



KABARAK UNIVERSITY

Education in Biblical Perspective



SCHOOL OF MUSIC AND MEDIA

15TH INTERNATIONAL MUSIC AND PERFORMING ARTS CONFERENCE 2025

6TH - 7TH OCTOBER

PROGRAM AND BOOK OF ABSTRACTS



Kabarak University is ISO 9001:2015 certified.



KABARAK UNIVERSITY | Education in Biblical Perspective

About Us

Kabarak University is a Chartered institution of higher learning that provides holistic Christian-based quality education, training, research and outreach activities for the service of God and humanity. The University was established in the year 2000 by the 2nd President of Kenya, H.E. the Late Hon. Daniel T. Arap Moi, who was also the founding Chancellor. This was as a result of his visionary idea of setting up a Christian University that would meet the demand for higher education in Kenya and offer quality education based on strong moral principles.

Location

Kabarak University Main Campus is located 20 kilometers north of Nakuru City, along the Nakuru-Eldama Ravine highway in a serene, spacious and beautiful environment that makes it ideal for learning. The University has state-of-the-art facilities for teaching, learning, research, accommodation, catering, and sports. The facilities are purpose-built to enhance intellectual, physical, and spiritual growth. Nakuru City Campus is located one kilometer from Nakuru CBD, along Prison Road, off Nakuru-Kabarnet Road.

Vision

To become a centre of Academic Excellence founded on Biblical Christian values.

Mission

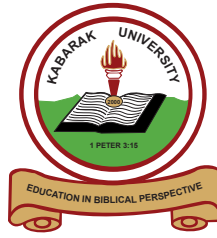
To provide holistic quality education, research and community outreach based on Biblical Christian values.

Philosophy

To provide quality education in Biblical perspective that transforms lives.

Core Values

- ✓ Integrity
- ✓ Professionalism
- ✓ Patriotism
- ✓ Innovativeness
- ✓ Being Mindful of Others



KABARAK UNIVERSITY
SCHOOL OF MUSIC AND MEDIA

**15TH INTERNATIONAL MUSIC AND
PERFORMING ARTS CONFERENCE 2025**

Conference Theme:

**Innovating the Arts: The Intersection of Creativity and
Technology**



**PROGRAM
AND
BOOK OF ABSTRACTS**

OCTOBER 2025

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Prof. Henry Kiplangat, PhD, MBS, OGW
VICE CHANCELLOR,
KABARAK UNIVERSITY

I warmly welcome you to Kabarak University and to the **15th International Research Conference** being hosted today and tomorrow by the School of Music and Media. The focus of this Conference is on Music and Performing Arts under the theme: **Innovating the Arts: The Intersection of Creativity and Technology**. This theme invites us to explore how technology is transforming the creative arts. Digital tools, from virtual reality to artificial intelligence, are opening new doors for artists to create, share, and connect with audiences worldwide. But with these opportunities come challenges: How do we use technology ethically? How do we honor cultural heritage while embracing innovation? How do we create sustainability? This conference aims to tackle and foster discussions around these questions.

Distinguished ladies and gentlemen, at Kabarak University, we are dedicated to preparing our students as professionals who can thrive in the dynamic landscape. We are achieving this objective through our seven schools, the School of Music and Media being among them. In this School, we offer programs ranging from certificate to PhD levels in music, performing arts, film, and media. Our performance at the national competitions has been impressive. For instance, at the 2025 National Drama and Film Festivals and the Kenya Music Festivals, our students showcased their exceptional talent and academic standards in several areas. Our drama team shone brightly in several categories including a play that won a place at the National Gala and became an advertisement that earned a trophy and a generous cash award from Equity Bank. In music, our students dominated, with different entries selected for the National Gala. Similarly, our orchestra was crowned the Best in Kenya. Additionally, we celebrated individual excellence with awards for the best pianist, saxophonist and operatic performance. These achievements highlight the dedication to musical growth and performance development within our school, as well as our commitment to excellence, cultural celebration and innovation.

Distinguished ladies and gentlemen, our School of Music and Media has expanded our territory to the continental level through our partnership with the University of Ibadan, Nigeria; and the University

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of Venda, South Africa. Out of our partnership with the University of Venda, we are soon realizing the launch of the African Musicology Institute (AMI). The AMI is a testament to our vision for pan-African scholarship, cultural preservation, and academic entrepreneurship. Led by Prof. Mellitus Wanyama, the Founding Dean of the School of Music and Media and the current Director of Linkages, Partnerships and Alumni, AMI is already championing rigorous training and innovative research, ensuring the development of Africa's rich musical heritage at the global stage.

Distinguished ladies and gentlemen, we are delighted to host in this Conference participants from across Africa, notably from Kenya, Uganda, Nigeria, and South Africa. We are also privileged to partner with the Kenya Film Commission, the University of Venda, and Hisynergy in collaboration with Mastermade Studios. We appreciate the invaluable support from those partners.

We are also honored to host eminent keynote speaker Prof. Madimabe Geoff Mapaya and notable guest speakers, namely: Artist Mackinlay Mutsembi, Dr. Ayò Olúrántí, Dr. Fredrick Mbogo, and Dr. John Kyalo.

Distinguished ladies and gentlemen, without any doubt, our Conference speakers will ignite our discussions across five tracks:

1. Audience Engagement through Art and Technology;
2. Digital Transformation in the Arts;
3. The Role of Artificial Intelligence in the Creative Process;
4. Cultural Appropriation and Authentic Representation; *and*
5. Sustainability in Arts Production Practices.

These tracks align with our core goals on arts and innovation, fostering dialogue on digital tools shape art, rethinking ethical boundaries like cultural respect and sustainability, and showcasing innovative works such as performances, compositions, and filmsthat harness technology's potential. I urge all of you – our esteemed scholars and conference participants – to dive in, share your ideas, and create art that inspires and endures.

Distinguished ladies and gentlemen, with those remarks, I declare the 15th International Research Conference for Music and Performing Arts officially opened.



Dr. Michael Ndonge, PhD

DEAN, SCHOOL OF MUSIC & MEDIA

Greetings!

As Dean of the School of Music and Media, I'm thrilled to welcome you to the 15th International Music and Performing Arts Conference, themed *Innovating the Arts: The Intersection of Creativity and Technology*. This is a proud moment for our school. The event builds on the momentum of our Media Conference earlier this year, showcasing our commitment to sparking innovation, research, and excellence in the arts right here at Kabarak.

This conference is about exploring creativity and technology. It is a chance to dive into how digital tools are reshaping music, film, and theatre, while probing how we can create art responsibly and sustainably. We are here to share ideas, showcase bold new works, and inspire each other to push the boundaries of what is possible. Whether a student aiming high, a scholar delving into new research, or a creative bringing stories to life, this is your space to shine.

The School of Music and Media is at the heart of this mission. With programs from certificate to PhD, we're training the next generation of artists to blend technical skill with bold imagination. Just look at the national stage: our students have shone brightly in drama and music festivals, proving that Kabarak is a powerhouse of talent and creativity.

To our incredible participants, students, faculty, scholars, and guests, thank you for being here. Your ideas and energy make this event special. My gratitude also goes to our Vice Chancellor and the Kabarak University Board of Management for their unwavering support in making this conference possible. To everyone, I say: Let's get inspired. Ask tough questions. Share your passion. Make this conference a moment that lights up your creative journey.

Thank you, and welcome!



KEYNOTE SPEAKER

Professor Madimabe Geoff Mapaya

University of Venda, South Africa

Professor Madimabe Mapaya is a distinguished academic with a notable career in musicology, education, cultural leadership, and community engagement. His scholarly work is centred on the study and promotion of African music and culture, with a particular emphasis on the South African context, while maintaining a global perspective.

Professor Mapaya holds a Ph.D. in African Studies from the University of Venda, a Master of Music degree from the University of the Witwatersrand, a Higher Diploma in Education, and a Bachelor of Music degree from the University of Cape Town. This comprehensive academic background has facilitated his significant contributions to the field of musicology. His doctoral research focused on indigenous music, specifically examining its practice among the Bahananwa people in Limpopo Province, employing Afrocentric and new musicological methodologies. His master's research explored the contemporary transmission of Northern Sotho culture through music.

Throughout his career, Professor Mapaya has occupied numerous leadership roles. He has served as the Head of the Music Department at the University of Venda and as the Head of the Jazz and Contemporary Music Section. Additionally, he has chaired the Limpopo Arts and Culture Council. These positions highlight his capacity to lead and influence arts and culture initiatives.

Professor Mapaya is a prolific researcher and author, with an extensive array of publications in DHET-accredited journals, international peer-reviewed journals, books, and book chapters. His research spans a diverse range of topics, including African musicology, indigenous music, cultural heritage, music education, and the intersection of music with social and political issues. Notably, he has conducted significant research on the music traditions of the African Indigenous Churches.

Beyond his research and teaching, Professor Mapaya is actively engaged in creative work. He has released several recordings, showcasing his talent as a musician and producer. These creative endeavours complement his academic pursuits, adding a practical and artistic dimension to his scholarly work.

Professor Mapaya has supervised numerous master's and doctoral students, contributing to the development of the next generation of scholars in musicology and related fields. His supervision encompasses diverse topics, reflecting his broad expertise and commitment to fostering intellectual inquiry. He has participated in numerous conferences, presenting his research and engaging with other scholars in his field. His conference presentations cover a wide range of topics, demonstrating his intellectual curiosity and commitment to advancing knowledge. As a panelist, he has shared his expertise on significant issues facing the music industry and education.

Professor Mapaya has been involved in various fundraising activities for the arts and culture sector, securing substantial funding for numerous projects. These efforts demonstrate his entrepreneurial spirit and commitment to supporting the arts.

Professor Mapaya is a respected and influential figure in musicology, education, and cultural leadership. His contributions to research, teaching, community engagement, and institutional development have had a lasting impact on the South African arts and culture landscape.

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GUEST SPEAKER

Mackinlay Mutsembi

Trumpet Artist, Producer & Entertainment Entrepreneur, Hisynergy



Mackinlay Mutsembi is a Kenyan trumpeter, events producer, and visionary in the music industry. He is best known for his record-breaking endurance and musical mastery. He holds a BA (Language & Literary Studies) from Moi University and an MBA in Strategic Management from the University of Nairobi. On January 31, 2025, Mackinlay set a Guinness World Record for the longest continuous trumpet performance, playing for 24 hours straight at Nairobi's Geco Café. This marathon not only showcased his exceptional stamina and passion but also turned the venue into a vibrant hub for jazz, Afro-fusion, and cultural celebration, featuring collaborations with various talented musicians.

Mackinlay is the founder and director of the award-winning Nairobi Horns Project, an afro-jazz ensemble renowned for its innovative sound and fusion of genres including hip-hop, Afropop, and mainstream Kenyan music. Alongside this, he established the Afrolect International Jazz Festival and Afrolect Academy. Mackinlay also curates weekly live music nights, at Geco Café. The themed nights have become a dynamic platform for Kenyan artists. These initiatives empower the next generation of creatives in Nairobi by curating immersive musical experiences and providing training opportunities.

His career extends beyond performance; Mackinlay is a music entrepreneur and events producer, who has showcased his works across the globe. He has worked on notable TV shows such as Coke Studio Africa and The Live Room KE, toured extensively, and remains influential on both local and international stages. His extensive discography and collaborations across various local and international music genres underline his versatility and commitment to music.

Mackinlay's dedication to his craft, entrepreneurial spirit, and mentorship have made him a pillar of Kenya's music scene, inspiring many with his blend of talent, resilience, and vision.

GUEST SPEAKER

Dr Ayò Olúrántí

Composer, Conductor, Organist and Music Theorist



Ayò Olúrántí holds a PhD in Composition & Theory from the University of Pittsburgh, USA. He was previously Chair of the Department of Music at Mountain Top University and is a 2024 recipient of the prestigious Fromm Music Foundation commission from Harvard. To celebrate 100 years of the International Society for Contemporary Music (ISCM), Ayò was commissioned to compose, **MandEve**, for Vertice Sonora. His opera, **Omọ Àgbè**, was premiered by the James Madison University Opera Theatre in 2022 as part of the project, "Enriching and Decolonizing the Opera." Ayò's **Hẹlẹlẹ** was premiered at the 2024 World Choir Games in Auckland, New Zealand.



GUEST SPEAKER

Dr. Fredrick Mbogo

Senior Lecturer, Technical University of Kenya

Fredrick Mbogo, PhD, is a senior lecturer at The Technical University of Kenya, in Nairobi. He teaches in the Department of Creative Arts and Media. He also writes and directs stage-plays in Nairobi and has toured with them in many Kenyan towns and Universities. His play *They That Have Missing Marks Shall Not Graduate* as staged by Prevail Presents, and directed by Martin Kigundu, won him the 2024 Best Playwright of Kenya award. His research work has been in the performance of identity in various cultural productions. This has led to a number of publications in several peer reviewed journals as well as book chapters. He has co-edited the book *Theatre Arts Education: Approaches in Kenya* with Joseph B. Okong'o and Solomon Waliaula. Additionally, Fred Mbogo has been a film and Tv actor with several works to his name. His first screen act in 2003 came in the Johannesburg-produced *Yizo Yizo* aired on SABC and eventually on KBC. He also served as a member of the Jury for the 2018 Kenya Film Commission Scriptwriting competition, and has lent his voice as a film critic in various publications. One of his critical essays on AI can be found at <https://jahazi.co.ke/wp-content/uploads/2025/01/JAHAZI-12-Vol-1.pdf> He currently is the Editor of the Journal "Writing the Arts and Humanities in Africa" hosted by Strathmore University, and co-produced with The Technical University of Kenya - <https://journal.strathmore.edu/index.php/wahia>



GUEST SPEAKER

John Kyalo

Film Industry Development Officer,
Kenya Film Commission

John Kyalo is an accomplished Film and TV producer with over a decade of experience in both the film and broadcast industries. He has studied film professionally, including participation in various training programs, and currently serves in Film Industry Development at the Kenya Film Commission.

Throughout his career, Mr. Kyalo has made significant contributions to the Kenyan film landscape, leveraging his expertise in content creation, production management, and industry development. His deep understanding of the creative and operational aspects of film has positioned him as a key figure in fostering the growth of Kenya's film industry.

His commitment to nurturing talent and promoting local content continues to make an impact on both emerging filmmakers and the broader film community in Kenya.





INTERNATIONAL MUSIC AND PERFORMING ARTS CONFERENCE

CONFERENCE THEME: "INNOVATING THE ARTS: THE INTERSECTION OF CREATIVITY AND TECHNOLOGY"

ZOOM LINKS FOR 6TH AND 7TH OCTOBER 2025

HALL 1

Join Zoom Meeting

<https://kabarak-ac-ke.zoom.us/j/89880333223?pwd=jQYdII5GAa4w5a9UsA5FeSZcF3WMim.1>

Meeting ID: 898 8033 3223

Passcode: 522413



HALL 2

Join Zoom Meeting

<https://kabarak-ac-ke.zoom.us/j/83895211297?pwd=aROCCeTcdAnIiNB2FtEdMOsua3urjc.1>

Meeting ID: 838 9521 1297

Passcode: 325960



HALL 3

Join Zoom Meeting

<https://kabarak-ac-ke.zoom.us/j/86203064609?pwd=saCVs4UpefOAoE5VLHrraZrENb5Hyf.1>

Meeting ID: 862 0306 4609

Passcode: 337477



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DAY ONE: MONDAY, 6TH OCTOBER 2025

TIME	ACTIVITY	FACILITATOR	MODERATOR
7.30-7.55 AM	Registration	Mr. Silas Temba	Jerry Ayimba
7.55-8.00 AM	Devotional Thought & Opening Prayer	KettyJackline Maina	
8.00-8.05 AM	Welcome Remarks	Dr. Ernest Monte, Head of Department, Music and Performing Arts	
8.05-8.10 AM	Opening Remarks	Dr. Michael Ndongye, Dean, School of Music and Media	

8.10-8.15 AM	Transition to Panel Presentations		
	HALL 1	HALL 2	HALL 3
	Moderators: Kadupe Sofola, Jerry Ayimba, Julius Okang'o (Online)	Moderators: KettyJackline Maina, Geoffrey Mutai	Moderators: Silas Temba, JoyKatie, Nathan Kiruja (Online)
8.15-8.35 AM	Amon Kirui & Prof. Tolu Owoaje — <i>From the Communal Music Making to Deep Learning: AI, Copyright, and the Soul of African Music</i>	Abosede Esther Azeez & Kadupe Sofola — <i>Sonic Pathways to Maternal Well-Being: Investigating the Role of Music in Physical Antenatal Activities in Ibadan Metropolis</i>	Dr. Joyce M. Mochere & Dr. James Isabirye — <i>The Festival as Ecosystem: A Comparative Conceptualization of Cultural Festivals as Sites of Social And Economic Sustainability</i>
8.35-8.55 AM	Kadupe Sofola & Dr. Joyce M. Mochere — <i>Human Resource Management in Music Education: A Kenyan Higher Education Perspective</i>	Olufemi Olaleye — <i>Acoustic Hi-Tech Design of The Yorùbá Electric Talking Drum as a Case Study of African Drum Innovations</i>	Emmanuel Ashene — <i>Reimagining African Urban Soundscapes: Arbantone and Amapiano as Vehicles of Youth Identity and Expression in Kenya and South Africa</i>
8.55-9.15 AM	Gibson Kipruto — <i>AI as a Co-Creator: Redefining Human Creativity in Music and Performance Arts</i>	Dr. Jacqueline Z. Bullindah & Anna Kula — <i>Revolutionizing Qualitative Research: The Impact of Artificial Intelligence on ATLAS.ti for Enhanced Data Analysis</i>	Dr. Joyce M. Mochere & Amon Kirui — <i>The Role of Artificial Intelligence in Archiving and Revitalising Traditional East African Sounds in Contemporary Music</i>

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TIME	ACTIVITY	FACILITATOR	MODERATOR
9.15-9.35 AM	Dr. Thulani Zulu & Amon Kirui — <i>Artificial Intelligence and the Crisis of Musical Authenticity: Examining the Implications of AI-Generated Music on Creativity, Copyright, and Artistic Integrity</i>	John Baraka Munayi — <i>Philosophy and Aesthetics: Human vs AI Authorship in Artistic Creation</i>	Lewis Murage & Kadupe Sofola — <i>Access to Digital Notation Software and Its Influence on The Creativity of Music Students in Kabarak University</i>
9.35-9.55 AM	Amon Kirui & Prof. Madimabe Geoff Mapaya — <i>Algorithmic Confrontation: AI, Tech, and the Future of Indigenous Knowledge in Music</i>	Dr. Jane C. S. Mwonga — <i>Sustainability in Arts Production Practices: A Focus on the Singing Wells Music Project in Rift Valley, Kenya</i>	Prince Wambua & Kadupe Sofola — <i>Investigating Resource Availability and Challenges for Music Production, Recording Artists and Sound Engineering in Kabarak University Community</i>
9.55-10.25 AM	Joint Panel Discussion, Q&A	Joint Panel Discussion, Q&A	Joint Panel Discussion, Q&A
10.25-10.45 AM	SHORT BREAK & ENTERTAINMENT		
10.45-10.50 AM	Transition to the Opening Ceremony		

OPENING CEREMONY (HALL ONE)			
TIME	ACTIVITY	FACILITATOR	MODERATOR
10.50-11.00 AM	Kenya National Anthem, East African Anthem and Kabarak University Anthem	DMPA Students	Silas Temba
11.00-11.10 AM	Musical Performance	DMPA Students	
11.10-11.25 AM	Meditation & opening prayer	Rev. Justus Mutuku, Ag. University Provost	
11.25-11.30 AM	Welcome Remarks	Dr. Ernest Monte, Head of Department, Music and Performing Arts	
11.30-11.35 AM	Opening Remarks	Dr. Michael Ndonye, Dean, School of Music and Media	
11.35-11.40 AM	Remarks from DVC (A&R)	Prof. John Ochola	
11.40-12.00 PM	Welcome Remarks by the Vice-Chancellor	Prof. Henry K. Kiplangat	
12.00-12.30 PM	Keynote Address: <i>The African Scholar in the Age of Artificial Intelligence</i>	Professor Madimabe Geoff Mapaya, University of Venda, South Africa	

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TIME	ACTIVITY	FACILITATOR	MODERATOR
12.30-12.50 PM	Question & Answer Session	Conference Participants	Silas Temba
12.50-1.20 PM	Kenya Film Commission	John Kyalo - <i>The Digital Shift in Africa's Creative Economy: Opportunities for Film, Music, and Performing Arts</i>	
1.20-1.25 PM	Awards to Guests and Vote of Thanks	Dr. Phillip Nyawere, Director RIO	
1.25-2.00 PM	LUNCH BREAK / NETWORKING		
2.00-2.35 PM	Musical Performances	DMPA Students	Gibson & Vincent
2.35-2.40 PM Transition to Panel Presentations			
	HALL 1 Moderators: Amon Kirui, Patience Sarah, Kevin Kiprono (Online)	HALL 2 Moderators: Gibson Kipru-to, Fred Kebee	HALL 3 Moderators: Dr. Ernest Monte, Kevin Mutua
2.40-3.00 PM	Amon Kirui — <i>Artificial Intelligence and the Transformation of African Music: Innovation, Identity, and Societal Impact</i>	Bichanga Brian Nyandieka — <i>Culturally-Responsive AI Assessment Systems for Ohangla Music: A Literature Report</i>	Kadupe Sofola — <i>Traditional Music as Social Intervention: Unpacking Activist Aesthetics and Sustainability in Apepe Performance</i>
3.00-3.20 PM	Dr. Jacqueline Z. Bullindah & Dennis A. Tongoi — <i>Investigating the Impact of Digital Content Creation on Public University Students' Livelihood Strategies: The Case of Universities in Western Region of Kenya</i>	Elton Tshisi — <i>The Development of Amapiano Music and digital impact in South Africa: An Integrative Literature Review</i>	Alistair Njuguna & Kadupe Sofola — <i>Career Path Deviation Among Music Graduates in Kabarak University</i>
3.20-3.40 PM	Ms. Berbra Masai — <i>Integrating Music Education and Artificial Intelligence to Support Children with Autism: Current Trends, Challenges, and Future Directions</i>	Dr. Joyce M. Mochere & Dr. Bibian Kalinde — <i>The Authentic Claim: A Conceptual Framework for Musical Identity in the Global Age</i>	Yvonne Wanjiru Ngugi — <i>Music Genres and Their Influence in Shaping Musical Identity Among Undergraduate Students of Kabarak University</i>
3.40-4.00 PM	Vincent Kipkoech — <i>Composing with Code: Artificial Intelligence as the New Creative Partner in Music</i>	Emmanuel Ashene — <i>Amalgamation of American Jazz Standards with Kenyan Indigenous Tunes: Unveiling Stylistic Synthesis in Contemporary Kenyan Music</i>	Jesse Kabochi & Kadupe Sofola — <i>Technological Advancement and its Influence on Cultural Relevant DJ Performance in Kenya</i>

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TIME	ACTIVITY	FACILITATOR	MODERATOR
4.00-4.20 PM	Adeolu Abe & Blessing Imasagbor — <i>AI and African Dance: Opportunities and Challenges in Digitization of Indigenous Dance Forms</i>	Rose Masaa Ngutu & Dr. Joyce M. Mochere — <i>Cultural Appropriation and Intellectual Property: Exploring Legal Safeguard of indigenous music in Kenya.</i>	Kadupe Sofola & Dr. Ernest Patrick Monte — <i>The Art of Borrowing: Song Sampling in Afro Pop Music</i>
4.20-4.50 PM	Joint Panel Discussion, Q&A	Joint Panel Discussion, Q&A	Joint Panel Discussion, Q&A
4.50-5.00 PM	Day One Closing Remarks and Prayers (Hall 1)	Day One Closing Remarks and Prayers (Hall 2)	Day One Closing Remarks and Prayers (Hall 3)

DAY TWO: TUESDAY, 7TH OCTOBER 2025

TIME	ACTIVITY	FACILITATOR	MODERATOR
7.30-7.55 AM	Registration	Mr. Silas Temba	Jerry Ayimba
7.55-8.00 AM	Devotional Thought & Opening Prayer	Gibson Kipruto	
8.00-8.05 AM	Welcome Remarks	Dr. Ernest Monte, Head of Department, Music and Performing Arts	
8.05-8.10 AM	Opening Remarks	Dr. Michael Ndonye, Dean, School of Music and Media	

8.10-8.15 AM

Transition to Panel Presentations

	HALL 1	HALL 2	HALL 3
	Moderators: Kadupe Sofola, Jerry Ayimba, Daisy Akinyi (Online)	Moderators: Brian Bichanga, Netty Jebet	Moderators: Vincent Kipkoech, Berbra Masai, Joy Katie
8.15-8.35 AM	Agnetta Mumo Kamwilwa & Amon Kirui — <i>Innovating Inclusion: A Critical Analysis of Gender Issues and the Evolving Representation of Women Instrumentalists in Kenya's Music Industry.</i>	Mr. Elton Tshisi & Amon Kirui — <i>Who Owns the Vibe? Authorship, Rights, and Cultural Capital in Gengetone and Amapiano's Generative Age</i>	Dr. Joyce M. Mochere — <i>The E-Waste Canvas: A Conceptual Framework for Upcycled Art as Eco-Pedagogy</i>
8.35-8.55 AM	Freda Agata & Amon Kirui — <i>The Evolution of Digital Dance: Choreography in the Age of Motion Capture and Avatars, a case of Nairobi County</i>	Mr. Fred Wekesa Kusiinya — <i>Deprofessionalisation of Music in Kenya: When Non-Professional Musicians Control Musical Spaces</i>	Michael Jozee & Amon Kirui — <i>The Transformative Role of Artificial Intelligence in Enhancing Transparency and Efficiency in Music Royalty Distribution in Kenya</i>

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TIME	ACTIVITY	FACILITATOR	MODERATOR
8.55-9.15 AM	Mark Kamanja Muchemi & Amon Kirui — <i>From Turntables to Algorithms: How DJs Merge Human Creativity and AI to Shape African Music Experiences</i>	Bichanga Brian Nyandieka & Dr. Joyce M. Mochere — <i>Cultural Capital Conversion Through Merit-Based Systems: A Theoretical Framework for Transforming Music Education-Industry Pathways</i>	Dèdan Ngatiah & Amon Kirui — <i>Algorithmic Creativity: Exploring the Synergy of AI and Artistic Expression in the Digital Age</i>
9.15-9.35 AM	Linus Odeke & Amon Kirui — <i>Reclaiming the Sonic Archive: AI, Data Sovereignty, and the Future of Mijikenda Music</i>	Mr. Silas Temba — <i>Building a Culturally Sustainable Film Pedagogy on Indigenous Knowledge</i>	Amon Kirui & Prof. Mellitus Wanyama — <i>From Sacred Grove to Spotify: The Digital Transformation of Kenya's Traditional Spiritual Music</i>
9.35-10.05 AM	Joint Panel Discussion, Q&A	Joint Panel Discussion, Q&A	Joint Panel Discussion, Q&A
10.05-10.20 AM	SHORT BREAK & ENTERTAINMENT		

TIME	ACTIVITY	FACILITATOR	MODERATOR
10.20-10.25 AM	Transition to the Guest Speaker Session		
GUEST SPEAKER SESSION (HALL ONE)			
10.25-10.30 AM	Welcome Remarks	Dr. Ernest Monte, Head of Department, Music and Performing Arts	SILAS TEMBA/ DR. JOYCE MOCHERE
10.30-10.35 AM	Opening Remarks	Dr. Michael Ndonge, Dean, School of Music and Media	
10.35-11.05 AM	Guest Speaker: <i>AI and the Creative Industry: Threat or Opportunity</i>	Mr. Mackinlay Mutsembi	
11.05-11.25 AM	Interactive session with the guest speaker	Conference Participants	
11.25-11.55 AM	Guest Speaker: <i>Evaluating AI Compositional Tools through African Pianism: A Comparative Study of Human and Machine Creativity</i>	Dr Ayò Olúrántí	
11.55-12.20 PM	Interactive session with the guest speaker	Conference Participants	

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TIME	ACTIVITY	FACILITATOR	MODERATOR
12.20- 12.55 PM	Guest speaker: <i>If the meme says, "When I feel Stupid, I like to Remind Myself that I got my Bachelor's Degree Without ChatGPT," Does it Lie?: Whither Creativity in these "Dangerous" AI Times?</i>	Dr. Fredrick Mbogo	SILAS TEMBA/ DR. JOYCE MO- CHERE
12.55-1.20 PM	Interactive session with the Guest Speaker	Conference Participants	
1.20-2.00 PM	LUNCH BREAK / NETWORKING		
TIME	ACTIVITY	FACILITATOR	MODERATOR
2.00-2.10 PM	Presentation on Traditions from the Coastal region	Albert Jeffa	GIBSON KIPRU- TO/ VINCENT KIPKOECH
2.10-3.00 PM	Musical Performances from the Coastal region	Albert Jeffa	
3.00-4.30 PM	Music and Performing Arts	DMPA Students, Conference Participants	
OFFICIAL CLOSING CEREMONY			
4.30-4.35 PM	Remarks from the Student Representative	Ouko George/Joy Katie	GIBSON KIPRU- TO/ VINCENT KIPKOECH
4.35-4.40 PM	Remarks from the H.O.D., Music and Performing Arts	Dr. Ernest Monte	
4.40-4.45 PM	Remarks from the Dean., School of Music and Media	Dr. Michael Ndonye	
4.45-4.50 PM	Closing Prayer	Ms. KettyJackline Maina	

BOOK OF ABSTRACTS

FROM THE COMMUNAL MUSIC MAKING TO DEEP LEARNING: AI, COPYRIGHT, AND THE SOUL OF AFRICAN MUSIC

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ABSTRACT

This study analyses the influence of Artificial Intelligence (AI) on the legal, economic, and cultural integrity of African musical traditions. It aims to confront the interrelated issues of intellectual property (IP) appropriation and the erosion of cultural authenticity in the era of algorithmic datafication. Anchored on Postcolonial Theory, the study employs the contemporary lens of Data Colonialism to analyse how technology corporations in the Global North perpetuate colonial modes of extraction of Global South cultural producers through AI. Utilising a qualitative, multi-method approach, the study combines critical discourse analysis of international copyright law, AI platform policies, and sonic content analysis of AI-generated music to identify stereotyping. The findings reveal that the current deployment of AI reinforces hegemonic legal structures. This enables the uncompensated appropriation that may result in music exhibiting 'Digital Orientalism' by flattening diverse genres. The research, on the contrary, also reveals significant counter-movements, documenting strategies of 'digital resistance' and creative adaptation by Kenyan artists actively working to decolonise these tools and assert their creative sovereignty. There is a need for an urgent development of new, decolonised IP frameworks, such as communal data trusts and transparent licensing agreements.

Keywords: Generative AI, copyright, data colonialism, African music, cultural heritage, intellectual property

HUMAN RESOURCE MANAGEMENT IN MUSIC EDUCATION: A KENYAN HIGHER EDUCATION PERSPECTIVE

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ABSTRACT

There is a visible and growing importance of music education in Kenyan higher education. Despite this, the unique nature of music as a course of study continues to challenge existing institutional human resource frameworks. Specifically, challenges include staffing, professional development, and policy alignment. These challenges, at times, hinder programme quality and sustainability. Existing studies on human resource management have largely focused on the broader field of educational management, creating a knowledge gap in subject specificity. Anchored on Human Capital Theory (HCT), this study investigates human resource management

(HRM) in music education from a Kenyan higher education perspective. Employing a qualitative approach, it aims to explore how human resource management policies in Kenyan higher education institutions address the specific staffing and professional development needs of music education programmes. It also examines institutional and structural factors influencing the recruitment, retention, and motivation of music education lecturers in Kenyan universities. In addition, it questions how the existing human resource management approach affects the quality and sustainability of music education programmes in Kenyan higher education. Ultimately, the findings of the study are expected to contribute to HRM reforms and programme sustainability.

Keywords: Human resource management, Music education, Higher education, Human Capital Theory, Staffing, Institutional sustainability, Kenya.

AI AS A CO-CREATOR: REDEFINING HUMAN CREATIVITY IN MUSIC AND PERFORMANCE ARTS

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ABSTRACT

The integration of Artificial Intelligence (AI) into creative practice has sparked both excitement and controversy within music and the performing arts. Once regarded solely as tools for efficiency, AI systems are increasingly taking on roles that resemble artistic agency—composing melodies, generating orchestrations, designing stage visuals, and even performing in real time. This paradigm shift raises pressing questions about what it means to create, who (or what) qualifies as an artist, and how audiences engage with works produced in collaboration with. This paper critically examines the role of AI as a co-creator in music and performance arts, surveying case studies where generative AI has been employed in composition, live improvisation, and hybrid performances showcasing the ways artists are reimagining creativity through human–machine collaboration. Central to this discussion is the interrogation of originality, authorship, and authenticity in AI-mediated artistic production. By analyzing how AI challenges conventional boundaries of artistic expression, the study situates these practices within broader debates on digital ethics, intellectual property, and cultural ownership. Beyond critique, the paper proposes the concept of “augmented creativity” as a productive framework for understanding this intersection of human and artificial intelligence. Rather than positioning AI as a threat to human artistry, augmented creativity envisions a future where technology amplifies, extends, and diversifies human imagination while preserving cultural integrity and ethical responsibility. Ultimately, the paper argues that embracing AI as a co-creator offers an opportunity not only to expand creative horizons but also provoking critical reflection on the values and traditions that shape music and performance in the 21st century.

ARTIFICIAL INTELLIGENCE AND THE CRISIS OF MUSICAL AUTHENTICITY: EXAMINING THE IMPLICATIONS OF AI-GENERATED MUSIC ON CREATIVITY, COPYRIGHT, AND ARTISTIC INTEGRITY

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ABSTRACT

The rapid emergence of artificial intelligence (AI) has instigated a perceived crisis within the music industry, challenging established Western norms of authenticity, creativity, and copyright. This study analyses the dominant discourse surrounding this crisis and proposes an alternative framing from the perspective of African musicology. The study, anchored in postcolonial theory, critiques the universalist pretensions of Western legal and aesthetic concepts (individual authorship and copyright), which act as hegemonic cultural constructs, and the African communal ethos, a philosophical paradigm where musical creativity is understood as a participatory, functional, and socially embedded practice, offers a contrasting ontology of music-making. A systematic review of literature was conducted to synthesise and analyse scholarly articles, legal reviews, and industry reports that were published up to July 2025. The selected literature was thematically analysed to identify and compare the core tenets of the Western individualist paradigm with the African communal ethos paradigm as it surrounds the creation and ownership of music. The findings revealed that the perceived 'crisis' is dependent on the Western constructs of the solitary genius and the unchanging musical work, both of which are incompatible with the AI. Conversely, the African communal ethos, which is characterised by its emphasis on collective creation, social function, and performance as an experiential event, offers a more robust and adaptable framework to counter the perceived notion of "crisis". This comparative analysis highlights the core differences between these two approaches while focusing on authorship, creativity, ownership, and authenticity. Finally, the findings suggest that the perceived "crisis" in AI music is not an inevitable technological outcome, but rather a cultural reflection of a static, dominant western perspectives. By embracing African musicological viewpoints, therefore, this crisis could be reevaluated. This article concludes by proposing the notion that AI should not be viewed as a threat to human creativity but as a powerful tool to enhance collaborative and inclusive forms of musical expression.

Keywords: AI-generated music, authenticity, copyright, African musicology, postcolonial theory, communal creativity

ALGORITHMIC CONFRONTATION: AI, TECH, AND THE FUTURE OF INDIGENOUS KNOWLEDGE IN MUSIC

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ABSTRACT

This paper aims to investigate the influence of artificial intelligence (AI) on the indigenous knowledge systems (IKS) within African music. This study terms this nexus an “algorithmic confrontation.” Grounded on Decolonial Theory, the study synthesises the research works of prominent African musicologists to delineate the historical context, current challenges, and future trajectories of indigenous music in the digital age. Analysis proves that while AI promises much in preservation and creative innovation, the way it is designed, typically based on Western data models of intellectual property rights, poses formidable threats of cultural insensitivity and technological colonialism. The article calls for the establishment of an African musicology centre dedicated to pioneering research and innovation in African-centric AI. This centre would be geared towards fostering decolonised, Africa-focused research, policy, and practice, promoting indigenous-led AI innovation and ethical conduct. Such initiatives would ensure the equitable preservation, creativity, and long-term integrity of African music heritage. The study further emphasises the need for engagement in turning this confrontation into a two-way working process for cultural development.

Keywords: Indigenous African music, AI, IKS, cultural appropriation, technological colonialism, intellectual property rights, decolonisation

SONIC PATHWAYS TO MATERNAL WELL-BEING: INVESTIGATING THE ROLE OF MUSIC IN ANTENATAL PHYSICAL ACTIVITIES IN IBADAN METROPOLIS

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ABSTRACT

Procreation is one of the important aspects of human existence that necessitates continuous research into understanding how the entire parturition process might become a seamless experience for women during pregnancy, especially given the high risk involved in pregnancy and childbirth. The use of music in physical activities during antenatal meetings in many parts of south-western Nigeria has emerged as one of such strategies,

which requires scholarly attention. The use of music in such meetings is led by maternal healthcare professionals who while engaging expectant mothers in physical activities, use music as a driving force in such activities. There is a need to investigate the potency of music in this regard, with a focus on how it contributes to the general well-being of pregnant women. This study, therefore, intends to approach this gap by probing the role of music in facilitating physical, emotional, and spiritual wellbeing among pregnant women in Ibadan metropolis. The significance for this study is hinged on the need to understand how the role of music in this context might be effectively maximised in maternal healthcare, and further employed in other areas of human well-being, especially those related to mental, spiritual and physical state of being. The study employs a pragmatic paradigm to combine the qualitative and quantitative designs in gathering primary data from systematically sampled pregnant women and purposively selected maternal healthcare workers in the Ibadan metropolis.

ACOUSTIC HI-TECH DESIGN OF THE YORÙBÁ ELECTRIC TALKING DRUM AS A CASE STUDY OF AFRICAN DRUM INNOVATIONS

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ABSTRACT

The anthropomorphic attribution of human speech and leadership roles to African drum ensembles, like the 'talking or leading drum' of the Yoruba, is a unique phenomenon. However, contemporary African drum innovations often neglect the traditional communicative roles of these drums in favour of purely aesthetic considerations. Therefore, this study investigates the acoustic hi-tech design (AHTD) of the Yoruba electric talking drum, an innovation that embeds microphones, piezoelectric sensors, and a digital signal processor (DSP) into the body frame of the Yoruba talking drum. The technological elements include a low-end biased transducer, such as Taky or Shure SM 48/58, connected to a conical-mouthed and Jack-plugged microphone, a wood shell, transducer positive and negative cables, and the transmitter. These acoustic hi-tech designs and amplification of the Yoruba electric talking drum enhance the drums' sound outputs without compromising their original tone qualities. Using experimental analytical methods, interviews, observation, and workshop testing techniques, this study sheds light on technological innovation that embraces the African leading and talking drums concepts, artistic practices, and performance dynamics. The study reimagines African traditional drums by integrating acoustic and electric enhancements to expand their functionality in the concert hall. The findings of the study affirm the possibility of replicating high-tech innovations for African drums, positioning them at the intersection of arts, creativity, and technology. Consequently, the study proposes direct body amplification of African lead drums in an ensemble setting as a practical innovation across African musical traditions, given its potential to minimize stress, while also reaching a larger audience.

Keywords: African drum, anthropomorphism, digital signal processor, acoustic hi-tech design.

REVOLUTIONIZING QUALITATIVE RESEARCH: THE IMPACT OF ARTIFICIAL INTELLIGENCE ON ATLAS.TI FOR ENHANCED DATA ANALYSIS

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ABSTRACT

The integration of Artificial Intelligence (AI) into qualitative data analysis softwares such as ATLAS.ti is continually redefining how researchers collect, code, analyze, and interpret textual and multimedia data. This paper explores the transformative impact of AI features in ATLAS.ti, including automated coding, sentiment analysis, topic modeling, and AI-assisted transcription. The paper draws on the Technological Determinism Theory proposed by Thorstein Veblen (1920) and developed by Marshall McLuhan (1964). The research employed a qualitative case study methodology, and used interviews with researchers using ATLAS.ti, review of documentation and system logs of AI-aided data analysis content, and comparative analysis of manually vs. AI-coded data. The objectives of the study are to explain the functions of core AI features integrated into ATLAS.ti for qualitative data analysis, demonstrate how core AI features in ATLAS.ti support processes of data transcription, coding, and analysis in qualitative research and to evaluate the effectiveness AI powered approaches in ATLAS.ti in qualitative data analysis. The study found that these innovations streamline workflows, enhance analytical depth, and improve research efficiency. While addressing the limitations and ethical implications of AI in qualitative research and through practical demonstrations and case studies, the paper will give insights into leveraging AI to elevate the rigor and scalability of qualitative inquiries.

Key words: Artificial Intelligence (AI), automated coding, AI powered sentiment analysis, ATLAS.ti. Transformative data analysis.

PHILOSOPHY AND AESTHETICS: HUMAN VS AI AUTHORSHIP IN ARTISTIC CREATION

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ABSTRACT

This piece unfolds in three harmonic worlds—31-EDO, 19-EDO, and 12-EDO—each with its own unique gravity. These tuning systems aren't just tools; they feel like living landscapes: 31-EDO brings bittersweet colors, 19-EDO offers clear, sparkling intervals, and 12-EDO introduces a stark, symmetrical balance. They sometimes blend, sometimes clash, weaving a soundscape where consonance and dissonance ebb and flow rather than stay fixed. Beneath it all is a deeper question: where does the organic end and the inorganic begin? Breath-driven phrases and the touch of human hands are set against algorithmic patterns and computer-calculated inflection. The music grows from a true partnership between human and AI—intuition and memory tangled up with calculation and suggestion. Like the different tunings, these two voices never fully merge; instead, they remain

distinct, sometimes finding surprising harmony, sometimes drifting apart into their own separate worlds. In this sense, the piece is both a journey through tuning and a reflection on what it means to create together. Composing at the intersection of human and machine, organic and synthetic, becomes its own kind of temperament—a living system of negotiation, tension, and unexpected beauty.

SUSTAINABILITY IN ARTS PRODUCTION PRACTICES: A FOCUS ON THE SINGING WELLS MUSIC PROJECT IN RIFT VALLEY, KENYA

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ABSTRACT

This paper investigates the multifaceted concept of sustainability within arts production, with a particular emphasis on cultural sustainability. It explores how cultural initiatives contribute to broader sustainable development goals, moving beyond traditional ecological and economic considerations. Through literature review, the study integrates two key theoretical frameworks - the Capability Approach by Sen and Nussbaum, and Community-Based Participatory Research (CBPR) which has its roots in participatory action research, pioneered by Kurt Lewin and Orlando Fals Borda, and the popular education movement in Latin America associated with Paulo Freire, to analyze the impact of cultural projects on individual and community well-being. A detailed case study of the Singing Wells Music Project in Rift Valley, Kenya is presented to exemplify how a grassroots initiative in music production and preservation can embody and advance various dimensions of sustainability. The analysis reveals the project's significant contributions to cultural preservation, social cohesion, and community empowerment, while also highlighting critical challenges related to economic viability and the broader environmental footprint of artistic endeavors. The paper concludes with actionable recommendations for fostering more sustainable arts production models, emphasizing community-led approaches and integrated funding strategies.

Keywords: Sustainability, Arts Production, Music Preservation, Cultural Heritage, Community Engagement, Social Impact, Economic Viability, Singing Wells Music Project.

THE FESTIVAL AS ECOSYSTEM: A COMPARATIVE CONCEPTUALIZATION OF CULTURAL FESTIVALS AS SITES OF SOCIAL AND ECONOMIC SUSTAINABILITY

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ABSTRACT

This paper reconceptualizes the cultural festival not as a temporary event, but as a dynamic "ecosystem" for the sustainability of indigenous musical arts in East Africa. Moving beyond event-based analyses, it develops a theoretical model that examines festivals as complex, adaptive systems with interconnected social, economic, and cultural flows, inputs, and feedback loops. Through a comparative conceptual analysis of two divergent

models (Kenya's Lake Turkana Festival (Tobong'u Lore) and Uganda's Nyege Nyege Festival) the paper explores how these ecosystems function. It theorizes the Lake Turkana Festival as a model of social sustainability, primarily generating social capital by fostering peace, facilitating inter-community dialogue, and creating a context for heritage preservation among pastoralist groups. In contrast, it conceptualizes the Nyege Nyege Festival as a model of creative and economic sustainability, acting as a crucible for global-local hybridization and a crucial node in the creative economy that connects local artists to international networks. The paper argues that these festival ecosystems represent vital alternative models of sustainability that operate in parallel to, and often in defiance of, failing state-led institutional frameworks. They emerge not merely as cultural celebrations but as responsive, adaptive solutions to the specific institutional vacuums present in their respective national contexts, offering profound lessons for cultural policy and development in the Global South.

Keywords: Cultural Festivals, Sustainability, Intangible Cultural Heritage, Musicology, Kenya, Uganda, Social Capital, Creative Economy.

REIMAGINING AFRICAN URBAN SOUNDSCAPES: ARBANTONE AND AMAPIANO AS VEHICLES OF YOUTH IDENTITY AND EXPRESSION IN KENYA AND SOUTH AFRICA

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ABSTRACT

This article explores Arbantone in Kenya and Amapiano in South Africa as emergent urban music genres that have become central to youth identity formation, cultural resistance, and social expression in contemporary Africa. Rooted in the informal settlements of Nairobi and the townships of Gauteng, both genres are sonic manifestations of postcolonial urban experience, combining traditional elements, street language, and global influences. This comparative study unpacks how these genres have evolved as youth-led movements, their function as tools of cultural self-definition, and their capacity to renegotiate notions of national identity in a digital and globalized era.

THE ROLE OF ARTIFICIAL INTELLIGENCE IN ARCHIVING AND REVITALISING TRADITIONAL EAST AFRICAN SOUNDS IN CONTEMPORARY MUSIC

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ABSTRACT

The proliferation of Artificial Intelligence (AI) into the creative industries presents both unprecedented opportunities and significant challenges for the preservation of global cultural heritage. Within the rich and diverse

soundscape of East Africa, traditional music faces the dual pressures of potential erasure and the need for new modes of revitalisation. As AI tools become increasingly accessible, their application in archiving and reinterpreting these sonic traditions warrants critical examination. This paper aims to investigate the dual roles of Artificial Intelligence (AI) in preserving and revitalising the traditional musical heritage of East Africa. Anchored in Actor-Network Theory (ANT), it maps the complex interplay of human and non-human actors, including algorithms, datasets, musicians, and instruments, as co-constitutive elements in these processes. The methodology combines a thorough literature review of African musicology and critical technology studies with simulated primary data representing the perspectives of Kenyan music practitioners. Findings show that there is an inherent conflict between the communal, performance-based, and processual nature of traditional music networks and the data-centric, individualistic, and object-based characteristics of algorithmic networks. While AI presents powerful tools for preservation, analysis, and creative reimagination of East African sounds, it also poses significant risks such as cultural homogenisation, decontextualisation, and neo-colonial appropriation. These dangers show that seemingly neutral technologies can conceal, accelerate, and deepen existing social inequalities. The paper concludes by asserting that AI is not merely a neutral innovation but an active agent that transforms and reconfigures socio-technical and power relations within the East African musical soundscape. Finally, this study recommends an African-led AI centre to pioneer ethical, culturally-sovereign systems for genuine creative collaboration.

Keywords: Artificial Intelligence (AI), East African Music, Actor-Network Theory (ANT), cultural preservation, data colonialism.

ACCESS TO DIGITAL NOTATION SOFTWARE AND ITS INFLUENCE ON THE CREATIVITY OF MUSIC STUDENTS IN KABARAK UNIVERSITY

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ABSTRACT

The integration of digital notation software has somewhat changed the landscape of music education. Most especially, digital software has enhanced composition, arrangement, and experimentation with musical ideas, with the use of computers. Not much has been done in examining how these software applications affect music education in higher institutions, especially in Kenya. Anchored on Misha and Koehler's (2006) Technological Pedagogical Content Knowledge theory, the study examined the degree of access to digital notation tools among music students of Kabarak University, and the level to which these tools shape their musical creative output. The study employed a mixed-method approach. The quantitative design employed a structured questionnaire to gather data from conveniently sampled participants. For qualitative data, interviews were conducted with five purposively sampled music students of Kabarak University. While quantitative data were analyzed using descriptive statistics, qualitative data were analyzed thematically. Findings indicated that most of the students have access to notation software. These tools enhance students' creativity, compositional ability, and motivate them towards active creativity. However, they differ on the availability of the needed hardware, software training, and digital literacy. This has to do with accessibility to hardware that could allow for a smooth use of these software. There is a need for institutional support in the area of infrastructural development, digital literacy training, and integration of music technology in the curriculum to further realize the creative potential of digital notation software in higher music education.

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INVESTIGATING RESOURCE AVAILABILITY AND CHALLENGES FOR MUSIC PRODUCTION, RECORDING ARTISTS AND SOUND ENGINEERING IN KABARAK UNIVERSITY COMMUNITY

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ABSTRACT

This study investigates the availability, accessibility and challenges related to the physical, technical, and human resources for music production, recording artists and sound engineering students at Kabarak University. The rapid growth of Kenya's music industry has brought about the need for skilled professionals and yet many university programs struggle with outdated equipment, limited access, and financial barriers. Using a mixed-methods approach, the study collected data through questionnaires and interviews involving students, lecturers, and technical staff. The findings reveal significant gaps in resource availability with high student-to-equipment ratios, poor equipment maintenance, and a lack of structured financial aid programs. These financial constraints hinder students from acquiring personal production tools while inadequate university resources affect the quality and scope of student projects. The study recommends increased investment in music production infrastructure, strategic partnerships with vendors, a structured financial aid scheme and enhanced studio accessibility through more organized scheduling. The research shows the urgent need for institutional reforms to better prepare students for the evolving digital music industry. Further research is suggested to explore the employability impact of resource constraints and alternative education models such as mobile studios and open-source software.

ARTIFICIAL INTELLIGENCE AND THE TRANSFORMATION OF AFRICAN MUSIC: INNOVATION, IDENTITY, AND SOCIETAL IMPACT

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ABSTRACT

The aim of this article is to examine the dualistic role of Artificial Intelligence (AI) as both a transformative and ambivalent agent within the diverse soundscapes of African music. It further moves to address the problem that while AI offers powerful tools for innovation, it also introduces significant risks such as cultural homogenisation and digital colonialism. The primary objective is to analyse AI's multifaceted impact and propose strategies for its equitable integration. Anchored on decolonial African musicology theory, this study aims to challenge the inherent biases in AI models and advocates for the integration of African epistemologies into AI designs and tools. Through a systematic review of existing literature, reports, and case studies, the findings reveal that AI is acting as a catalyst of innovation. This has resulted in the democratisation of music production

while aiding in the analysis and preservation of heritage. The findings however, exposes challenges ranging from the algorithmic misrepresentation, the appropriation of indigenous works, complex copyright dilemmas, and threats to data sovereignty from over-reliance on foreign technology. This study concludes that a proactive, decolonial, and community-centric framework is necessary. Key implications include embedding African musical philosophies into AI, ensuring local communities control their cultural data, promoting AI literacy, and fostering collaboration between artists, musicologists, technologists, and policymakers.

Keywords: Artificial Intelligence, African Music, Decolonial Theory, Music Technology, Cultural Heritage, Digital Colonialism.

IMPACT OF DIGITAL CONTENT CREATION ON UNIVERSITY STUDENTS' LIVELIHOODS

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ABSTRACT

In the digital age, and against the backdrop of adverse economic conditions, digital content creation, encompassing blogging, vlogging, podcasting, and social media influencing has become a viable livelihood strategy for university students. This study investigates how engagement in digital content creation shapes students' economic opportunities, career development, skill acquisition, and social capital. It explores both the opportunities and challenges students encounter as they navigate academic responsibilities alongside income-generating content creation. Grounded in the Livelihood Framework developed by Robert Chambers and Gordon R. Conway (1992), the study adopts a mixed-methods approach, utilizing surveys, interviews, and focus group discussions. It examines the role of digital platforms in supporting sustainable student livelihoods and evaluates institutional responses to this emerging phenomenon. The findings aim to inform policy formulation, curriculum development, and student support mechanisms within higher education.

Keywords: Digital content creation, sustainable livelihoods, Livelihood Framework, career development, skill acquisition

INTEGRATING MUSIC EDUCATION AND ARTIFICIAL INTELLIGENCE TO SUPPORT CHILDREN WITH AUTISM

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ABSTRACT

Autism Spectrum Disorder (ASD) is a complex neurodevelopmental condition characterized by heterogeneity in communication, social interaction, and sensory processing. With prevalence rates rising globally, there is growing demand for innovative, inclusive interventions that respect neurodiverse strengths. Music education

has emerged as a promising pathway, engaging cognitive, emotional, and motor systems while fostering social reciprocity and emotional regulation. Empirical evidence demonstrates that structured musical activities improve communication, joint attention, and executive functioning, offering non-verbal avenues of expression particularly suited to autistic learners. Parallel advances in artificial intelligence (AI) are reshaping educational practices through adaptive platforms, emotion-sensitive feedback, and social robotics. These tools provide personalized, real-time support and scalable interventions, aligning with frameworks such as Social Interaction Theory, Universal Design for Learning, and the Technology Acceptance Model. However, challenges remain, including limited ASD-specific design, inequitable access, insufficient teacher training, and ethical concerns around data privacy and algorithmic bias. This narrative review synthesizes interdisciplinary literature, critically examining how AI can enhance music education for autistic children. It explores empirical trends, theoretical foundations, and case studies while highlighting persistent gaps such as the underrepresentation of minimally verbal learners and the lack of longitudinal outcomes. The review concludes by outlining future directions emphasizing participatory co-design, culturally responsive innovation, and rigorous evaluation frameworks. By integrating AI with music education, there is potential to create personalized, inclusive, and ethically grounded pedagogies that support the diverse developmental needs of autistic learners.

COMPOSING WITH CODE: AI AS THE NEW CREATIVE PARTNER IN MUSIC

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ABSTRACT

The rise of artificial intelligence in music composition is changing long-held ideas about creativity, authorship, and collaboration. This research looks at AI not just as a technological tool, but as a creative partner that can contribute to melody writing, harmony, rhythm, and sonic design. By examining the historical shift from early algorithm-based methods to modern generative systems, the study places AI within the larger discussions of musical innovation and cultural change. It focuses on issues of authenticity, originality, and artistic identity, as the role of AI challenges traditional views of what a composer does. Through case studies, experimental applications, and critical viewpoints, the research shows both the potential and the limits of human-machine collaboration. The paper claims that while AI does not take the place of the composer, it broadens creative possibilities, offering new teaching methods, innovative performance styles, and new paths for academic exploration in the future of musical expression.

AI AND AFRICAN DANCE: OPPORTUNITIES AND CHALLENGES IN DIGITIZATION OF INDIGENOUS DANCE FORMS

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ABSTRACT

In recent times, the use of artificial intelligence has revolutionized various industries through the provision of immersive and interactive experiences. This has also spread into the field of dance, where the convergence of artificial intelligence and virtual reality technology is making a significant impact on indigenous dance preservation as it offers transformative possibilities for preserving and transmitting indigenous dance forms particularly those at risk of extinction due to globalization, migration and other impeding factors. The fusion of Artificial Intelligence with African dance presents an innovative domain for cultural preservation, innovation, and accessibility. African dances, characterized by their embodied storytelling, ritual significance, and communal functions, risk misinterpretation or loss in the digital age if not approached with cultural sensitivity and technological precision. This paper employs a qualitative approach combining literature review and case studies to explore the opportunities that AI technologies such as motion capture, machine learning, and computer vision offer for the documentation and preservation of African dance forms. At the same time, the study critically examines the ethical, aesthetic, and technical challenges associated with digitizing culturally grounded movement practices. This paper argues that AI is a valuable tool for documenting and preserving indigenous dance forms, but its application should prioritize cultural sensitivity and originality. The paper therefore proposes a multidisciplinary lens combining dance studies, digital humanities, and AI ethics, emphasizing collaboration with practitioners and scholars across both fields.

Key Words: Artificial Intelligence, Virtual Reality, Digitization, Indigenous Dance Forms, Cultural Sensitivity

CULTURALLY-RESPONSIVE AI ASSESSMENT SYSTEMS FOR OHANGLA MUSIC: A LITERATURE REPORT

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ABSTRACT

Current artificial intelligence music assessment systems exhibit systematic bias against traditional musical forms, with models demonstrating a Western-centric focus in training data that risks the marginalization of non-Western musical traditions. Ohangla music from Kenya's Luo community exemplifies this crisis, as its complex polyrhythmic structures and multifaceted cultural functions remain invisible to conventional AI approaches, threatening digital erasure of indigenous musical knowledge systems. This systematic literature report synthesizes over thirty sources across ethnomusicology, AI bias research, technical music AI, and Indigenous frameworks to analyze Ohangla's cultural significance,

document AI bias mechanisms, evaluate technical approaches to traditional music recognition, and examine Indigenous data sovereignty principles. The analysis integrates cultural analysis with technical specifications to reveal fundamental incompatibilities between current AI architectures and traditional music assessment requirements. Literature reveals systematic exclusion of traditional music from AI systems through training data bias, algorithmic assumptions, and Western-centric evaluation criteria, while Ohangla's function as social technology fundamentally challenges conventional AI assessment paradigms that prioritize technical optimization over cultural preservation. Current technical approaches achieve success only within culturally homogeneous contexts, demonstrating the inadequacy of universalist computational solutions for culturally-embedded musical traditions. This research proposes the first culturally-responsive AI framework for Ohangla assessment that integrates technical innovation with Indigenous data sovereignty principles, establishes methodological guidelines for community-centred AI development in traditional music contexts, and advances decolonizing AI research while providing practical foundations for cultural preservation technology.

Keywords: AI, cultural bias, indigenous data sovereignty, music recognition, community-centred, ohangla music

THE DEVELOPMENT OF AMAPIANO MUSIC AND DIGITAL IMPACT IN SOUTH AFRICA: AN INTEGRATIVE LITERATURE REVIEW

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ABSTRACT

This paper explores the development of Amapiano music in South Africa, focusing on the impact of digital innovations on artistic practices. Amapiano, which emerged from the townships of Gauteng in the early 2010s, was initially driven by young, independent producers using affordable digital tools and home-based recording software. This study uses a qualitative research approach and adopts an integrative literature review. It draws on newspaper article and academic research from 2010 to 2019 to explore the development of Amapiano music in South Africa. Rather than collecting new empirical data, the study builds arguments through critical analysis of existing sources, aiming to generate new insights on the genre's growth and digital impact. The paper is theoretically grounded in Pierre Bourdieu's Field Theory, which helps explain how Amapiano artists use digital tools to navigate power structures and reshape the South African music industry. Particular attention is given to how social media platforms such as WhatsApp, TikTok, Facebook and Instagram, and music streaming platforms like Spotify, Apple music and YouTube, have enabled artists to distribute their music, connect with audiences, and build their brands independently of traditional industry structures. The findings reveal that digital innovation has redefined artistic practice in the Amapiano movement by influencing how music is created, produced, distributed, performed, and consumed. Live-streamed DJ sets during the COVID-19 pandemic, viral dance challenges, and platform algorithms have all contributed to the genre's rapid growth and international visibility. Amapiano exemplifies how digital technologies empower youth to navigate post-apartheid realities through music, fostering new forms of identity, entrepreneurship, and cultural expression.

Keywords: Amapiano, digital innovation, South African music, social media, music production, township creativity

THE AUTHENTIC CLAIM: A CONCEPTUAL FRAMEWORK FOR MUSICAL IDENTITY IN THE GLOBAL AGE

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ABSTRACT

In an era of digital globalization, the concept of 'authenticity' in cultural production has become increasingly complex, particularly for post-colonial nations seeking to define their identity on the world stage. This conceptual paper addresses the ambiguous and often contradictory nature of musical "authenticity" by developing a theoretical framework (the Post-Colonial Authenticity Matrix). The theoretical framework moves beyond static definitions to analyze the dynamic strategies nations employ to construct and represent an authentic musical identity. Synthesizing post-colonial theory, globalization studies, and the sociology of music, this paper posits that claims to authenticity are not inherent but are socially constructed negotiations. The proposed framework is built upon two critical axes: Historical-Cultural Lineage (ranging from ruptured to continuous) and Market Orientation (ranging from insular to export-focused). The paper argues that a nation's position within this matrix determines its dominant strategy for claiming authenticity. Using Zambia and Kenya as illustrative archetypes, it develops two central propositions: nations with a ruptured lineage and historically insular market (archetype: Zambia) tend to construct authenticity as an internal process of contemporary identity formation, validated by local popularity. Conversely, nations with a continuous lineage and an export-focused market history (archetype: Kenya) are more likely to frame authenticity as an external product to be branded for global commercial viability. This framework offers a novel, systematic lens for scholars, policymakers, and industry stakeholders to understand and compare the complex forces shaping cultural production in the Global South. It contributes to theory by providing a structured model for analyzing post-colonial identity formation in the creative industries and offers a nuanced alternative to monolithic narratives of cultural imperialism or homogenization.

Keywords: Authenticity, Post-colonialism, Globalization, Music Industry, Cultural Identity.

AMALGAMATION OF AMERICAN JAZZ STANDARDS WITH KENYAN INDIGENOUS TUNES: UNVEILING STYLISTIC SYNTHESIS IN CONTEMPORARY KENYAN MUSIC

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ABSTRACT

The integration of indigenous Kenyan musical idioms into the realm of global popular music, particularly through the lens of jazz, represents a critical point of cultural and artistic convergence. This study investigates the dynamic processes by which Kenyan musicians amalgamate American jazz standards with local folk traditions, creating a hybrid musical language reflective of both global influence and local identity. Central to this

discourse are questions of authenticity, preservation, and cultural negotiation: To what degree do traditional rhythms, melodies, and aesthetic values remain intact, and where are compromises made for stylistic cohesion or market appeal? Furthermore, this fusion process is examined not only as an artistic phenomenon but also as a pedagogical and cultural tool within Kenya's music education landscape. The inquiry highlights how jazz fusion in Kenya transcends mere stylistic imitation, evolving into a vehicle for self-expression, cultural preservation, and artistic innovation.

Keywords: Jazz fusion, musical hybridity, Kenyan folk music, cultural preservation, American jazz standards, indigenous idioms, stylistic integration, contemporary music.

CULTURAL APPROPRIATION AND INTELLECTUAL PROPERTY: EXPLORING LEGAL SAFEGUARD OF INDIGENOUS MUSIC IN KENYA.

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ABSTRACT

Indigenous music forms an essential part of the world's intangible cultural heritage, reflecting the history, values, and identity of communities across generations. However, in today's global creative economy, traditional musical expressions are increasingly vulnerable to appropriation, being used, modified, or commercialized without the consent or participation of their source communities. This raises critical issues of cultural justice and exposes the limitations of existing intellectual property (IP) systems in safeguarding collective cultural rights. This study focuses on Kenya, assessing the effectiveness of key legal instruments the Kenya Copyright Act and the Protection of Traditional Knowledge and Cultural Expressions Act, in preventing the misappropriation and misrepresentation of indigenous music. The research is grounded in postcolonial theory and legal pluralism, emphasizing the need to harmonize statutory law with customary systems of cultural ownership. Using a qualitative research design, the study employs purposive and snowball sampling to identify knowledgeable participants, including traditional musicians, cultural custodians, and legal practitioners. Data was gathered through in-depth interviews and document analysis of relevant legal and policy frameworks. Findings reveal a substantial gap between legal provisions and their enforcement, largely due to limited public awareness, inadequate institutional capacity, and challenges in expressing collective ownership within current IP regimes. The study recommends strengthening legal implementation, promoting community involvement in cultural governance, and adopting culturally grounded models for safeguarding indigenous music. In conclusion, protecting indigenous music is not merely a legal challenge but a moral obligation to preserve cultural identity and uphold creative autonomy.

Keywords: Indigenous music, Cultural appropriation, Intellectual property, Traditional knowledge, Legal protection, Kenya, Cultural expressions

TRADITIONAL MUSIC AS SOCIAL INTERVENTION: UNPACKING ACTIVIST AESTHETICS AND SUSTAINABILITY IN APEPE PERFORMANCE

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ABSTRACT

Apepe music is one of the traditional musical heritages of the Remo people of Nigeria, which features in festivals and significant cultural and social events. It is one of the cultural artifacts that form the identity of the Remo people. While existing studies have explored indigenous music, especially in the African contexts, in areas such as identity formation, cultural preservation, and entertainment, there is a dearth of literature on how traditional music such as Apepe, contributes to sustainable societies, specifically through activism. Anchored on Schechner (1985) and Turner's (1982) performance theory, this study intends to contribute to existing body of knowledge by filling this knowledge gap. It employs an ethnographical design in collecting data through oral, in-depth interviews of purposively selected Apepe musicians from four Remo towns in Ogun State, Nigeria. For data analysis, the study employs content analysis in interrogating activist aesthetics and sustainability in Apepe performance, exploring ways the music contributes to social intervention and the realisation of sustainable cities in Remo society.

Keywords: Apepe, Remo, Social intervention, Activist aesthetics, Sustainability

CAREER PATH DEVIATION AMONG MUSIC GRADUATES IN KABARAK UNIVERSITY

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ABSTRACT

This research examines the phenomenon of career path deviations by many graduates in music from Kabarak University in order to understand why trained musicians very seldom end up working in their area of professional training. From data collected through a

structured questionnaire, the study elucidated the major factors considered responsible for the phenomena, namely financial instability, paucity of job opportunities, institutional limitations, and socio-cultural pressures. Treating the reasons for and consequences of career

deviations, the study hopes to contribute to the ongoing dialogue concerning music education, labor market alignments, and student outcomes. The study found a complex intertwining of individual personal reasons,

systemic constraints, and employment market dynamics. In the light of these findings, the study makes recommendations as a basis for curriculum planning and policy formation and interventions for career counselling in tertiary institutions offering music studies. The study's conclusions would, therefore, go a long way in increasing the gap between the perception of music programs and the sustainability of such programs in a volatile world of work. In Kenya, it is a no-brainer that right after you're done with high school, your parents are waiting to check you into a tertiary institution like a university. That is a proud moment for most, if not all, parents. We enroll ourselves into these higher institutions for different reasons. I think the fundamental idea for most learners is to pursue a course that will help them secure a well-paying job after they graduate. Others opt to further their studies upon completion of their undergraduate studies, just to discover new horizons in their respective disciplines. Others want to learn something out of passion for it. This study aims to address factors that learners consider before making a decision to go the other way, and forfeit the fruits of their labour.

MUSIC GENRES AND THEIR INFLUENCE IN SHAPING MUSICAL IDENTITY AMONG UNDERGRADUATE STUDENTS OF KABARAK UNIVERSITY

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ABSTRACT

Young people, especially university students are heavy consumers of music. Particularly, this demography leans towards popular music, which drives their affinity with popular culture. Despite music serving the purpose of defining demography affinity, not much has been done to examine how music genres influence and shape musical identity, especially among young people. Anchored on Social Identity Theory, this study, therefore, intends to contribute to bridging this gap, by investigating the influences of music genres in shaping musical identity among undergraduate students of Kabarak University. This study contributes to evolving knowledge on music and identity construction, especially in urbanised settings. It employs a quantitative design, through the use of a structured questionnaire in gathering data. While collecting data, ethical standards were upheld through informed consent, and anonymising of study participants. The research underscores that musical identity is not primarily an individual pursuit but is heavily shaped by one's surroundings. A significant portion of students (43.5%) cultivate a private musical identity distinct from their public one. They secretly listen to genres they believe would be judged negatively by their peers, such as R&B being perceived as "cheesy and girlish", within a Christian religious campus environment. This indicates that social pressure causes students to curate a specific musical persona, hiding tastes that don't align with their social group's expectations. With 93.7% of students agreeing that a song's popularity can vanish once a trend dies, producers should aim to build a genuine, lasting connection with audiences rather than solely creating music designed to go viral for a short period.

Keywords: Music Genre, Musical identity, Kabarak University, Undergraduate students, social identity.

TECHNOLOGICAL ADVANCEMENT AND ITS INFLUENCE ON CULTURAL RELEVANT DJ PERFORMANCE IN KENYA

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ABSTRACT

The advancement in digital technologies has shifted Djing away from traditional turntables to the use of software, controllers, and streaming platforms, all of which continue to expand the borders of creativity. More recently, artificial intelligence has provided more creative opportunities for the Disc Jockey (DJ). These tools, within the Kenyan soundscape, have reshaped the technical demands of DJing, and the DJ's role as a cultural mediator who curates soundscapes and shapes collective experience. Despite the growing influence of the DJ in the entertainment landscape of Kenya, the historical trend, entertainment and cultural roles of the DJ have not enjoyed scholarly attention. Anchored in Cultural Performance Theory, this study contributes to filling this knowledge gap by probing how technological advancement in music production and dissemination has influenced cultural relevant DJ performance in Kenya. It also examines the opportunities provided by these innovations and the challenges faced by Kenyan DJs in balancing technology with cultural expression. The study provides valuable insights to the fields of Music Technology, Music Education, and African Musicology. In addition, it provides empirical data that serves as manual of practice for upcoming DJs in Kenya, as well as working document for other stakeholders in the creative industry. Employing a qualitative approach, it gathers data from five purposively selected DJs who have been active in the Kenyan entertainment landscape in the past five years. In addition, it employs participant observation method to gather real-life data at purposively selected live events. Data was analysed using content analysis. Generally, the study provides valuable insights into the cultural relevance of the DJ, as entertainers, cultural mediators, and innovators.

THE ART OF BORROWING: SONG SAMPLING IN AFRO POP MUSIC

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ABSTRACT

Given the unprecedented elevation of Afro pop and Afrobeats on the global musical scene, artists have continued to employ diverse creative devices to maintain their relevance in the industry. Some of these creative devices are intended to link the past with the present, serving as bridge between generational, cultural and geographical divides. Despite the existing body of knowledge on creativity in the African soundscape, there exists a gap on the art of borrowing as a major creative device that contributes to sustainable creativity in

Africa's popular music landscape. This study, therefore, probes the practice of song sampling within the contemporary African Afro pop music scene. It focusses on selected notable artists from Nigeria, South Africa, and Kenya, to ensure a considerably sufficient sample to represent the African popular music landscape. Anchored in Postmodernist Theory and Intertextuality, it employs a qualitative design to engage in a thematic analysis of industry reports and specific musical tracks of selected artists, to gain insights into motivation, techniques, and implications of the art of song sampling. The analysis will potentially focus on three key areas. First is homage and nostalgia, in which artists take their listeners back to the sounds of their pioneers; the second is creative innovation and genre hybridisation, in which song sampling helps in realising the fusion of diverse musical palettes in their quest to create new sounds; the last is the legal and economic landscape, which intends to engage a discourse on the complex web of copyright law and financial negotiations surrounding the art of borrowing as a creative innovation.

Keywords: Song sampling, African pop music, Music borrowing, Creative innovation, African creativity.

INNOVATING INCLUSION: A CRITICAL ANALYSIS OF GENDER ISSUES AND THE EVOLVING REPRESENTATION OF WOMEN INSTRUMENTALISTS IN KENYA'S MUSIC INDUSTRY.

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ABSTRACT

This paper investigates the systemic, socio-cultural, and economic barriers facing female instrumentalists in the Kenyan music sector. While female musicians have a greater presence than ever in the music industry, I argue that women who play instruments experience a different, more arduous and problematic set of problems built on historical patriarchal ideas and the shortcomings of the contemporary industry. I am addressing a significant gap in Kenyan music which has traditionally focused on lyrics and the persona of female singers, and largely disregarded the particular lived experience of women who engage with the musical instruments of musical production. Using qualitative systematic review with triangulation of the primary data consisting of publicly accessible interviews with Kenyan women instrumentalists and secondary data with peer-reviewed scholarship of leading African musicology and gender studies scholars. Theoretically based on Kimberlé Crenshaw's intersectionality theory, the findings show that women instrumentalists are operating in an environment of gendered micro-aggressions, cultural taboos for playing specific instruments, economic precariousness, and institutionalized exploitation of women. In response to their oppression, they are leading vital counter-publics, like all-women performance ensembles/spaces, which are valued spaces of safety for artistic development and solidarity.

Keywords: Female instrumentalists, Kenya, patriarchy, intersectionality, exploitation.

THE EVOLUTION OF DIGITAL DANCE: CHOREOGRAPHY IN THE AGE OF MOTION CAPTURE AND AVATARS, A CASE OF NAIROBI COUNTY

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ABSTRACT

This study aims to investigate the transformative impact of digital technologies, such as motion capture and digital dance. There is a research gap regarding the adaptation of these new innovations, especially the role of artificial intelligence (AI) within Kenya's diverse cultural landscape. This research aims to address this by exploring how digital representation and the viral nature of social media dance challenges influence choreography, dancer expression, and the preservation of cultural heritage. Anchored on the Afrofuturism theory, the study will adopt systematic review of academic articles, reports, and analysis of social media platforms like Instagram and TikTok to understand how Kenyan artists utilize digital platforms to both sustain traditional dances and pioneer new styles. It anticipates that Kenyan creators are emerging as "digital culture weavers" who seamlessly blend tradition with contemporary artistic languages, expecting social media to broaden choreographic influence, foster virtual communal experiences, and inspire hybrid dance forms. Despite concerns regarding data ownership, the potential erosion of ritualistic meaning online, and the imperative to safeguard cultural integrity, this study suggests that these technologies open up promising new possibilities for artists to engage in storytelling and foster community.

Keywords: Digital humanities, Dance studies, Cultural preservation, Social media and Kenyan arts

FROM TURNTABLES TO ALGORITHMS: HOW DJS MERGE HUMAN CREATIVITY AND AI TO SHAPE AFRICAN MUSIC EXPERIENCES

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ABSTRACT

In the current music ecosystem, DJing emerges from a potential network of human and non-human actors. This paper employs an Actor-Network Theory (ANT) framework to consider the ways in which Kenyan DJs elicit the interplay between curatorial agency along with live audience responses and with algorithmic recommendations made by platforms such as Spotify and Boomplay. While these platforms provide additional affordances to

DJs, they also represent a key problem of the marginalisation of local Kenyan music within algorithmic systems whose objectives are focused on global consumption. Drawing from over a decade of practice-led research, this paper also considers the ways in which DJs are able to enrol AI as an agent. Nevertheless, human DJ remains the key negotiator who continues to construct cultural narratives and make deep connections with audiences by either adjusting to or working against algorithmic influence. Ultimately, the findings of this paper suggest that the future of African DJing exists in the enacting of these hybrid and proliferative networks, creating space for AI to remain not a substitute for musicianship, but a powerful non-human agent which expands, through collaboration with a creativity-driven agent, the potential for African music on a global stage.

Keywords: DJing, Artificial Intelligence, Audience Engagement, Music Education, African Music, Streaming Platforms.

RECLAIMING THE SONIC ARCHIVE: AI, DATA SOVEREIGNTY, AND THE FUTURE OF MIJIKENDA MUSIC

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ABSTRACT

This paper examines the ethical implications and risks of applying artificial intelligence (AI) to Indigenous musical heritage, with a specific focus on the Mijikenda communities in the coast of Kenya. Traditional AI tools, deeply rooted in Western systems of knowledge, carry a significant risk of perpetuating digital colonialism. This manifests through the decontextualisation of sacred musical practices and the infringement of crucial data sovereignty rights. The study aims to analyse the fundamental effects emerging between conventional AI methodologies and the knowledge systems underpinning Mijikenda music. Furthermore, it seeks to identify cases of algorithmic bias and cultural appropriation that may arise from such applications. In response, the paper proposes a decolonial framework to guide the ethical development and deployment of AI within the field of African musicology. Employing a systematic review of existing literature, in line with direct engagement with Mijikenda practitioners and a complete analysis of scholarly works, the research uncovers a significant divergence. The drawing-apart forces exist between AI's often extractive logic and the holistic principles of Indigenous Knowledge Systems (IKS). A primary concern among Mijikenda communities is the widespread threat of cultural appropriation, alongside a strong emphasis on understanding music's core value beyond mere data reliant. The paper concludes by advocating for a fundamental paradigm shift: moving away from AI as a tool for extraction towards its utilization as a platform for community-led cultural care. This transformative approach necessitates grounding AI development firmly within the principles of IKS and decolonial theory, ultimately empowering Indigenous communities and ensuring the sustainable continuity of their living sonic heritage.

Keywords: Mijikenda music, artificial intelligence, sonic archive, decolonial studies, Indigenous Knowledge Systems (IKS) and AI ethics.

WHO OWNS THE VIBE? AUTHORSHIP, RIGHTS, AND CULTURAL CAPITAL IN GENGETONE AND AMAPIANO'S GENERATIVE AGE

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ABSTRACT

The proliferation of generative Artificial Intelligence (AI) presents a profound challenge to traditional notions of musical authenticity and ownership. This study investigates this disruption within the vibrant context of contemporary Kenyan and South African music. The primary objective is to comparatively analyse how generative AI reconfigures notions of authorship, rights, and value in two of East and South Africa's most influential youth genres: the Gengetone and the pan-African Amapiano. Anchored on Pierre Bourdieu's theory of capital, this study adopted a qualitative, comparative case study design, centred in the primary urban hubs for each genre Nairobi and Johannesburg. Primary data was collected through semi-structured interviews with 10 key stakeholders in both cities that included Gengetone and Amapiano artists and producers. The study also employed digital ethnography (netnography) of online fan communities on YouTube and TikTok. Data was analysed thematically to identify patterns in perception and practice. The findings indicate that Gengetone's authenticity is perceived by artists and fans as being rooted in embodied cultural capital (Sheng, lived experience), making it culturally resistant to AI's perceived soullessness. Conversely, the value of Amapiano is more closely tied to objectified capital that has made the music producers to be more open to AI as a tool. This makes these producers vulnerable to algorithmic competition posed by AI. The findings further revealed that both genres face significant confusion regarding copyright and ownership of AI-assisted works. Generative AI does not present a uniform threat; instead, it reconfigures the "rules of the game" distinctly for each genre based on their predominant form of cultural capital. The study concludes that artists and stakeholders must transcend a simplistic human-versus-machine dichotomy to devise genre-specific strategies for navigating a future where creativity increasingly involves human-machine collaboration.

Keywords: Gengetone, Amapiano, Generative AI, Cultural Capital, Copyright, African Musicology

DEPROFESSIONALISATION OF MUSIC IN KENYA: WHEN NON-PROFESSIONAL MUSICIANS CONTROL MUSICAL SPACES

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ABSTRACT

The professional practice of music in Kenya has increasingly been undermined by a trend in which non-professional musicians occupy roles that traditionally belong to trained music professionals. This paper interrogates the phenomenon of deprofessionalisation within Kenya's musical landscape, examining how decision-mak-

ing powers in choirs, orchestras, cultural festivals, and institutional committees are frequently delegated to individuals without formal music training. The study adopts a sociocultural and policy analysis approach, using Bourdieu's cultural capital theory and the sociology of professions as guiding frameworks. It argues that this trend has led to the dilution of artistic standards, reduced opportunities for qualified musicians, and weakened the professionalization of music as a viable career path. Drawing on examples from educational institutions, religious organisations, and government cultural initiatives, the paper highlights systemic issues such as poor cultural policy enforcement, lack of recognition for music as a specialized discipline, and limited advocacy structures for musicians. The analysis demonstrates that the exclusion of professional musicians from leadership and planning processes not only undermines quality and innovation but also compromises the sustainability of Kenya's cultural industries. The paper concludes by recommending deliberate policy interventions, capacity-building initiatives, and professional advocacy to reclaim and protect music spaces for trained practitioners, thereby fostering artistic excellence and cultural development.

Keywords: Deprofessionalisation, Music Policy, Cultural Leadership, Music Education, Professional Musicians, Kenya, Cultural Industries, Artistic Integrity

CULTURAL CAPITAL CONVERSION THROUGH MERIT-BASED SYSTEMS: A THEORETICAL FRAMEWORK FOR TRANSFORMING MUSIC EDUCATION-INDUSTRY PATHWAYS

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ABSTRACT

The global creative economy faces a persistent disconnect between educational credentials and professional opportunities, particularly acute in developing countries where formal qualifications often fail to translate into sustainable careers. This study empirically investigated how technology-mediated merit-based systems facilitate cultural capital conversion among professional musicians in Nairobi, Kenya. Through in-depth interviews with five professional musicians representing traditional, digital-first, and hybrid pathways, using interpretive phenomenological analysis, I examined lived experiences of navigating education-industry transitions. The study revealed four interconnected cultural capital conversion pathways: direct embodied capital demonstration through digital portfolios, accelerated social capital formation via WhatsApp networks, reputational capital accumulation through platform metrics, and algorithmic capital conversion requiring platform-specific literacy. Key findings demonstrated that successful musicians develop hybrid competency portfolios integrating traditional skills with digital platform knowledge rather than relying on single pathways. All participants maintained multiple income streams due to economic necessity, with digital platforms serving as discovery mechanisms that ultimately connected to offline professional relationships. The research validated theoretical frameworks while revealing important contextual nuances including platform dependency vulnerabilities and infrastructure challenges. Implications include curriculum reform integrating business skills and platform literacy, policy investments in digital infrastructure, and recognition that merit-based systems complement rather than replace traditional educational pathways in developing country contexts.

Keywords: cultural capital, merit-based systems, music education, professional pathways, technology-mediated learning, creative industries, digital transformation

BUILDING A CULTURALLY SUSTAINABLE FILM PEDAGOGY ON INDIGENOUS KNOWLEDGE

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ABSTRACT

The purpose of this paper is to address the persistent legacy of colonial epistemology within Kenyan higher education, specifically in the practical training of film production. Current pedagogical models for core subject areas like directing, screenwriting, cinematography, and editing often remain tethered to Eurocentric canons and aesthetic standards, hindering the development of a truly authentic Kenyan cinematic diction. This paper proposes a decolonised pedagogical framework that systematically integrates Kenyan indigenous knowledge systems (IKS), specifically oral tradition, performance aesthetics, and symbolic languages, into the teaching of film production. It argues that such a reform is made both timely and necessary by the introduction of Kenya's Competency Based Education (CBE) as well as the Competency Based Curricula (CBC) at the junior and senior secondary levels for film and theatre. An analysis of the KICD curriculum designs for Grades 7 through 10 reveals a clear pathway that nurtures creativity, cultural appreciation, and foundational production skills, culminating in a specialised "Theatre and Film" subject. This creates a new generation of learners who will require a more culturally resonant and decolonised approach at the tertiary level. Drawing on decolonial theory, the paper outlines a participatory methodology to engage current film students and lecturers in informing a new curriculum at the tertiary and university levels that builds upon the CBC foundation. By treating indigenous forms as complete cinematic grammars, this research moves beyond mere content adaptation to propose a foundational shift in how the core crafts of filmmaking are taught, aiming to produce filmmakers who are not only technically proficient but also culturally affirming and critically conscious. In conclusion, this paper presents a pedagogical innovation that integrates Kenyan indigenous knowledge in the arts (film), designed to foster authentic representation in Kenyan film production right from training.

Keywords: Creative arts, education, Music, digital technology, Artificial intelligence.

THE E-WASTE CANVAS: A CONCEPTUAL FRAMEWORK FOR UPCYCLED ART AS ECO-PEDAGOGY

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ABSTRACT

Our world's reliance on technology generates a staggering 62 million tonnes of electronic waste (e-waste) annually, making it the planet's most toxic and fastest-growing solid waste stream. In response, contemporary artists are transforming this digital debris into potent cultural interventions. This conceptual paper moves beyond viewing these works as mere environmental commentary to propose a novel theoretical framework for understanding upcycled e-waste art as a form of eco-pedagogy. The paper's methodology involves a synthesis of established theories from sustainability studies, education, and media theory, which is then applied to illustrative case studies of international and Kenyan artists. This approach is anchored in the principles of the Circular Economy, which provides the material logic; Jack Mezirow's Transformative Learning Theory, which explains the mechanism for shifting public perception; and Paulo Freire's Critical Pedagogy, which defines the ultimate goal

of fostering critical consciousness (conscientização) and action (praxis). The analysis yields two key findings. First, the pedagogical efficacy of this art form stems from its integrated strategy of making abstract socio-ecological issues tangible (materiality), fostering dialogical engagement (interactivity), and inspiring a move from reflection to informed action (critique). Second, this eco-pedagogical process is context-dependent, manifesting differently in the technologically-driven installations of the Global North versus the community-based social enterprises of a context like Kenya. The paper concludes that these artistic practices model a “post-digital ecology”—a more conscious and materially-aware relationship between humanity, technology, and the planet. Actionable recommendations are offered for educators to integrate “critical making” into curricula, for policy-makers to support community art hubs as sites of public education, and for designers to collaborate with artists to foster genuine circular innovation.

Keywords: E-waste, Upcycled Art, Eco-Pedagogy, Critical Pedagogy, Conceptual Framework, Kenya.

THE TRANSFORMATIVE ROLE OF ARTIFICIAL INTELLIGENCE IN ENHANCING TRANSPARENCY AND EFFICIENCY IN MUSIC ROYALTY DISTRIBUTION IN KENYA.

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ABSTRACT

This study takes a close look at the potential for Artificial Intelligence (AI) to transform how royalties are distributed within Kenya’s music industry, focusing on making the process more transparent and efficient. It delves into the long-standing problems faced by Collective Management Organizations (CMOs) in Kenya, particularly emphasizing issues arising from outdated manual systems, a lack of transparency, and operational inefficiencies. In the wake of global digital transformation in the music industry, Rigid and manual systems render artists’ livelihood unrealistic, thus making music as a career unsustainable. Employing structuration theory, this study investigates the current governing structures within the Kenyan music industry CMOs. In light, how the structures undermine artists’ agency and perpetuate various forms of inefficiencies in royalties distribution and the misappropriation of funds. Additionally, this study will look at the impact of incorporating the use of Artificial Intelligence (AI) in streamlining the collection of Royalties, Calculations, and distribution automations to improve efficiency and transparency. This study will also look at the influence of Artificial Intelligence to enhance the stability of CMOs in governance and artists’ trust in general. A qualitative case study design will inform the acquisition of primary data through live interviews with stakeholders, including artists, CMO officials, The Kenya Copyright Board (KECOBO) reps, and technology experts.

Key terms: Artificial Intelligence (AI), royalty distribution, Collective Management Organizations (CMOs), Structuration Theory, Kenyan music industry

ALGORITHMIC CREATIVITY: EXPLORING THE SYNERGY OF AI AND ARTISTIC EXPRESSION IN THE DIGITAL AGE

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ABSTRACT

The utilisation of artificial intelligence (AI) and the arts have become a significant site of technological and cultural innovation. Adopting a systematic literature review as its methodology, this paper examines the rise of “algorithmic creativity,” where computational systems, particularly those driven by machine learning models like Generative Adversarial Networks (GANs) and Large Language Models (LLMs), are augmenting and reshaping creative practices. As AI-generated works become more popular, the challenge comes to the traditional understanding of authorship and originality, requiring a theoretical examination of creativity through the lens of human-computer collaboration and distributed agency. We typically say that AI functions not as a replacement for human ingenuity and creativity but as a work-along partner, transforming the creative process into a dynamic interplay between human intuition and machine-generated possibilities. This model of collaboration opens new aesthetic opportunities for artists, yet also raises urgent legal and ethical issues related to IP, privacy, and stylistic transfer. With examples taken from music and the visual arts, the paper demonstrates the ways in which artists are using AI as a tool for exploration and curation. Finally, the real issue should not be whether machines can be creative, but rather, how they can augment human creativity and how together they are building a posthuman future where art reaches unforeseen territories thanks to such a symbiosis.

Keywords: Algorithmic Creativity, Artificial Intelligence (AI), Human-AI Collaboration, Artistic Expression, Authorship, Ethical Implications.

FROM SACRED GROVE TO SPOTIFY: THE DIGITAL TRANSFORMATION OF KENYA'S TRADITIONAL SPIRITUAL MUSIC

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ABSTRACT

Traditional spiritual music in Kenya serves as a living repository of cultural memory and the spiritual foundation of community life, extending beyond just a mere performance. This study addresses the vital role of traditional spiritual music as a living repository of cultural memory and social cohesion within Kenyan communities. The proliferation of traditional sacred music on digital platforms reveals a critical gap in strategies for preserving its integrity and meaning beyond its original context. Grounded in the theory of cultural sustainability, proposed by Hawkes (2001), emphasises the need to maintain cultural beliefs and practices for future generations, this paper provides a critical analysis of this phenomenon. The primary objective is to investigate the dual impact of digitisation on sacred music, weighing the opportunities for preservation against the risks of spiritual dilution. Employing a qualitative analysis of case studies drawn from various Kenyan communities and a systematic literature review, the paper explores this transformation. Anticipated findings incline toward a deep tension: whilst digitisation offers the promise of preservation in archives and global outreach, it likewise carries real threats of de-contextualisation, unauthorised commercialisation, and subversion of community-performed performance traditions. The work of this research is to offer an ethical framework that has the potential to inform Indigenous communities, artists, and policymakers as they navigate the digital space, maintaining the continuity and spiritual integrity of Kenya's sacred musical heritage into the future.

Keywords: Traditional Kenyan music, Digital transformation, Cultural preservation, Spiritual integrity, De-contextualisation, Ethical framework.



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