PRIDE AND IDENTITY"</i> - Discussion	
16.30	TEA & END OF DAY ONE	

“Unearthing the Gems of Culture”
MAPPING KENYA’S CREATIVE CULTURAL INDUSTRIES

Provisional Programme for Stakeholders’ Conference

Held at the Kenya Institute of Education on 29-30 August 2012

DAY TWO
30TH AUGUST 2012

TIME	ACTIVITY	FACILITATOR
08.30	Registration & Rapporteurs Coordination	Mercy Kemunto - ACRI
09.00	- Recapitulation of Day One by Prof. F.X. Gichuru, ACRI - Presentation by Dr Tom Ondicho, Institute of anthropology, Gender and African studies, University of Nairobi, <i>“MAASAI CULTURAL PERFORMANCES AND TOURISM”</i> - Discussion	-Session Chair Mr. Elkana Ong’esa, Chairman of DEPCONS, Project Director of the African Stones Talk (AST)
10.00	- Presentation by Fredrick Mbogo, Department of Literature, Theatre and Film Studies, Moi University <i>“TRACING PSYCHODRAMA’S UTILITARIAN POSSIBILITIES: A DISCUSSION OF JOHN-SIBI OKUMU’S PLAYS AND SUSAN OWIYO’S MUSIC BEYOND MERE AESTHETICS”</i> -Discussion	International Stone Sculpture Symposium, Kisiii, a UNESCO /IFCD Project 2011-2012, President of PAVA (Pan African Visual Artists) Association based in Algiers (Algeria).
11.00	TEA BREAK	
11.30	Presentation by Ms. Mary Wambaria, Kenya Institute of Education: <i>“THE IMPACT OF EMERGING TECHNOLOGIES ON CREATIVE CULTURAL INDUSTRIES”</i> Discussion -Presentation by Mr. Elkana Omweri Ong'esa, HSC., President of the Pan-African Association of Visual Artists: <i>“IN WHICH LANGUAGE DO AFRICAN STONES TALK? A FOCUS ON KISII STONES AS ENVIRONMENTAL RESOURCES FOR ECONO-CULTURAL TRANSFORMATION IN KISII COUNTY, WESTERN KENYA”</i>	- Session Chair: Dr. Tom Ondicho, Institute of anthropology, Gender and African studies, University of Nairobi
13.00	LUNCH	
14.00	Group Discussions - What way Forward? - Recommendations	Session Chair: Fredrick Mbogo, Department of Literature, Theatre and Film Studies, Moi University
15.00	Group Reports	
16.00	Conclusions & Vote of Thanks	Prof. F.X.Gichuru / ACRI
16.30	TEA & END OF DAY TWO	

Annexe 2

Report of the 2nd Stakeholders' Conference held on 29th -30th August 2012 at Kenya Institute of Education, Nairobi.

1. Introduction

1. This was the closing conference for the project, 'Unearthing the Gem of Culture- Mapping Exercise for Creative Cultural Industries.' It was held on 29th -30th August 2012 at the Kenya Institute of Education, Nairobi, to share findings of the research as well as give an opportunity for comments as well as recommendations from the stakeholders on the way forward. The 2-day conference had different sessions (Morning session, After break session and After lunch session) each day with different presenters. It gathered different stakeholders in the creative and cultural industry, including: Academicians from Universities, officers from Government Departments, including the Ministry of National Heritage and Culture, Kenya National Commission for UNESCO (KNATCOM), National Museums of Kenya, Kenya Institute of Education and practitioners in creative cultural industries. This report, therefore, captures the events that were discussed during the conference in the two consecutive days, viz., the official opening/speeches, presentations, comments and concerns from the participants, recommendations and conclusions.

2. Welcoming Remarks and Official opening

On behalf of Dr. Evangeline Njoka, the Secretary General of KNATCOM, Mrs. Christine Maingi had brief opening remarks and reminded the stakeholders the purpose of the conference as part of the action to implement the 2005 UNESCO Cultural diversity Convention and, at the same time, raise awareness thereof to all the stakeholders. In addition, she congratulated African Cultural Regeneration Institute (ACRI) for the good work done, especially with minimum budget. In her sentiments, she stated that the project promotes the 2005 UNESCO convention for protection and promotion of the diversity of cultural expressions, which Kenya ratified in October 2007 and thus became a State Party thereof. Maingi said, "The project therefore constitutes part of the actions by Kenya to fulfil its obligations, as required of State Parties. The project aims at raising awareness to the policy makers, both in the public and private sectors so that the myriad creative and cultural initiatives spread across the country of Kenya can be recognized, supported and promoted for the purpose of employment creation and generation of wealth.

Prof Gichuru gave highlights of the 2005 Cultural Diversity convention. In his intervention, he pointed out that culture needs to be protected, promoted and safeguarded. He further suggested that culture is rich and has much to offer in terms of wealth and employment. He called on all stake holders to pay attention because foreigners have come and taken away our stories and made money out them. In his remarks, he felt that there is need for Africans to wake up and stop sitting on the 'cultural gold' just as they sat on the natural wealth. His suggestions were echoed by lady Dorcas and Mrs. Maingi who admitted that, indeed, African are sitting on gold that does not only need to be protected but also to be turned into economic advantage. The conference was then officially opened by Mrs. Gladys Gatheru, the Director of the Department of Culture. In her opening speech she admitted that the government, through the department of culture, in collaboration with relevant government arms, ratified the 2005 UNESCO Convention on the Protection and promotion of Cultural Expressions in October 2007. She reminded the stakeholders that the convention is geared towards ensuring that artists, cultural professionals, practitioners and citizens worldwide are able to create, produce, disseminate and enjoy a broad range of cultural goods, services and activities. She believes that culture can no longer just be a by-product of development, but, rather, the foundation for sustainable development, because the Convention ushers in a new international framework for the governance and management of culture. The main purpose is to encourage introduction of cultural policies and measures that nurture creativities, access to participate in both local and international markets and promotion of international cooperation to facilitate mobility of artists.

In her speech, she acknowledged the technical assistance her department is getting from UNESCO with regard to the 2005 Convention in protecting and promoting diversity of cultural expressions to build the capacity of musicians and visual artists. She mentioned that the programme was set to be implemented between September and October 2012, enabling the artists to develop strategies for marketing cultural goods and services using information technology, in line with article 11 of the Constitution which recognizes Culture as the foundation of the nation and as the cumulative civilization of the Kenyan people and the nation. She further said that the Department of Culture has several ongoing programmes to implement the 2009 National Policy on Culture and Heritage and, at the same time, reviewing the policy to align it to the constitution.

In addition, she said that the Government has a National Institutional Framework that supports creative cultural industries through national bodies such as the Department of Culture, Kenya Film Commission, National Museums of Kenya, Kenya Copyright Board, Kenya National Archives and Documentation Service, Bomas of Kenya, Permanent Presidential Music Commission and the Kenya Intellectual Property Institute, among others. She was convinced that the implementation of the UNESCO 2005 Convention will contribute further towards the development of the Cultural Creative Industries. She further said that, in order to support the cultural sector, the Ministry, through the Department of Culture, has embarked on a programme to build cultural centres across the counties which will become focal points for preservation, promotion and safeguarding of cultural expressions. She mentioned that the government is also committed to capacity building of staff to ensure that they are well trained to cope up with emerging issues related to the UNESCO Convention and other topical themes in the culture sector. She stated that the government was equally taking steps to address the gap by documenting the contribution of the sector, having two ongoing projects initiated by the Ministry of National Heritage and Culture which commissioned the Kenya Institute for

Public Policy Research and Analysis (KIPPRA) to undertake a study on the role of culture and heritage in Kenya's development. Finally, she commended the work and role being played by the African Cultural Regeneration Institute on mapping of creative and cultural industries in Kenya, and called upon all stakeholders to get involved in the implementation process because the government alone can't achieve everything in development.

3. Presentations

There were number of presenters with different topics, and still within the scope of the creative and cultural industries. Looking at the presentations, the papers were educative, provocative and a awake up call for all the stakeholders in cultural and creative industries (CCIs). Consequently, the papers provoked reactions and comments about the (CCIs). Regrettably, there was one presenter who did not show up due to unavoidable circumstances.

3.1 PRESENTATION: Highlights of the Project by Ciombaine

Ms. Easter Ciombaine, the Project Officer in charge of running the project for the whole year, took the participants through ACRI's experiences in the project implementation. The project design phase, she underlined, was developed and inspired by the 2009 UNESCO Framework for Cultural Statistics (FCS) of the UNESCO Institute for Statistics (UIS).

The presentation underlined the FCS domains as the the minimum set of core cultural domains into which UNESCO would encourage countries to collect comparative data. These include: A: Cultural and Natural Heritage, B: Performance and Celebration, C: Visual Arts and Crafts, D: Books and Press, E: Audio-visual and Interactive Media, and F: Design and Creative Services. The Intangible Cultural Heritage (ICH) is outlined as a domain that cuts across all the rest that are mentioned in the framework (transversal domain)

She gave explanations about the research scope of the project, taking into account the Culture Cycle and the fact that the project focused on the practitioners as the supply side of the culture cycle during the development of tools for fieldwork.

She expressed appreciation for the intensity of the task to map these CCIs as per the UIS Framework. She noted that it was simply not a one day affair and that the current project was just a scratch on the surface, a breaking of grounds, a baseline survey.

She affirmed that teamwork on the project was what has made it succeed. Participants contributed different set of skills from Economics, Business backgrounds, Statistical knowledge, Anthropological expertise, and the skills of the ICT team and CCI practitioners themselves.

Passion for these activities was underlined as key in the project as it was very challenging to motivate participants to work on tight budgets with implications of minimal payments and/or compensations.

Stakeholders were informed that the project had benefited from technical assistance from the UIS headquarters in Montreal. Cooperation was established at the implementation stage after the proposal had been put together much earlier and had secured support from UNESCO.

Many challenges were experienced in the project implementation, the most outstanding of which being the constrained funding of USD 100,000. Fieldwork had its own challenges too, especially with interviews conducted on practitioners who were available and accepted to be interviewed. The results of this survey depended on such practitioners of goodwill. The Nairobi County respondents had the biggest sample size, with respondents quite uncooperative. Interviews conducted also depended on accessibility of practitioners due to transport and budget available from the project funding. Public transport was used throughout the research.

It was concluded that a further study is required to refine the definition, understanding and classification of 'Jua Kali' industries in Kenya. It was felt that during this study, there was a high possibility that CCIs, to some extent, were also defined and referred to as 'Jua Kali industries' in Kenya.

It is well documented and acknowledged that the 'Jua Kali' industries are also referred to as the Informal sector in Kenya. This sector has been existing since the 1980's or earlier and has been well supported by the government through various initiatives. Probably the broad definition by the UIS framework is a new phenomenon to the Kenya government. This also indicates that with the use of the UIS framework, the information that is normally collected by the KNBS would be better understood and aggregated, and, therefore, given a more accurate picture regarding the Creative and Cultural Industry as it is known and defined today.

3.2 PRESENTATION: Study Findings by Mr Henry Osoro

The report of findings was presented by Mr. Osoro, a statistician from Kenya National Bureau of Statistics (KNBS). In his introductory remarks, he acknowledged the role played by the ACRI team in the successful work. Then he took the audience through the finding by interpreting the tables, figures and graphs. Thus, he was able to capture the key areas highlighted; these are better explained in the main report. In the course of his presentation, he admitted that at the KNBS does not have documented material of CCIs and felt that the survey was unique.

Comments/concerns on the report

Mrs. Gatheru had been sincerely looking forward to this conference and thanked Professor and his team; she admitted that, indeed, culture is a goldmine and it is a song 'we have sung for many years' but, with ACRI, we are almost there. She further said that the greatest problem in this industry is the lack of sharing information among the various stakeholders, including the Department of culture and the practitioners. She pointed out that many mapping exercises have been undertaken but their research findings have not really been shared with the public.

Mr. Omare was shocked that the KNBS had no information or statistics on culture without which there can be no development in this sector. He said that two experts from UNESCO will be coming to advise the Department of Culture on the marketing strategies to be employed especially on the use of I.T. This will take place between October/September 2012 and various stakeholders including Prof. Gichuru, the ACRI Chairman, would be involved.

Mr. Ongesa appealed to those curriculum developers present to bring back the Art and Craft subject as this would develop creativity among individuals; this they would use for creating employment and wealth generation. As an individual, Mr. Ongesa has taken an initiative to promote talent and creativity for employment creation and wealth generation by starting an institute known as Africa Institute for Culture and development (AFRICUD) based in Tabaka, Kisii.

3.3 PRESENTATION: Implication of Emerging Technologies in the Cultural and Creative Industries by Mary W. Wambaria

This paper was well researched and provocative; it which tried to highlight how technology could be harnessed to open opportunities for young persons in the Creative and cultural industries. In her paper, she said that the emerging technologies are part and parcel of the society and are very crucial for economic development. She noted that the creative industry produces symbolic goods (ideas, experiences and images) which can be facilitated by the emerging technologies. She further said that creative class work from their homes and don't have to be in an office. She stressed that the emerging technologies could make the industry more manageable, flexible and interactive. She asserted that rapid development of technologies opens new opportunities to attain higher level of development. Overall, she looked at technical innovations used in cultural and creative industries that tend to allow information and processes to be created and stored in digital form, with the possibility of being distributed over electronic, networked and interconnected systems for internet, mobile phones, Digital, Internet, Radio and Television. The paper outlined three major roles played by technology in the creative industries business, namely: as technology enabled products, i.e. digital content or application software: as means of increasing or transforming business processes: and as means of engaging with and strengthening the relationship with the consumer. The paper also outlines ways the creative industries can use technologies to market their products and reach out to the consumer, i.e. viral marketing, social networking, marketing (like in My Space, facebook, Bebo, YouTube and other to sell products); mobile phone marketing (creative industries can develop mobile phone database for contact, disseminating SMS updates for upcoming shows, and photos of the shows which can be forwarded by users to their friends); deepening existing relations; and internet campaigns, where company websites are opened as blogosphere.

REACTIONS: Concerns and responses on the implications of emerging technologies in the cultural and creative industries

Q 1. What do you think the emerging technologies are doing to the aesthetics of the CCIs, especially in cultural festivals like weddings? (The authenticity of cultural expressions seems to be hijacked)

Q 2. How are we prepared for the facing out of human touch and going for the machines?

Responses:

Following the concerns raised that emerging technology may have impact on the authenticity of our cultural expressions, Mr. Otieno felt that, as much as we protect our originality, there is need also to look at job creation and competition in the use of technology. He further suggested that we need a critical balance of both aesthetics and originality. In other words, we need to marry what was there in the past and the emerging technologies. Mr. Ongesa felt that parents need to encourage their young children to go for training. Dorcas said as we train our children let's also train the communities through cultural centres. She felt that a lot of sensitization needs to be done. The issue of segmenting the market in order to be appealing, especially on the branding products, was raised. Prof. Gichuru reminded the participants that we don't need to create a product for subsistence only but we should know how to sell it too.

Another concern raised was that there are 39 FM stations in Nairobi only and, unfortunately, they do not give much airplay to the local musicians but instead to foreign musicians. This has brought the situation where many people do not appreciate local artists. It was noticed that the major aim of FM stations is to generate revenue, as long as many people are listening, they will continue to play what the people want to hear and, albeit music from foreign artists. This is mainly attributed to the deculturisation process that we have gone through; believing that anything from foreign countries is superior to ours.

3.4 PRESENTATION: Cultural Industries in Kenya: An Overview by Prof. Kithaka Wa Mberia

The presenter began by defining culture as a people's way of life, comprising of legends, traditions e.t.c., making it clear that it is a profound concept with diverse definitions. He also remarked that culture had been recognized in the new constitution of Kenya as a pillar for societal development, saying that a department of culture was already operational. He also described the

connection between traditional cultural activities and the creative cultural industries as we know them today.

Prof. Kithaka divided his presentation into two so as to capture the bright and dark side of the industry. As such, he noted that there have been great Kenyans who have impeccably stood out in the industry since the 1950s to date. Among the notables are Fadhili Williams, Fundi Konde, Wanganangu, Daudi Kabaka, Maroon Comandos, Tony Nyadundo, Nameless, Suzanna Owiyo, among other exemplary music artists. On the drama performance, he noted that the works of Graham Hyslop, Gerishon Ngugi, Francis Imbuga, Murungu, Henry Kuria, David Mulwa and Minishi stood out in the same period. Theatre groups such as Nairobi University Players, Mbalamwezi Players, among others. Being a writer, he couldn't fail to recognize the exceptional works of Ngugi wa Thiong'o, Marjorie Oludhe, Mwangi Ruheni, among other iconic prose writers. He also paid tribute to the contribution of painters and sculptors like Wanyu Brush, Elkana Ongesa, Kiarie Miano and others whose artistic works have baffled many.

With regard to the Government of Kenya and the arts, he noted that the government's contribution has been extremely marginal. He, however, noted that some initiatives like the Kenya Music Festivals have made significant contributions in keeping the debate alive. Its long history, large number of participants, and its extensive geographical coverage, have seen to it that the arts agenda is still relevant in all parts of the nation. The other milestone by the government is the School and Colleges Drama Festivals which, he noted, has continued to encourage the industry as well as nurture practitioners at an early age.

On the other hand, Kithaka identified the dark side of the industry that has largely impeded its growth. He noted that the insidious aping of the western cultures by our practitioners in terms of instrumentation, style, language and demeanour has resulted into a "ridiculous middle ground between music and noise" when it comes to musical performances. This implies that a deafening confusion has engulfed the industry as a result of aping. This has also led to loss of authenticity as well as poor quality productions owing to the little time that ideas are left with to incubate.

He categorically noted that thespians have considerably lowered the bar by peddling half-baked productions, failure to work together, as well as tilting towards immoral behaviour by casting sleazy plays like "WHEN WAS THE LAST TIME YOU SAW YOUR PANTS". This, he noted, has contributed to poor attendance during the shows. He also blamed the plights of the industry on the apathy among the middle class who "would rather spend money on beer and 'Nyama Choma' and escapades of the groin". Failure of a reading culture within this group has also denied the artist their opportunities to carry on with their works.

Lack of a government constructed/public theatre, art galleries, opera houses, college for music and arts and conservatoire of music were also cited as government negligence. In situations where there are government facilities, like the Kenya National Theatre, mismanagement resulting from staff incompetence, and moral decadence have also led to the degeneration of such facilities, thereby hampering the development of talents.

The presenter finalized by giving a score card on the situation of the arts in Kenya. He noted that practitioners were in the business simply because of lack of better means of livelihoods and, thus, they often flee once they land on greener pastures. He also noted that there are very few people engaging in the industry which has caused Kenya to rank below smaller economies like Burkina Faso. He however recommended that, for any advances to be made, we need to emulate examples from outside and within Africa, noting that Kenya had the human capital and brilliance required to stir growth in the industry.

3.5 PRESENTATION: Maasai Cultural Performance and Tourism by Dr. Tom Ondicho

Dr. Ondicho begun with a candid summary of the presentation's objectives; this was to elucidate the use of Maasai cultural bomas in promoting tourism in Amboseli. He provided insights on the steps taken by the Maasai in the promotion of this type of tourism and, lastly, contributed to the ongoing debate on culture, tourism and development. The presentation was as a result of an in-depth research he had undertaken during the period of November 2003 to August 2005. He later contextualized the Maasai community and their culture, citing their population size, location, economic activities and the role of tourism in their day-to-day lives.

The interaction between the Maasai and tourists is one that dates back to the 19th century. As such, they have featured in the country's tourism landscape as cultural props and in images and pictures that market Kenya as a cultural-tourism destination. He noted that the greatest international fascination for the Maasai emanates from the perceived coexistence with nature exhibited in those pictures. The community has embraced entrepreneurial role in tourism by showcasing various experiences and expertise that revolve around the cultural bomas. For the purposes of the presentation, a cultural boma was described as a 'model Maasai village, containing between 20-30 dome shaped Maasai huts, built for the purposes of tourist attraction'.

The main attraction in these bomas include Maasai dances and songs, boma visits and tours, various cultural activities such as weddings, initiation ceremonies, displays of medicine and so on. The tourists are also allowed to purchase various items as souvenirs, take photos around the boma and with the people. The presenter noted that the bomas are strategically placed in close proximity to the national park so as to take advantage of the tourists as they relax after animal viewing trips. He also noted that the performances are always acted and not real-life unless there is a coincidence.

As a result of the tourist attraction aspect and need for money, the Maasai culture has been commoditized, making them more colourful and dramatic in order to be more attractive, which fact has depleted its authenticity. Authenticity in this case is the confusion arising in distinguishing between the front and backstage. (Front stage, the dramatization for tourists; backstage, the normal every day customary events). The presenter however noted that the Maasai have significantly managed to cope with the tourist invasion without necessarily diluting their cultural values. This has given them the authority over the industry.

This implies that they have not lost their autonomy and control as has been the case with other host communities. The local ownership of the industry has managed to turn the “negative effects of cultural commoditization to their favour”.

Lastly, the presenter provided some of the conclusions he arrived at during the research. These include the subtle cultural changes taking place within the Maasai culture like embracing technology, e.g. mobile phones, wrist watches, and radios e.t.c. He noted that the cultural tourism has played a significant role in this. They have also maintained the duality between the back stage and front stage when it comes to cultural commoditization, which has given them the leverage in the business. As such, tourism has become a valuable asset in strengthening their cultural autonomy, cultural identity, redirecting the negative influences of commoditization for self-determination, economic advancement and empowerment.

3.6 PRESENTATION: In which language do African stones talk? A focus on Kisii stone as environmental resource for econo-cultural transformation in Kisii county, Western Kenya by Mr. Elkana Ongesa

The presenter began with a brief history of his interest in studying the stone curving practices and experiences among the Kisii people. The impetus emanated from a rock research in Kisii that was funded by the Institute of African Studies, University of Nairobi. As such, he came to the realization that the Kisii stone curving run deep in their cultural mosaic. The fact that only the Kisii community practiced it amid other surrounding communities in the Rift Valley, Nyanza and Western provinces, who had more stone deposits, baffled the presenter. The other interesting thing was the preference for artistic stone carving rather than clay modelling or wood carving, except when making home utility tools and equipment. He noted, however, that though the carving activities had been there for long, the absence of written information on them was an impediment to the study.

The presenter further described a book he co-authored with others, titled “Stories in Stone” that sought to understand the real motivation and inspiration for stone carving among the Kisii of Western Kenya, a French speaking community in Cameroon and the Inuit of Northern Quebec, Canada. Here he found out that information regarding the industry could only be understood by studying the rocks themselves. He also noted that children in these communities developed artistic competences at an early age by observing the adults carving the stones.

The presenter noted that the stone art, like other artistic works, bears a language expressed in symbols, texture and tones, lines, patterns and colours. This can express a people’s culture, goals and aspirations. As such, he noted that the stones in Kisii need to be conserved so as to protect them from the destructive forces of population explosion, infrastructural development and agricultural lands. He also noted that it was imperative to train the young and the old members of the community in order for them to appreciate artistic products as well as enjoy the socioeconomic gains that accrue from the industry. Mr. Ong’esa warned that although creative industry bears the overtones of money and economic gain, it still has more to be appreciated. The understanding of creativity and aesthetics, ideas and concepts, inspirations, dreams and imagination that come with the artistic mind, supersede the monetary motivation. These are the factors that comprise the stone language.

Finally, the presenter concluded by listing the significance of the Kisii stones. In the building industry, they are useful for beautiful decorative tiles and interior décor. In the hospitality industry, they are attractive to tourists who come to study them. He also gave insights on the importance of declaring the stones as natural resource to be included in the creation of national parks. He pointed out that spectacular stones like the Crying Stone of Kakamega and Kit Mikaye and the Igena Itambe in Nyanza can be used to generate income and convey messages of peace and pride respectively.

4. Recommendations and Reactions

1. The Export Promotion Council should be able to link up the different cultural and creative groups identified in the research by ACRI in order to help them tap the international market.
2. There should be a network for artists where they will be able to congregate and engage the Ministry of National Heritage and Culture and other relevant ministries, exchange opinions, find stakeholders and fight the challenges they face instead of being scattered as they are at the moment.
3. The Department of Culture officers the D.C.O.s (District Cultural Officers) and P.D.C.s (Provincial Directors of Culture) should visit practitioners at the grass roots.
4. Kenyans should elect leaders who understand the sector of culture in the coming elections since this sector is supported by our constitution.
5. There should be recognition of the art/creative subjects by the developers of the education curriculum at the Kenya institute of education by giving the subjects the seriousness they deserve –examining them in the national examination like the other subjects.
6. The government tends to segment Ministries in Kenya as seen in its budgetary allocations. It should allocate more funding to the Ministry of National Heritage and Culture, given the potential it has for creating employment especially among the youth.
7. We must now avail the statistics generated by the research by ACRI so that the contribution of Culture to the economy stands out alone to avoid being confused under other sectors as it is the case now.

8. We should educate people to know where to access funds and so that they get out of the donor/grant mentality.
9. We should educate people to know the value of the creative and cultural industries now that we have seen and have been informed of its value.
10. We should encourage the practitioners who do not have formal education to take up adult education classes and also to learn the 2 national languages in order to be able to communicate with their clients efficiently as most of these may not understand their local languages.
11. The practitioners in cultural and creative industries should take pride and have confidence in what they do.
12. We need to take the content that we now have on the creative and cultural industries to the F.M. radio stations since it seems they lack the "required content" to air to the public
13. Kenya should reduce the bureaucracies in place so that there is no amorphous relationship between private institutions, practitioners and the government.
14. We should find a way forward to repackage the artefacts on the ground for international market.
15. We should lobby /advocate for the Intellectual Property Rights law in Kenya to be revised as it seems to be lenient on individuals who break it.
16. The Ministry of National Heritage and Culture should be given more funding now that we will be having the county governments
17. We should be proud of our local languages and use them in a positive manner to sensitize communities.
18. ACRI needs to disseminate its research findings to social media, other private institutions and use renowned media personalities to reach the young generation that are the majority in Kenya.
19. The practitioners need to diversify their products and not rely on one sector only as means of getting a livelihood.
20. We should lobby the MPs to look into the constitution and come up with laws that will protect the industry.
21. We need to help change the attitude of the practitioners to let them be proud to be called artists.

Project Closing Conference - Stakeholders' conference/attendance sheet.

5.10 Attendance sheet-29th August 2012

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5.2 Attendance sheet - 30th August 2012

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Annexe 3

REGIONAL MUSEUMS AND SITE MUSEUMS

(Source: National Museums of Kenya)

1 Fort Jesus Museum

Fort Jesus, located on the edge of a coral ridge overlooking the entrance to the Old Port of Mombasa, was built by the Portuguese in 1593 to protect their trade route to India and their interests in East Africa. It is today hailed as one of the best examples of 16th century Portuguese military architecture.

Throughout its tumultuous history, the Fort changed hands no less than nine times between the Portuguese and Omani Arabs. When Kenya was made a British Colony, the British government used the Fort as a prison; this was the case until 1958, when the government declared Fort Jesus a historical monument under the National Parks, and later under the NMK. Excavation works were carried out between 1958 and 1962, when the Fort opened its doors to the public as a museum.

Today Fort Jesus is a popular destination for foreign and local tourists, researchers, and students. It receives hundreds of thousands of visitors a year, who come to see not only the impressive fort, but the small exhibit gallery which holds finds from archaeological excavations along the coast, and within the Fort itself, as well as a new exhibit depicting the culture and history of the coast and its peoples. Also on display are artifacts excavated from the underwater shipwreck of the San Antonio de Tana which sank in Mombasa harbour off Fort Jesus in 1697.

Fort Jesus Museum is also important as it is host to numerous active research programmes, a Conservation Lab, an Education department, and an Old Town Conservation Office. There is also a museum gift shop and cafeteria, and guided tours of the Fort are available.

2 Gede Museum

The most known and most talked about Swahili town site is Gede, located approximately 16 kilometres south of the coastal resort town of Malindi. Founded in the 12th century AD, Gede was a large and prosperous town which flourished until its abandonment in the 17th century. Nestled in 45 acres of primeval forest, the ruins of Gede reflect the unique architectural style and wealth of many Swahili towns of that period.

Excavations of the site in the late 1940s and early 1950s unearthed remains of numerous domestic, religious and commercial structures, including a large 'Palace' with sunken courts, a Friday [Congregational] Mosque, elaborately decorated pillar tombs, wells, and a town wall. Finds from the site include imported Chinese and Islamic porcelains, glass and shell beads, gold and silver jewellery and coins. Local pottery finds make up the majority of finds, and include vessels used for cooking and storage.

The surrounding indigenous forest is home to numerous species of flora and fauna, which can be enjoyed on a leisurely walk through this ancient town. Guided tours are available, and provide a unique insight to the history of the area. Also at Gede is a tree nursery whose work is aimed at promoting indigenous coastal trees and shrubs; there is also an NMK/community based butterfly farm, Kipepeo, which aims at conserving the forest by diversifying and improving the local economic base.

3 Jumba la Mtwana

Located approximately 20 kilometres north of Mombasa, this site represents the remains of a 13th century Swahili settlement. Abandoned about a hundred years after its foundation, Jumba can still boast magnificent standing remains of domestic houses, mosques and tombs. The domestic houses are rich in carved vidaka (or niches) and arched doors, forming part of the decorative motifs.

While its name literally means "large house of the slave", there is neither historical nor archaeological evidence that suggests that this may have been the case.

A stroll through the ancient ruins provide a sense of what life must have been like over six hundred years ago, when it was home to Swahili fishermen, craftsmen and merchants who traded precious products from the African interior with their maritime trading partners from India and Arabia. Excavations at the site, the most recent being in 1991, have revealed numerous artifacts including decorated local pottery and shell beads, imported Chinese and Islamic ceramics, and glass beads. Located on a beautiful stretch of sandy beach, among giant baobab trees and rich foliage, Jumba is a popular venue for residents and tourists alike.

4 Mnarani Ruins

The ruins of the Swahili settlement of Mnarani are located on the south bank of the Kilifi Creek on Kenya's north coast. Among the ruins is a magnificent Pillar Tomb, which was recently dismantled and carefully reconstructed to avoid potential collapse as a conservation measure. Also worth seeing are the remains of a large Friday [or congregational] Mosque and several tombs dating to the 15th century. An hour's drive north of Mombasa, this site museum – with its scenic view of the creek and its many sailing and

fishing craft – provides an excellent picnic venue.

5 Rabai Museum

Rabai is well known in the annals of history as the place where Christianity and modern learning in Kenya started well over 150 years ago. In 1994 the Krapf Memorial Museum was founded to give formal and a perpetual reminder to monumental events during the advent of early missionaries. Stories about the first missionaries were passed on by word of mouth and are still told today.

Built in 1846 as the first Church edifice in Kenya, Rabai is situated about 25 km north-west of Mombasa, off the Nairobi-Mombasa highway on Mazeras-Kaloleni road, about half an hour's drive from Mombasa.

6 Lamu Museums

Lamu town is the oldest living Swahili town in Kenya, comparable to others such as Zanzibar in Tanzania and currently a World Heritage Site. Founded around the 13th century, Lamu flourished as a maritime trading centre whose main population, the Swahili, engaged in international trade, fishing and farming. The architecture of Lamu is uniquely Swahili, with its narrow streets, storied buildings, intricately carved wooden doors and numerous mosques.

Lamu is also unique in that it is host to four museums, namely: Lamu Museum, Lamu Fort Environment Museum, German Post Office Museum, and Swahili House Museum. Lamu Museum can arrange guided tours to various archaeological and historical sites, whether to neighbouring Manda Island or farther afield to Pate Island, where the ruins of the earliest known Swahili settlement of Shanga – dated to the 8th century AD – can be visited.

7 German Post Office Museum

The building which houses the museum was painstakingly restored with assistance from the German Embassy in Kenya, and was officially opened in December 1996. Built at the beginning of the 19th century as a private residence, it was later converted and used as the first German Post Office in East Africa, albeit briefly, from 1888 to 1891 during the time when Witu – on the mainland south of Lamu – was a German Protectorate. This was also a period when Lamu was a major sea port attracting trade from not only the Near and Far East but from Europe, Germany included.

This museum shows the long historical contacts between Germany and Kenya, and is unique in depicting early industrial development in Kenya in the form of communication through postal services. It is also very important, not least because it sheds light on a little known period in Kenyan history, yet one which was very significant.

8 Lamu Museum

The two storey house which is now the museum was originally used by the British colonial government. This building, which is typical of 18th century Swahili architecture, now houses an unparalleled collection of ethnographic material from the Swahili, Orma and Pokomo ethnic groups. Of particular interest is the fascinating display of traditional Swahili craft, furniture, jewellery and siwa.

9 Siyu Fort

Siyu is one of the Swahili settlements in the Lamu archipelago, and has a history dating from at least the 15th century. The present village of Siyu is still known for its well established leather craft, including sandals, belts and stools. It became famous in the late 19th century, when it resisted Omani domination, culminating in the building of a Fort as an effort by the Omani Arabs to subdue the residents of Siyu. Apart from the impressive fort, which is open to the public, Siyu is also host to the remains of numerous magnificent tombs and mosques.

10 Takwa Ruins

The ruins of Takwa are located on Manda Island, a 30 minute boat ride from Lamu town. Here one can witness the remains of a thriving 16th century Swahili trading post. Among the more notable features at Takwa is the unique Friday Mosque with a large pillar atop the qibla wall; while the significance of the pillar is not known with certainty, some believe it to symbolise the burial of a Sheikh below the wall. A day's visit is quite a unique experience, and can be complimented by a picnic or overnight camping.

11 Meru Museum

Meru Museum is located in Meru town and is primarily designed to meet the needs of the district residents, thus in doing so it has exhibits of general interest, including prehistory, cultural history and natural sciences. Built in 1916, the museum building itself is an exhibit of historical architecture. Within the museum are displays on prehistory, cultural history and natural sciences.

Outdoor exhibits include a traditional Meru homestead, gardens of indigenous medicinal food plants, and a reptile pit; another enclosure holds a pond with aquatic vegetation and a Nile crocodile. Further development of the museum has been achieved through the incorporation of the traditional court of the Meru people. The building, known as Njuri Ncheke, rests on 20 acres of land and is strategically located near the road leading to the Meru National Park, opposite Meru Forest.

Njuri Ncheke house was constructed in 1960-61 and comprises of a large main hall which is 40 by 30 feet and a kitchen at one end. It was donated to NMK by District Development Committee in 1989. It is oval in shape representing all parts of Meru and the traditional Meru architecture. The roof is of iron sheets while the chimney and walls are of solid stone masonry locally available in the area and are smoothly dressed. The building does not have a ceiling. The doors and windows are wooden and rectangular in shape. The floor is of mass concrete and is reinforced with an expansion gap in the centre of the floor. The building is surrounded by grass and farms where various crops are grown. There is also a small tree nursery in the compound.

This building was and is still used once a year by a Meru council of elders as the venue for settling disputes arising within Meru communities. The name Njuuri Ncheke is derived from the ritual oath that was taken by the members of the traditional council; only the elders (judges) of the 'court' knew this sacred and secret oath.

12 Karen Blixen Museum

This museum was originally the home of Karen Blixen, who came to Kenya from Denmark in the early part of this century; the present museum site is at the heart of the larger coffee plantation run by Blixen between 1914 and 1931. The house and surrounding land was donated by the Danish government to Kenya at independence; the house was restored by the Danish government and was used during the filming of *Out of Africa*, which immortalised Karen Blixen's book by the same name. The Museum was opened to the public in 1986.

Much of the original furniture is on display in the house, and combined with the beautifully landscaped gardens and encompassing view of the Ngong Hills, the Museum has continued to be very popular destination for international and local visitors. The original kitchen has been restored and is now open for viewing. A Dove Stove similar to the one used by Blixen is on display, as are other period kitchen utensils. Reconstruction of the coffee factory as an additional attraction is underway and other early farm machinery is also on display, depicting the early settler life in Kenya.

13 Olorgesailie

This Acheulian site is located about 90 kilometres south-west of Nairobi on the road to Magadi. The drive all the way to Magadi is characterized by beautiful panoramic views leading up to the shoulder of the Ngong Hills and descending onto the floor of the Rift Valley. The site of Olorgesailie, donated to the Kenyan Government by the Maasai community, covers an area of 52 acres. First discovered by Mary Leakey in 1942, this site was excavated continuously between 1942 and 1947. The area continues to be under investigation to this date, with a team from the Smithsonian Institution, USA, making annual surveys and excavations. Olorgesailie is the largest of the National Museums' prehistoric sites, and is characterized by in situ displays of prehistoric materials, including numerous hand axes and fossilized skeletons of extinct species of elephant and a hippopotamus.

The small but excellent site museum at Olorgesailie holds exhibits on human evolution, stone tools, and site formation. A raised wooden catwalk has been built around an impressive in situ display of stone tools and animal fossils, all dating from 1.2 million years ago. Also at the site is a large picnic shade and camping cottages, which can be booked through NMK headquarters in Nairobi.

14 Kariandusi Museum

This site, located two kilometres to the east of Lake Elementeita along the main Nairobi-Nakuru highway, is an Acheulian site characterised, like Olorgesailie, by the presence of heavy hand axes and cleavers. A walk through the site takes visitors through several excavation pits, undertaken by Louis Leakey in 1928, each displaying a scattered assortment of stone tools, many made from obsidian: the black volcanic rock found in lava flows. Kenya is well known internationally for her palaeontological and archaeological sites; materials from sites such as Kariandusi are a major source of information about the history of humankind, particularly biological and cultural evolution.

Kariandusi is also important because of the commercial mining activities at the diatomite deposits nearby. The opening of the mines, apart from unveiling more archaeological materials, has made it possible for dating of the site by use of pumice and other datable materials in the sediments. Apart from the open excavation sites, there is a small site museum with displays of excavated fossils and stone tools.

15 Hyrax Hill Museum

In 1926, while excavating a nearby site, famed palaeontologist Louis Leakey noted evidence of prehistoric habitation of Hyrax Hill. Eleven years later, his wife and fellow palaeontologist, Mary Leakey, noted several more habitation sites, including a stone walled fort and a group of pits. Mary Leakey began excavating the site in mid 1937 and her work produced evidence of an Iron Age stone walled enclosure and a Neolithic burial mound occupation level.

The results of these numerous excavations yielded three major areas of prehistoric settlement: the oldest dating to 3,000 years and the youngest to possibly two to three hundred years. There was little doubt that the early field work at Hyrax Hill provided a new understanding to an important part of Kenya's prehistory. Because of its significance, the site was proposed as a national monument and confirmed as one in 1943. In 1965 the site was established as a site museum, with a small gallery established at the base of the hill in a house donated by Mrs A. Sefo. It is now one of the regional museums of the NMK, with displays of ethnographic material of the different Rift Valley peoples; Neolithic cultures in the area are represented by excavated materials from the Hyrax Hill sites, and include various types of obsidian tools and a stone platter recovered from a burial site.

16 Kabarnet Museum

One of the newest of the regional museums, it is set among the Tugen Hills of Baringo District on the western edge of the Rift Valley. Established in the former District Commissioner's residence, this new museum has four main public galleries which feature exhibits on the material culture of the local peoples, Lake Baringo and its environment, indigenous knowledge, and science for education. In the large surrounding garden are located many old trees, plants and shrubs. While the surrounding area is rich in both palaeontological and archaeological sites, most of the fossil sites are found in the lower semi-arid area within the Valley; the best known include Chemera, Ngorora and Chesowanja.

17 Kitale Museum

Originally established as a private museum by the late Colonel H. Stoneham in Kitale, it was bequeathed to the NMK and later opened to the public. Its exhibits include the material culture of the peoples of Western Kenya, prehistory and natural history. A collection of the late Col. Stoneham's publications is maintained by the museum and can be consulted on special request. Thirty acres of museum land are dedicated to a Nature Reserve; this remnant of indigenous riverine tropical forest is home to the rare De Brazza monkey and a number of reptile, mammal and bird species.

A Swedish-sponsored Vi-Agroforestry Centre is based within the land at the Olof Palme memorial building. The biogas plant serves to illustrate the importance of alternative sources of energy in conservation. Also of interest at the museum are replicas of traditional homesteads of the Bukusu, Luo, Turkana and Elgon Maasai peoples. Guided tours of the Museum, Nature Trail and Agroforestry Centre can be arranged, and a well stocked shop sells locally made handicrafts.

18 Kapenguria Museum

Opened in 1993, Kapenguria Museum reflects Kenya's political development and the attainment of independence by Kenya in 1963. The museum itself is the site where several of the founding fathers of the Kenyan nation were detained during the struggle for independence; they included such figures as Mzee Jomo Kenyatta, Kungu Karumba, Fred Kubai, Paul Ngei and Ramogi Achieng Oneko. Its exhibits, which include newspaper articles on the Mau Mau movement, photographs and artefacts from the period – give an insight to the sufferings of the many who died during Kenya's struggle for independence.

There is also an Uhuru Memorial Library and the Heroes' Cells where the late president Mzee Jomo Kenyatta and others were jailed. Cultural materials of peoples of Western Kenya are also preserved and conserved. Through displays, Kapenguria Museum has been educating local students on the cultural and material conservation of the Pokot. Traditional homesteads of both Cherengani and Pokot people help show the culture of these people.

19 Koobi Fora (World Heritage Site)

Lying on the eastern shore of Lake Turkana, Koobi Fora is one of the world's leading prehistoric sites for the study of the evolution of man. In 1972 the area was gazetted as the Sibiloi National Park and inscribed on the Unesco's World Heritage List on 7th December 1997.

The region is virtually uninhabited except for infrequent visits by nomadic groups such as the Gabbra; wildlife species such as Oryx, Gerenuk, Gravy's zebra and Somali ostrich can also be seen at times.

A unique wealth of prehistoric remains is found in an area approximately 90 km by 30 km extending from Ileret in the north to just south of Allia Bay. This site was first explored by a team from the National Museums of Kenya led by Dr. Richard Leakey. Many very important fossils have been recovered, including a skull of *Homo habilis* (KNM-ER 1470), one of the earliest recognized species of the genus *Homo*.

Since the mid 1970s this area has been the focus of an international Koobi Fora Field School programme in Palaeo-anthropology, now run jointly by Rutgers University and the National Museums of Kenya.

There are also camping facilities including bandas which can be booked through NMK headquarters in Nairobi.

20 Narok Museum

Situated in Narok town, Narok Museum depicts the beauty and strength of the rich cultural traditional culture of the Maasai and other speakers of the Maa language through pictures and artifacts, for a better understanding of the whole community.

The Maa speakers in Kenya comprise the Maasai (Narok and Kajiado District), Samburu (Samburu and Laikipia District), Njemps (Baringo District) and groups of Ndorobo who are neighbours of Maasai.

The collection of cultural artefacts forms the heart of the exhibition. The different categories provide insight and information on the traditional lifestyles of Maasai and Samburu.

On the other side of town, next to Narok Stadium, the NMK acquired a site with an exceptional natural beauty in a well preserved bend of the Engere Narok River. At the dawn of the 21st century, this site will host the proposed full-fledged Museum of Maa Cultures, a museum complex with collection facilities, a cultural centre with community meeting rooms, library, workshops, bandas, etc. The NMK, Narok Town Council and Maa Development Association are partners in this major project, that will have its impact far beyond the region.

21 Thimlich Ohinga

Declared as a National Monument in 1983, Thimlich Ohinga serves as an example of the dry stone enclosures widespread in the southern part of Nyanza in Western Kenya. Similar in construction to the well known ruins of Great Zimbabwe in southern Africa, the Thimlich Ohinga structures represent some of the finest examples in East Africa.

Located about 46 kilometers northwest of Migori town in Nyanza Province lie these striking stone wall enclosures nestled among the trees and shrubs of a gently sloping hill. From a distance the hill seems more like a forest, with *Euphorbia candelabrum* towering above all the other trees and shrubs. From here, one can see how the hill got its name: the site's name combines the description of the hill as seen from a distance ('Thimlich' which means literally 'frightening dense forest' in DhoLuo language), and the presence of stone enclosures (Ohinga-sing./Ohingni-pl. in the same language). It is most likely that when researchers from the National Museums of Kenya began working at this site in 1980, the hill was much more forested than it is today. Winding along a narrow car track, one comes to a small, traditional Luo homestead. Behind this compound, and on the rest of the hill, lie the enclosures whose architecture is not only captivating but also unique. The homestead and its adjacent enclosures form the Thimlich Ohinga Prehistoric Site.

In addition to its scenic location, the site is famous mainly for its stone wall enclosures which were built around 500 years ago. They are the results of the Late Iron Age (LIA) settlers in the Lake Victoria region. The first communities to settle here introduced this stone building tradition to meet their security requirements and also to exploit the environmental resources effectively: abundant rocks on the hilly areas were a ready resource to construct complex villages or cities. As a result, both early (Bantu) and later (Nilotic) settlers in the region constructed about 521 enclosures in 139 localities in the entire Lake Victoria region.

Thimlich is also well placed in the south-western tourist circuit, and forms a perfect stop-over for those on their way to or from the nearby Ruma National Game Park, Gogo Falls, the Macalder gold mines, and even the distant but well-linked Maasai Mara Game Reserve.

22 Kisumu Museum

Officially opened to the public in 1980, this museum is located within Kisumu town; it serves not only an educational and recreational centre for visitors, but also as an educational channel on the maintenance and sustainability of the biodiversity of Lake Victoria due to its proximity to this second largest fresh-water lake in the world. Its small yet comprehensive exhibit gallery focuses on displays of material culture of the peoples of the Western Rift Valley and Nyanza Province. This includes traditional clothing and adornment, basketry, fishing gear, agricultural tools and hunting weaponry. Also on display are several dioramas, including a lion, De Brazza monkey, and the largest Nile Perch ever caught in Kenya.

Unique to the Kisumu Museum are its natural history exhibits in the form of a fresh-water aquarium, and outdoor snake park and tortoise pens. A visit to the museum is not complete without viewing the 300 year old giant tortoise, imported to Kenya from the Seychelles in 1930. Beyond the exhibit gallery and Snake Park is a life-size replica of an interactive traditional Luo homestead exhibition, "Ber Gi Dala". The homestead, which represents the houses of the three wives and the eldest wife's first son, includes livestock pens and a granary; give visitors a unique insight into a traditional Luo home.

23 Malindi Museum.

History of the Building

The building was bought from the Bohra community for 2,000 English Pounds after a longer period of occupation by the Medical Department who had used the building to serve as the Malindi Native Civil Hospital. The exact date of construction is not known but when Thomas Alfree was buying the property from the Bohra community, as discussed in his undated autobiography, even the oldest Bohra who was then more than ninety years old could not remember when it was built. We can, nonetheless suggest a date of construction perhaps the last quarter of the 19th century, a time bracket that saw these type of building style fashionable especially in the old towns of Lamu and Mombasa.

Thomas Alfree bought the house from a grant to the Marine Division of the Fisheries Department for purposes of establishing a Kenya Marine Fisheries Station in Malindi. Unfortunately, Alfree in his autobiography is silent on the date he signed the lease agreement of 99 years but definitely must have been during the first half of British Colonial period in Kenya.

After occupation by Fisheries department, the building became the office for Kenya Wildlife Services before it was handed over to the National Museums of Kenya in 1999. On 10th May 2004 the building opened its doors to the general public as Malindi Museum.

Description of the Building

The building is a charming old double - storey structure with a roof terrace covered with roof tiles and is situated along the seafront, on an excellent site, some few meters from Malindi jetty and Fish Market. It is a veranda building, a building type of the 19th century with features identical to the Malindi District Commissioner's Building. It is rectangular measuring Ca. 12.9 x 18.7 metres and 12 meters to the highest point of the roof. The perimeter walls are ca. 65 cm thick made of plaster over lumps of coral set in lime mortar. The building has four entrances. Two of them are on the east façade reached through a colonnade of 5 rounded pillars on square pedestal. One entrance is fitted with a Gujerati 9 and the other with a Swahili carved door. The third entrance is on the northern façade at the N/W quadrant reached through a flight of a masonry stairway. It has a small trap door of the Indian type serving both the ground and the first floor of the building. The fourth entrance, exclusively for the first floor, is on the southern façade and is reached through an exterior wooden staircase, which evidently is a secondary addition to the building. The door to this entrance is simple and

opens onto a balcony supported by the rounded columns covered with a roof resting on dressed wooden supports. From the balcony, a door leads into the first floor unit through a corridor with two rooms on both side organized in such a way that they are directly opposite one another with beautifully carved Bajuni doors.

At the back of the corridor is another door opening onto the back of the first floor level where a landing to the terrace, circulation space and toilet facilities are organised. From the landing there are two staircases; one leading up to the original terrace (now the library); the second staircase leads down to the ground floor or out of the building through a side entrance organized at the N/W quadrant of the north façade, discussed as the third entrance above.

Conversely, the original plan might have divided the building into two separate units all entered through the front facade. The ground floor unit was perhaps exclusively through the Indian door which opened onto three parallel long rooms one behind the other (probably used as a shop and store); while the first floor unit was through the Swahili door opening onto a corridor of two room deep leading to a masonry staircase and up to the first floor of the building and the terrace (the residential area). If this was the situation, then the idea that the exterior wooden staircase and the two doors along the south façade being secondary addition to the building is valid.

The museum currently houses temporary exhibitions. The museum also doubles as an information centre where visitors are able to find more information on attractions and happenings in Malindi. It is all about Malindi under one roof.

24 Nairobi Museum and Snake Park

History of Nairobi Museum

Initiated in 1910 by the East Africa and Uganda Natural History Society (presently Nature Kenya) the first site was at the present Nyayo House. This group consisted mainly of colonial settlers and naturalists who needed a place to keep and preserve their collections of various specimens. The site soon proved to be too small. In 1922, a larger building was put up where the present Nairobi Serena Hotel stands.

The construction of the present Museum Hill site began in 1929. It was officially opened on September 22, 1930, and named Coryndon Museum in honour of Sir Robert Coryndon, one time Governor of Kenya and a staunch supporter of Uganda Natural History Society. With the opening of the museum, the Society moved its extensive library into the Museum complex. Part of this collection made the foundation collection for what is now today the Herbarium. In the early fifties and the late Dr. Louise Leakey made a public appeal for funds to enlarge the Museum's galleries. The result was the construction of all the present galleries to the right of the main entrance. These were named in honour of the Nairobi Community members who made their contributions for the construction. Today, one finds the Mahatma Gandhi Hall, the Aga Khan and Churchill Gallery among others. In the early sixties the Nairobi Snake Park was built with the aim to educate the public about snakes and the common reptiles of Kenya. The Snake Park continues to be a big attraction in the Museum.

In 1964, the Coryndon Museum changed its name to the National Museums of Kenya. Beginning from 1969 to date the Museum has continued to expand with the latest development being the ambitious modernization programme which commenced in October 2005. Museum expanded its services and assets beyond Nairobi, and established 16 regional museums across the country. The Museum has also acquired under its jurisdiction, several sites and monuments which the government set aside as monuments of national heritage. In addition, the Institute of Primate Research is also closely associated with the Museum. Each of these regional museums has its own identity and develops its own programmes, and are run under the office of the Director for Museums, Sites and Monuments.

The Nairobi Museum shut its doors on 15th October 2005, launching a major expansion project supported by the European Union. It was re-opened on 31st March 2008 and the state of the art facility had new exhibitions, larger exhibition galleries as well as a new visitor centre. On 14th July 2008 the President of Kenya, HE Mwai Kibaki officially opened and toured the new-look museum.

Snake Park and aquarium is undoubtedly one of Nairobi's major attractions. Here you will get a glimpse of some of the world's famous reptiles including crocodiles and a variety of turtle and tortoises. The aquarium holds a unique variety of marine and fresh water fishes. Adjacent to the aquarium is the succulent botanic gardens.

Old PC's Building, built in 1913, it is situated in the city centre within the Nyayo House compound at the junction of Kenyatta Avenue and Uhuru Highway. This historic building boasts of unique architecture and sheer beauty. It will be opened officially as a City Museum in March 2006.