

The Challenges Facing the Music Industry in Zimbabwe: A Case of the National Arts Council of Zimbabwe

Butete Victoria Blessing

Department of Music and Musicology
Midlands State University
Gweru, Zimbabwe

Abstract

This study sought to determine ways of promoting music by looking at the challenges facing the structures in the music industry. In this study 25 research participants were used comprising two National Arts Council of Zimbabwe officials, three musicians and twenty audience members. Interviews and questionnaires were used as data collection instruments while content analysis was used to make sense out of secondary sources as well as the data gathered. The results of the study show that lack of music business education and training is the major challenge facing the industry. The study also found that the music industry contributes significantly to economic development of Zimbabwe both directly and indirectly, hence the development of the music industry can be used to develop the economy and to help achieve the Millennium Development Goals (MDGs). Further study should be carried out on the challenges facing the music industry to determine the needs of the key stakeholders so as to inform policy formation and come up with different ways of promoting the industry. It is recommended that there is need for communication between the government, sister ministries, the NACZ, all the music industry stakeholders and other interested parties. The study should be replicated to see if the same conclusions can be reached across Zimbabwe to build a strong case for the development of the music industry through education and training.

Key words: Popular Music, Music Industry, MDGs, Profession.

Background of the Study

This section discusses the motivation for the study through a brief review of related literature. The current state of the music industry prompted the researcher to conduct this study in order to find solutions to the challenges and their causes and promote its growth. The majority of the musicians are surviving on a hand to mouth basis as they are failing to make ends meet

financially. Literature on the state of the music industry is scarce which on its own shows that very little research is being carried out to improve the situation. Among those who have written about the local music industry are the following: Chitando (2002) speaks about singing culture examining audience at live concerts as part of his interrogation of the historical development, political and economic significance of gospel music in Zimbabwe. Chitando has done substantial research on gospel music as a complementary approach to the study of religion (1999), songs of praise looking at gospel music in an African context (2000a).

William (2005) analyses the experiences of a jazz performer ethnomusicologist. Eyre (2001) focuses on censorship arguing that the musicians' lack of freedom of expression contributes towards the musicians' financial demise as they produce music that does not sell. Zindi (1985) writes on the Zimbabwean music industry. Scannell (2001) looks at the music business dynamics specifically the music, radio and the record business in Zimbabwe. He concluded that the Zimbabwean music industry is non-existent as it lacks advanced technology to record and market music and combat piracy. More often than not, the local music industry especially the Bulawayo one has been referred to as dead. Commenting in the Chronicle of 12 January 2013, Bekezela Tshuma pointed out that the music industry in Bulawayo is fading. Also Khulekani "Khuxxman" Bethule, Chairman of Bulawayo Music Association (BMA) is on record saying that the Bulawayo music industry is "surely non-existent" (Sunday Leisure, 12 January 2013). Also, the Director of Kwabatsha Dance Group, Madolo, commented in the Sunday Leisure (*ibid.*) that:

Bulawayo artists are lagging behind. Most of the projects here are under done and this kills the industry. We will not make it if we do not polish our works. I really would like to agree that the music industry in Bulawayo is non-existent. Most musicians here do not value perfection.

Mhiripiri (2011) writes about female *sungura* musicians in the recording and performing industry, arguing that music is a medium through which female musicians can self-articulate. Mhiripiri and Mhiripiri (2006) propound the need for musicians to exercise their rights to maximise their earnings. They argue that musicians are dissatisfied with the contracts they enter with their

financiers, hence, they lack stability as they move from one recording company to the next. The 75% local content policy which eventually became 100% saw the proliferation of many backyard studios which produced sub-standard music modelled on mainstream international music (*ibid.*).

Mhiripiri (2011) interrogates the production of stardom and the survival dynamics in the Zimbabwean music industry in the post-2000 crisis period where the majority of the musicians continue to suffer financially. This status quo forces them to take up jobs outside music to supplement their meagre earnings. Mhiripiri (2012) also examines their survival dynamics. Apparently in all his writings, he underscores the issue of survival, a reflection that all is not well in the local music industry. Writers such as (Brusila 1998; Connell and Gibson 2003; Jenje-Makwenda 2005; Chari 2007 and Souza 2007) contend that all local music types and genres have been commoditized and uncompromisingly marketed but the majority of musicians continue to struggle while only a few established ones keep on earning a decent living from their work. It is from this premise that the researcher seeks to establish the root causes of the problems bedevilling the local music industry. In comparison, the Zimbabwe music industry situation is worse than that of neighbouring South Africa; a conclusion the researcher reached from her observations during her study in the neighbouring nation. That the local musicians flock to South Africa to record their music testifies and authenticates the researcher's observation.

The above literature reflects lack of expertise in the key areas of the music industry which are music production, marketing and management. Consequently local music products do not thrive on the market. There is need to develop necessary human resources to build rather than 'kill' the industry. What Madolo earlier on called half-backed products, which are currently circulating are as a result of lack of seasoned and knowledgeable personnel. National Arts Council of Zimbabwe (NACZ) is responsible for fostering, promoting and developing the arts so that the creators obtain financial benefits. The National Arts Council of Zimbabwe Act 25:07 Part III Section 15 (1) states that its functions shall be:

- (a) to foster, develop and improve the knowledge, understanding and practice of the arts in Zimbabwe by encouraging the teaching

and practice of the arts and their presentation, performance, execution and exhibition to the public; and (b) to advise and co-operate with the Government, local authorities, registered arts organizations, or any other societies, organizations, associations, groups or other bodies or individuals in any matter concerned directly or indirectly with the arts and the teaching or practice thereof.

The arts include music, dance, drama, folk art, creative writing, literature, painting, photography, filming, and sculpture, crafts, graphic or plastic arts and any other art form or culture form approved by the Board. The researcher's area of interest in this paper is music. The failure by musicians to earn a living from their intellectual property prompted the researcher to find out the challenges faced by the music industry especially by NACZ whose mandate is to promote the arts. The researcher explored the causes of the challenges by seeking answers from the NACZ's perspective as the regulatory board presiding over the arts.

The above discussion demonstrates that local musicians struggle to survive, hence, more often than not, they have been labelled 'poor' 'paupers' and 'impoverished'; equivalent to the Shona term "*rombe*" which means a poor person. There is a huge disparity between the musicians' popularity *viz a vi* their income levels. Fred Zindi, a prolific writer on popular music in Zimbabwe commented that

In 2010, through a grant from the Culture Fund of Zimbabwe, a P.A. system was purchased together with backline equipment. This was meant to alleviate the pressure on the poor musicians who are always on the hunt for musical instruments, but I have not been able to establish the extent to which this equipment has been accessed by the ordinary musician (Herald Online 11 October 2011).

Gleaning from the above statement the ordinary musician continues to suffer as they do not stand a chance to benefit from the scant resources availed to the industry. This implies that greed, lack of professionalism and mismanagement of resources by music industry stakeholders cause its underdevelopment. The future of the music industry rests on both established and up-and-coming musicians because its growth and continuity depends

on their creativity such that musicians' interests need to be strictly safeguarded.

Zindi attests to the absence of a vibrant musicians' union and attributes the unceremonious sent off of iconic musicians to the ineffectiveness of the Zimbabwe Union of Musicians (ZUM hereafter).

If a strong and united union of musicians had been formed earlier, a lot of musicians who have now passed on such as Biggie Tembo, Leonard Dembo, John Chibadura, Marshall Munhumumwe, Ephat Mujuru, Fanyana Dube, Jethro Shasha, Don Gumbo, Manu Kambani, Tinei Chikupo, Safirio Madzikatire, Jonah Sithole and Solomon Skuza would have received the recognition which they deserved in comparison to the haphazard way in which they were sent off (HeraldOnline 11September 2011).

Failure to afford decent burial for the above mentioned iconic musicians is a sign of lack of effective management structures in the local music industry. Running a musicians' union requires focus, expertise, experience and knowledge, without which the chances for failure are high. There is therefore need for improved service delivery in the music industry; a process which starts with the identification of the causes of the challenges for which then possible remedies can be sought. The researcher feels that the above scenario could have prompted Richard Kohola, a music critic, to pioneer the concept of orienting and mentoring budding musicians by seasoned music specialists. Herald Online Arts Correspondent, Brenda Phiri (21 December 2012) reported that

Upcoming artistes will have a rare opportunity of having their music prowess tested before rushing into studios. Most people think music is just about recording when in fact it takes more than just a voice. Music critic Richard Kohola, known in music circles as R Kay, is pioneering a new concept that will see aspiring musicians get professional consultation on their projects. The platform is open to upcoming musicians who will get professional advice from a panel of specialists that will dedicate their time to scrutinise albums, demos or even artistes' vocal abilities...Most of the home studios that have since emerged since the era when the Broadcasting Act was

amended do not know how to mentor and develop artistes they are just interested in the dollar. So we are saying before you rush to the studio get proper advice and save the dollar. (*sic*)

The above comment testifies to the absence of “professional consultation” and “professional advice” for the industry’s up-and-coming musicians. The development of the necessary human resources falls under NACZ’s mandate to promote the arts as per the Act 25 of 1985. In the same article Kohola says

We have decided to take this initiative to change the face of the music industry in Zimbabwe. We joined forces with gurus in the industry to help artistes to get the most out of their music. We hope to help those who are wondering why their albums are not selling or their songs not being played on radio. Just like someone going into business one needs to weigh the pros and cons so that they get into it well informed (Herald Online 21 December 2012).

Kohola’s advocacy for ‘changing the face of the music industry’ shows that the music industry needs to be revamped. Clearly lack of professional expertise and music business acumen deters the development of otherwise talented musicians and the industry itself. He underscores that the musicians should treat music as a “business”, meaning that their casual approach to work causes them to suffer the consequences when their products do not sell. As a lecturer of music critic the researcher shares Kohola’s sentiments because the majority of local music products are sub-standard and the musicians lack professionalism in conducting their business.

Commenting on the Nhimbe Trust International Federation of Arts Councils and Culture Agencies Blog on 7 November 2012, Mudokwani raised pertinent issues regarding the running of music festivals in Zimbabwe. He observed that there are too many festivals, not following the operational guidelines and governance of the festivals, poor governance and administration of festivals resulting in confusion, shortage of human resources, inadequate supporting structures, punctuality issues, poor sound and lack of festival programmes. Also musicians come late and drunk, bargain for more payment on stage, threaten to boycott agreed performance, some never show up for

the scheduled performance, late booking of international musicians some of whom miss scheduled performances.

Methodology

Given the nature of the study, the overarching methodology was mainly qualitative although the researcher used questionnaires. The study is investigative and descriptive in nature and consequently, the researcher adopted the case study design, an idiographic approach to research (Gay 1996, O'Leary 2004, Boglan and Biklan 1992 and Banyard and Grayson 2000). Case studies examine the context and setting of a given situation, building up knowledge on a case by case basis (O'Leary 2004). The researcher employed "qualitative in-depth interviewing" methods (Bauer and Gaskell, 2000: 39) and triangulated (Denzin 1970: 297) the views of the three categories of participants in this study to ensure validity and accuracy of data. The researcher used open-ended questions to extract information from the participants (Hamilton and Shopes 2008, Raleigh 2005). It was unfeasible to study the music industry nationwide due to cost and time constraints.

The researcher employed purposive sampling technique, particularly expert sampling (Given 2008) to choose the NACZ and criterion sampling (*Ibid.*) to choose the musicians and the audience. In total the target population for the study comprised twenty five participants. The researcher employed stratified sampling to divide them into groups or strata, where members of a group share a particular characteristic/s. There were two NACZ employees; three musicians who perform different genres and whose identities remain anonymous for confidentiality reasons, and twenty Gweru urban listeners. The researcher chose to work with Gweru based musicians and listeners due to financial and time constraints to travel outside.

The researcher deductively and inductively analysed the content of the interviews and questionnaire responses (Krippendorff 1980:98, Bennet *et al* 1994), using an eclectic approach to present the data (Robinson 1993). The meaning of the words or concepts used by the interviewees and questionnaire respondents were examined, condensing data into categories or themes (Patton 2002 & Lancy 1993) to determine the challenges facing the music

industry, their causes and possible solutions. The presentation of the findings was done through thick description.

Findings

Challenges Facing the Music Industry as given by Participants

This section presents the research findings, possible solutions and attempts to relate them to the MDGs to suit the theme of the Faculty of the Social Science 10th Research Seminar Series 2013. Due to the complexity of the inter-relationships of the issues under discussion, the writer summarily discussed pertinent concerns with the aid of diagrams.

1. Lack of Education and Training

There are several challenges the music industry is facing due to lack of educated and qualified personnel. The diagram below summarises the challenges emanating from lack of education and training of the music industry personnel. This is because for a long time, the local music industry has been operating informally, without proper structures.

Although music is very functional in the Zimbabwean society it never used to be a product for sale until the advent of colonialism. So both society and the industry are in a transitional period whereby society has to be conscientised through copyright law to respect the work of musicians by accessing it legally without jeopardising their financial returns. The research participants identified lack of education and training among musicians, band leaders/managers, administrators, promoters, music marketers and recording studios among others, which they called lack of professionalism as the major problem facing the industry. Mr Elvis Mari, the National Director of NACZ said, "Our music industry is in serious need of educated and trained personnel who can run it professionally so as to formalise its structure" (Interview, 1 October 2013). Ms Abigail Sivanda, the Midlands Province Arts Manager added that "Musicians need to be taught how to conduct themselves professionally because they have a very casual approach to their work" (Interview, 13 September 2013).

Professionalism is a skill that involves high standards of behaviour expected of a professional person, while a profession is a job that needs a high level of education and training (Longman Exams Coach Dictionary 2011). Mudokwani summed up the different ways musicians exhibit unprofessional behaviour.¹ It is clear from these findings that musicians' lack of professionalism drive away potential promoters leaving them at the mercy of unscrupulous fly by night ones who exploit them. It also emerged that due to ignorance musicians sign contracts which cede all their hard earned cash to the promoters.



Fig. 1. A summary of the challenges facing the music industry.

The three interviewed musicians concurred that disunity manifests as lack of co-operation and rivalry amongst the bulk of musicians making it difficult for them to fight for their rights or advocate for change in the industry. They said, for example, where one musician declines performing for peanuts, another gives in and performs for the same amount, giving promoters leeway to exploit them. According to Mari, such behaviour is caused by lack of standardisation in the music industry as there are no agreed minimum wages per performance (Interview, 1 October 2013). Sivanda, said that musicians do not attend workshops held to groom them regarding business ethics, copyright

law, marketing and management among other music business issues (Interview, 13 September 2013). Mari argued that such behaviour derails the NACZ and its affiliate organisations' efforts to make arts business (Interview, 1 October 2013), although lack of funding hinders NACZ's efforts to workshop musicians in large numbers. The listeners agreed that the majority of musicians' dress code, inappropriate conduct, alcohol and drug abuse cause society and the corporate world to lose respect for them and their work. To some extent, this results in poor live show attendance which adversely impact musicians' financial base.

Musicians are not to blame for all the problems in the music industry, promoters are also at the centre of the controversy because rather than uplifting the musicians, most local promoters are of the 'quick buck' mentality (Sivanda and Mari Interviews, 13 September 2013, 1 October 2013). According to these two interviewees, 'fly-by-night' promoters hold lucrative once off shows or festivals and disappear for good. They do not register with NACZ part of whose duty is to monitor how promoters remunerate musicians. The three interviewed musicians pointed out that dishonest band leaders/managers exploit them for personal benefit leading to the disbandment of numerous bands. Such disbandment results in poor quality performance, which in turn results in poor live show attendance and by extension, poor financial returns. Port Elizabeth music industry in South Africa exhibits similar tendencies which show that the problems are not unique to Zimbabwe (Butete 2011). However, no matter where such practices take place, they are not condoned by any standards because they under develop the industry.

Mari lamented that the local musicians have the "talent and passion" minus business prowess, but unfortunately, the two are not enough to guarantee succeed in music business. He commented that

If a musician was reaching out to 300 000 Zimbabweans, and they gain knowledge through study, and through being exposed to more knowledge, they will probably up it to a million in terms of reaching out. We are saying you are even able to reach out to a more cross sectional audience. You are able to go to senior people, to academics, to ordinary people to everybody and still communicate your message in terms of the art (Interview 1 October 2013).

It also emerged from the research that most musicians do not have bank accounts; neither do they invest their money for long term benefits. Rather, they perform from hand to mouth as their business is seasonal. The Christmas festive season was singled out as lucrative businesswise. The participants identified Oliver Mtukudzi's Pakare Paye Arts Centre, Cont Mhlanga's Amakhosi Theatre Arts and Elias Musakwa's Grammar Records as examples of a few musicians making long term investments, and wished other musicians would emulate them. The findings show that live shows have become the mainstay for musicians to boost their earnings since music does not sell anymore due to rampant piracy. The NACZ officials concurred that copyright law is not being observed in both the music industry itself and society at large. Musicians are not getting their royalties as most music users refuse to comply with the law which makes the role of Zimbabwe Music Rights Association (ZIMURA) very difficult. ZIMURA has had to take the state broadcasting corporation ZBH to court due to unpaid musicians' royalties after musicians have gone unpaid for a number of years. However, the two parties have since agreed on a payment plan for the outstanding royalties. Nationwide provincial art festivals are said to be characterised by maladministration as the dates on which the shows are held in different provinces clash and people from different provinces cannot experience the festivals in the other provinces (Sivanda and Mari Interviews, 13 September and 1 October 2013). Most of the research participants attributed this anomaly to inexperienced individuals who run these festivals. However, there are possible solutions to these challenges provided all stakeholders are prepared to cooperate.

Possible Solutions to the above challenges

It is apparent from the above discussed challenges that the local music industry needs revamping. There are possible solutions which if properly implemented can go a long way in developing the music industry. There is urgent need to formalise the industry and make music a business. In other words, of necessity musicians must learn the "know-why...know-what... and know-how" (Vaill 1996:21) of music business for them to realise financial returns. In essence music industry players should learn how to plan the business, invest, manage finances, market the products, conduct themselves,

and draft contractual agreements. The diagram below summarises possible solutions which can help improve the music industry operations.

The creation of the stand alone ministry for Sport, Arts and Culture is one channel according to NACZ which brings hope for the sector in that it can now receive much needed attention unlike previously where the representative ministry's load did not permit them to pay much attention to the arts at the expense of the education sector. The new Ministry is currently working with NAZC coordinating with sister ministries such as Home Affairs, Information and the Justice and Legal Affairs to find ways of combating piracy, the cancer that further erodes the struggling music industry. Such collaborations are intended to conscientise society about the rights of the musicians. If the concerned ministries speak with one voice through the media, society will take heed as national efforts of such magnitude bring change. According to NACZ, the Ministry of Sport, Arts and Culture will lobby for the development of supportive policy and legislative measures to ensure the protection of the music industry.

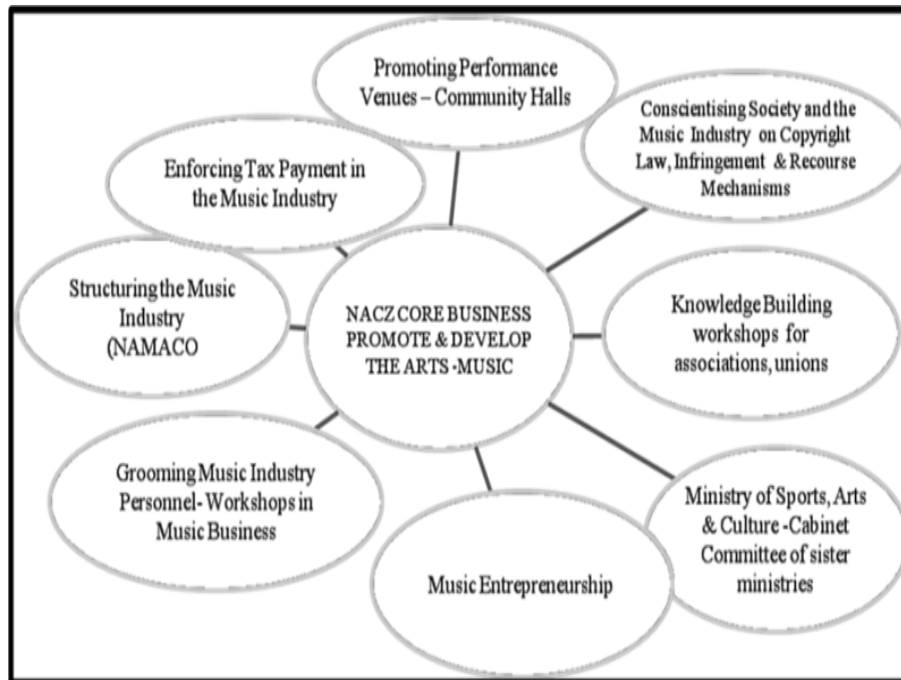


Fig. 2. A Summary of Possible Solutions.

NACZ advocates that the arts and culture sector should pay tax so the industry directly contributes to the fiscal. The researcher views tax payment as a huge step towards professionalising the industry because people from all other professions pay tax unless exempted by Zimbabwe Revenue Authority (ZIMRA) when one's salary falls below the taxable bracket. It is hoped that if musicians pay tax and contribute directly to the economy like any other industry, society will change its attitude towards it and learn to respect its various professions. If musicians pay tax, the move will attract the government to create a vote for musicians which can go a long way in boosting the industry.

In an effort to educate musicians concerning investment, NACZ proposed to use musicians such as Oliver Mtukudzi to teach musicians how to invest their money. Using one of their own who has made it in the industry will impress on them that music can be indeed be a business where there is room to sustain oneself financially, give back to one's community and groom future generations in the industry. As advocated by Ambert (2003) musicians need to be taught music entrepreneurship also, which according to NACZ is one of the endeavours of music associations. For example, on 26 June 2013 a capacity building workshop for festival managers was held in Harare by the International Fund for Cultural diversity (IFCD) of the United Nations Education Scientific and Cultural Organisation (UNESCO) organised by Nhimbe Trust in Collaboration with the National Arts Council of Zimbabwe. Thirty cultural festivals managers learnt how to manage these events.

Through arts organisations NACZ proposes to create specialisation areas whereby musicians are grouped in terms of their specific job orientation. This will facilitate the running of effective unions representing specific needs of music industry players on the basis of their specialisation areas. The Zimbabwe Musicians Union (ZUM) is a typical example of the complexity of representation when a union represents people from different specialisation areas because it becomes difficult to even bargain for their remuneration. Standardising the sector on the basis of areas of specialisation will force personnel from different fields to abide by the set principles governing their profession, be it engineering. Mari believes that categorising the levels of competence further through certification in each given profession will ensure quality performance, for example, say from apprentice to artisanship.

In a bid to provide venues for these shows, NACZ through local councils is resuscitating the use of community halls in respective communities. The halls used to be production centres where community based economic ventures such as concerts and small scale projects flourished. Examples of such halls are: Beit Hall in Sakubva, Mutare, Mai Musodzi Hall in Mbrare, Harare, Mutapa Hall in Mutapa, Gweru and Muckeke Hall in Mucheke, Masvingo among many others. Such halls should be made available even in rural areas too to broaden musicians' sphere of influence as they will be able to perform for their listeners there. Once the halls are functioning, musicians can work with respective communities as either resident musicians or frequent these places often due to the availability of affordable venues which can accommodate huge numbers of people at a time. With regards the community centres, Mari commented that

The oxygen that feed the art is the culture. Without a culture then art has no oxygen, it dies. We want to ensure that our artists remain with the means to create more and more original works through being linked to their communities.

NACZ's community halls venture is supported by Dube (1996) who argues that during the colonial era the Christian church, the British army, mission and government schools, municipalities, private companies, the entertainment sector and the mass media fostered the development of popular music. Dube contends that, the then municipalities offered contracts to musicians as resident bands at beer halls, where they accessed western instruments, obtained a wage and at times, free accommodation. NACZ is therefore working towards reviving the same support systems to develop the arts through nurturing creativity among musicians by creating a conducive performance environment. This will contribute towards national development and the achievement of the MDGs.

Music Industry Contribution towards achieving the MDGs

The music industry contributes towards the achievement of the MDGs in various indirect relationships with sister industries as illustrated in the diagram below. It indirectly contributes to the economy of Zimbabwe through employment creation. The beverages companies rely on music to market their products, for example, at corporate functions, in hotels, clubs, bars, restaurants

and at beer festivals among many others. These companies employ many people nationwide and hire contract workers during festive seasons when they are busiest. The music industry itself employs people in different areas of specialisation. Live performances are held at venues where people are employed to carry out various duties. Additionally music products sold in retail shops and record bars indirectly contribute to the economy.

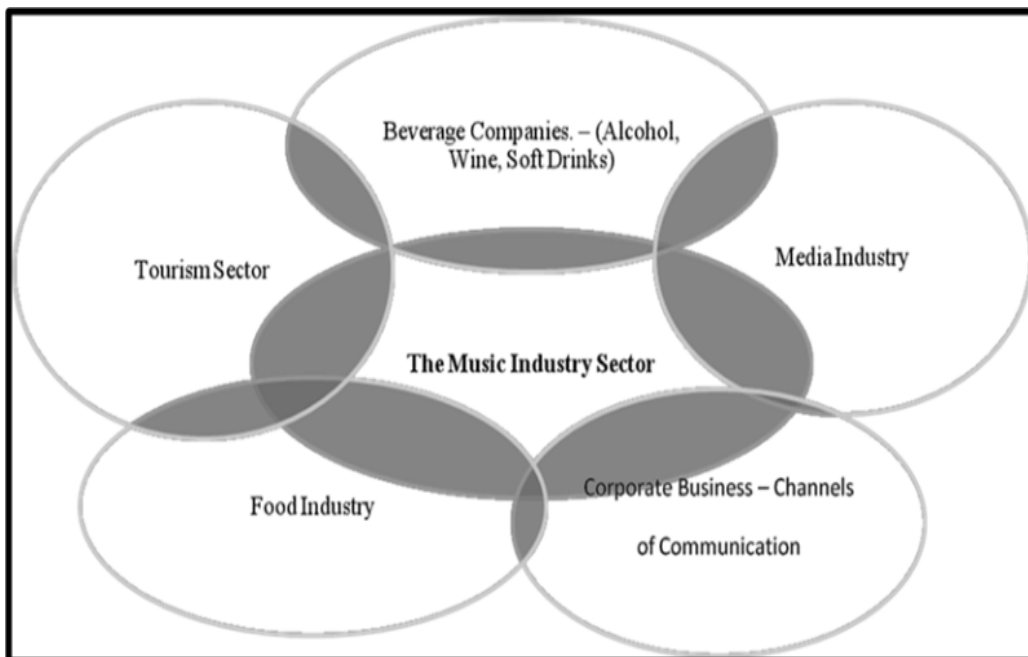


Fig. 3. Music Industry contributions towards the achievement of MDGs.

For example, the thirty cultural festivals managers mentioned earlier on who were trained in Harare if each could manage a successful event, there would be a minimum of two festivals per month all year round. This way the music industry will significantly contribute to the economy on a monthly basis; because as found out by the researcher, successful music festivals largely contribute to the economy. One such festival is the recently held Intwasa Festival which drew people from across Zimbabwe to Bulawayo, where they spent money they would not have spent was it not for the festival. The hospitality, food, beverages and transport industries thrive during such

festivals. The Chimanimani Arts Festival is another typical example. Edinburgh Festival Fringe was cited as an example of a festival that brings a lot of money to the British economy (Indaba Report 2010). Zimbabwe should therefore find ways of holding festivals that meaningfully contribute to economic development. The Indaba Report (2010) identified the need to learn how to use figures and compile financial data to determine how much the industry contributes to the economy. NACZ is implementing this strategy by advising all arts and culture sector players to pay tax through ZIMRA and/or be officially exempted. Failure to comply means that one is not eligible to operate. It is mandatory that music industry business operators register with NACZ to ensure that license fees among other things will be paid.

Drawing on the preceding discussion, it is apparent that the music industry sector contributes towards poverty alleviation. For the record, during the 2008 economic meltdown, it was the only industry that functioned through live performances. The existence of the industry testifies to the development of our culture as Zimbabweans as the musicians sing in our local languages thereby asserting our identity and defining us as a people. Music reflects our past and present as well as charts our future; communicates who we are, our concerns and reflect our society (Nketia 1974 and Bebey 1975). The transformation of the music industry sector through education and training contributes towards human resources development, a key aspect to the economy as improved service delivery means higher returns for the sector and the nation at large. Through education and training, the concerted effort through partnership of sister ministries (Home Affairs, Information and the Justice and Legal Affairs) is likely to bring better results than when each ministry fights a lone battle as has been the case in the fight against piracy so far.

Also music plays a very important role in national socio-economic development because it “unlocks” channels of communication. Mari pointed out that worldwide governments use music as a means to understand their foreign business counterparts. This is by virtue of the fact that as an element of culture, music unlike any other aspect of culture can express culture in its entirety (Pongweni 1983, Blacking 1973). The five industries identified in the diagram above use music in their everyday operations although they do not mention its contributions towards the economy.

In short, the development of the music industry alleviates poverty, empowers musicians and improves their lives, creates employment in the industry itself, its sister industries and other sectors of the economy.

Conclusion

The researcher concluded that lack of formal education and training of music industry personnel birthed the different underlying challenges that bedevil the sector. According to NACZ officials it is a historical fact that the arts, music included have been included as extracurricular activities in the education system. This fed into society's attitudes towards music because despite the pivotal role it plays in our lives as Africans (Bebey 1975) it has never been considered a formal profession, hence, the *marombe*" attitude towards musicians. Hence, the implementation of the necessary recourse operational mechanisms towards education and training in the sector fosters growth in the industry and ensures its transformation. The growth of the music industry will contribute significantly towards the national economic development and the achievement of the MDGs because unlike say the agriculture industry whose success depends on the weather, music knows no season as it functions in all activities in the context of everyday life.

Recommendations

The researcher recommends that the music industry be developed through education and training to boost its contribution towards the economy. Also, a nationwide needs analysis research replicating this study should be carried out to determine what the music industry sector requires for purposes of policy formation so that future policies address the concerns raised.

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Footnotes

¹See background to this study on page 5.