

THE ROLE OF MUSIC IN CULTURAL DIPLOMACY IN KENYA

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Abstract: This article seeks to explore the role of music in cultural diplomacy, by promoting socio-cultural cooperation. Cultural diplomacy is explained as a soft power tool that promotes the exchange of art, music, ideas, information and culture, as a way of creating a mutual understanding and to strengthen cooperation and friendship among communities and nations. Music has created a medium in which different communities can share these ideas and experiences increasing cultural understanding and tolerance. The cutting edge and the bridge building across the cultures and societies is what gives music the ability to boost on international relations.

Cultural diplomacy is a powerful strategy of impacting opinions of the global citizens especially in the era of the internet and social media. With globalization, geographical distance is not a hindrance for regions and communities to integrate, collaborate and interact. This study merges music and social domains with international relations and diplomacy. It argues that the promotion of music as a cultural diplomacy tool boosts cross-cultural communication and improves intercultural communication, by emphasizing on the role of music in enhancing socio-cultural cooperation.

This study is a guide in the advancements of music strategies in relation to Kenya's cultural diplomacy. Findings useful for policy formulation and modification by governments and their foreign embassies, as well as the private and civil sector involved in music as a cultural diplomatic tool will benefit these actors in intercultural communication and international relations. The contribution to academic knowledge and research will overcome the knowledge gap on the role of music as a tool of cultural diplomacy, essentially, in promotion of socio-cultural cooperation. This study is also of value to academic researchers who could use this study as a foundation for future academic research.

1. BACKGROUND INFORMATION

John Blacking defines music as a humanly organized sound, a formal or informal behavioral product of human groups, (Einbinder, 2013). Music can also be defined as a melodic expression of sentiments, art and language, that harmonizes, blends and unites parties in a society. Music has an emotional and intellectual impact on societies and is therefore an effective tool in politics as it aids to consolidate, inform, establish, legitimize, criticize, question or break political order. Music can be used as a tool for propaganda, in war times, in shaping collective identity, as a manifestation of statehood, in national branding and in contemporary political campaigns.

Cummings (2009) defines cultural diplomacy as the exchange of cultural aspects to nurture mutual understanding among global actors. Cultural diplomacy can also be defined as a course of action that utilizes the exchange of values, identity, traditions and ideas to enhance socio-cultural cooperation, to strengthen relationships or to promote national interests. Cultural diplomacy is a pillar of foreign policy thus involves intercultural exchanges and cultural relations. Unlike culture that is a social concept associated with nations, individuals or groups, cultural diplomacy is a political concept associated with both state action and cultural activities of non-state actors.

Cultural diplomacy's objective is to promote a culture abroad through music, dance, film, visual art, craft, poetry, books and theatre, to share beliefs and values, promoting aspirations and ideals, (Graham, 2015). Cultural diplomacy has long-term effects on a state. This is by building a positive image among foreign publics, making a nation state more attractive and create more awareness of the state itself, its people, its culture, its location and its landscape. In the American film, *The Lion King*, visual effects, vocal performances, range of African languages used and musical scores represents Africa's culture and Kenya's landscape, affirming Kenya as a home of adventure and safari. Incorporation of cultural diverse elements and music in the film, expresses socio-cultural cooperation in the art.

Actors in Kenya's cultural diplomacy include state and non-state actors who work independently or interdependently in pursuit of cultural objectives. State actors include the President, Ministry of Sports, Culture and Heritage, the Ministry of Foreign Affairs and International Trade, foreign embassies and related institutions that represent Kenya in their strategies and decision making on matters culture. Non-state actors include civil societies, Non-Governmental Organizations (NGOs), businesses and individuals active in the cultural space. Cultural diplomacy is practiced by the civil society, the public sector or the private sector.

Among peace, economic, diaspora and environmental diplomacy pillars, cultural diplomacy too, is an interlinking pillar of Kenya's foreign policy. Culture is recognised as Kenya's foundation by the constitution whereas Vision 2030 and Kenya's development footprint identifies Kenya as a cultural, political, socio-economic enabler to development, (Kenya Foreign Policy, 2014). The execution of Kenya's cultural diplomacy strategy requires close collaboration of the county governments, the Ministry of Foreign Affairs and International Trade, the Ministry of Sports, Culture and Heritage among other partners, agencies and departments, in multilateral and bilateral agreements.

Through the use of endowments and cultural heritage, Kenya's cultural diplomacy uses culture as a significant tool in foreign engagement by generating foreign interest and increasing awareness of Kenya's cultural affluence, (Cultural Diplomacy Strategy 2018-2022, 2018). Cultural diplomacy enables Kenya to reach foreign citizens who through other traditional modes of diplomacy could be difficult to reach, creates a neutral platform for integration, provides an avenue for cooperation and creates an avenue for diplomatic engagement where relations could be absent or strained. The Cultural diplomacy strategy facilitates the implementation of Kenya's foreign policy via the cultural diplomacy pillar to position Kenya as a cultural hub and to heighten culture's socio-economic development.

2. OBJECTIVES OF THE STUDY

This study's overall objective is to examine the role of music in promoting socio-cultural cooperation through cultural diplomacy.

The specific objectives include;

1. To examine the role of music in promoting interaction through cultural diplomacy.
2. To determine the impact of music in promoting collaboration through cultural diplomacy.

3. THEORETICAL FRAMEWORK

César Villanueva Rivas, a proponent of cosmopolitan constructivism theory, defines cultural diplomacy as a celebration of societal exchanges, cultural differences, and personal encounters promoting mutual understanding, (Einbinder, 2013). The theory's assumption is that governments collaborate with cultures and individuals in intercultural dialogue through cultural diplomacy. The discourse celebrates cultural diversity, civil society and cultural exchange encounters in order to foster common understanding in diversity.

According to César Villanueva Rivas, cosmopolitan constructivists are committed to fostering peace, friendly relations and understanding among nations. The promotion of cultural relations, cross-cultural education and multilateral cultural diplomacy are therefore necessary for intercultural dialogue and international cooperation. The theory is also multilateral and emphasizes on the need for cross-cultural cooperation in engaging in treaties, summits, conventions and declarations beyond national agendas. The East African Music Summit, through partnership with international stakeholders, explores the connection between music industry and other industries such as television, advertising, gaming and film, supporting the cosmopolitan constructivism school of thought.

Liberal theory propagated by Immanuel Kant and Robert Koehane among liberalists, argue that states are not the only actors in international relations. Liberal theory acknowledges the role of non-state actors and their contribution to the international system. Private sector, public sector and civil society work interdependently to achieve cultural diplomacy objectives. Liberal thought also argues on competition in the international system. Music is competitive and has been used over history as a form of power, since politics and culture are sometimes linked. Use of music in propaganda has been used in Kenya's political rallies in effort to win and unite supporters. Such songs include NASA Tibim by Eng. Onyi Jalamo and Uhuru Ruto Tano Tena by Ben Githae, songs used for social and political purpose.

Cooperation is also supported by liberal thought. Musicians from different genres, race, religion, gender and geographical locations come together to create music for a course. Coke Studio Africa celebrates the diversity of African music and talent and grants Africa's music artists exposure and opportunities to collaborate with each other through music fusion. This later results to new music, with authentic sound, with cooperation from music actors.

4. EMPIRICAL REVIEW

Garnes (2012) argues that music is influenced by culture. Ideals, traditions or values embraced by a culture are reflected in music through the song lyrics, the beat of the song and the music videos. Music genres are reflective of the way of life of the communities that the type of music is most popular from, or the social situation in which the genre was introduced, due to factors such as trade or socialization. Taarab, a music genre with European, Persian, Indian and Arab influences with Swahili lyrics, gives identity to East African coastal towns and is popular in Kenya and Tanzania. This is because of the cultures that passed through the trading area, especially Zanzibar, where taarab originated, then spread to other coastal regions such as Pemba, Tanga, Mvita, Lamu, Malindi, Kismayu, and Seychelles, (Nene, 2015). The music genre is synonymous to the East African Coast and closely associated with the Swahili way of life.

Music genres are symbolic to their area of origin. Kwaito music represents South Africa, Bongo- Tanzania, Makossa-Cameroon, highlife-Ghana and Juju-Nigeria. Mariachi represents the nationalistic culture and is an emblem for west Mexico. Cummings (2009) argues that foreign interest popularizes local cultural traits of a nation. Salsa, steel band, rhumba, tango, and merengue represent the Caribbean and Latin America communities and are popular abroad due to foreign interest in the culture.

Graham (2015) argues that cultural diplomacy became an integral part of a state's foreign policy after the U.S. effort to promote its image abroad during the Cold War. The U.S. Department of State used cultural diplomacy to highlight the power and attractiveness of American culture and values aiming to improve U.S. image abroad. In the 1950s, the U.S. Department of State created the Jazz Ambassadors program, sponsoring the international musical tours of American jazz musicians such as John Coltrane, Louis Armstrong, John Birks Gillespie, Duke Ellington and Miles Davis. The U.S. Department of State acknowledged that the propagation of jazz musicians into the Soviet Union and Eastern Europe could be a weapon to combat communism. Moreover, it was thought that the promotion of African American Jazz musicians showed the world that America was a culturally diverse nation, despite the reality at home. This strategy illustrates use of music for persuasion and propaganda agendas.

Turino (2003) argues that music has an effective role in cultural relations because of its repetitive nature that provides a teaching mechanism regardless of literacy levels of the consumer and its popularity among social groups. Music also blends well with communication mediums in changing times, with radio in the 20th and 21st century and social media in the current times. Many music artists have gained international popularity through social media, being effective cultural strategies in international relations. Korean Popular Music (K-pop) is attributed to South Korean music bands, labelled as idol groups, namely, BTS, 2NE1, VIXX, TVXQ, EXO and 2PM. K-pop is a music genre that blends rap, electronic, r n b, hip-hop and rock traced back in the 1990s but grew popularity in the early 2000s. It has since grown to a 5 billion global industry, (CNBC, 2019).

Bangtan Boys (BTS), a South Korean 7 member music band has a massive popularity both home and abroad however, their foreign popularity abroad, especially in the U.S., can be attributed to YouTube and their huge following on social media platforms. Having one social media account for the band, as of April 2019, BTS had a twitter following more than 19 million people, had topped U.S. Billboard charts, TIME magazine put them in the most influential list and sold out arena shows in the U.S., (CBS Sunday Morning, 2019). The global success of BTS, as part of South Korea's K-pop industry, is a mind blowing because most of their songs dominantly contain Korean lyrics with few English phrases.

Music events give fans an opportunity to physically see artists, for the appreciation of performer's talents and can give a deeper understanding of the music. Music events such as concerts, festivals, live music and street performances enhance cultural vibrancy and intercultural communication. Popular music is frequently used in urban events that are organized to foster social cohesion and inclusivity, (Hitters and Hoeven, 2019). Live music events contribute to a sense of identity and belonging, charm tourists and also fosters pride in shared music heritage and local music achievements. Coachella Valley Music and Arts Festival is the biggest music celebration globally, accommodative to persons of any religion, physical ability, race, sexual orientation, gender expression or identity, (Coachella, 2019). The annual festival features artists from diverse popular genres bringing people together in the spirit of music, among other cultural festivals such as Summerfest, Bergen International Festival and Festival International de musique, among others.

Einbinder (2013) argues that music, has the ability to transcend boundaries can thus create relationships between people from different backgrounds and opposing beliefs. The Atzilut Concert for Peace features Jewish and Arab musicians proficient in the inflections and rhythm of both Arabic and Hebrew music. The 2013 concert aimed to find common grounds and overcome conflicts through their music by combining their traditions. The Middle Eastern ten-member band makes peace statements through their shared music using it as a celebration of hope and trust.

Schneider (2006) argues that the international popularity of hip-hop and Muslim musicians such as Sami Yusef in non-Muslim societies justifies music as a universal language. In this case, music provides a platform to share a common ground. Music goes beyond state borders, religion, social class and race, and resonated with social life. People identify with music; in the struggles that it projects in the lyrics such as in hip-hop, in the sound of the beat such as in jazz or in the dance such as in merengue.

Einbinder (2013) differs that music is a universal language, and argues that different cultures relate to music differently. Global musical traditions share common elements however; there are many variations in the perception, definition, and function of music between different cultures. For example, the use of the djembe differs in different regions. The Djembe, like most traditional West African drums, has traditional role reserved for ceremonial uniting, for the kingdom or the ancestors. Hence, when West African drummers saw the djembe used in South Africa as a popular instrument that anyone could learn, the musicians were insulted and felt that their instrument had been disgraced. Even though the instrument had been used in South Africa enabling people to express themselves and communicate through music and as a means of social team building, the misuse of such a holy instrument was experienced as an outrage. This incident proves that well-intentioned projects can unwillingly aggravate cultural appropriation or the non-respect of a cultural heritage. Cultures must therefore be thoughtful in developing cross-cultural initiatives.

Music has the power to express nationalistic aspects of a country. Cultural nationalism defined as the use of expressive forms and practices to fashion the concrete emblems that represent a nation, distinguishing it from the other nations and is a basis to socializing citizens to nationalism, expresses this thought, (Turino, 2003). Music can assemble the masses to national awareness and cooperation to national issues. Music, dance and visual arts are aspects of cultural nationalism and are in the form of national anthems, military music and patriotic songs such as Daima by Eric Wanaina and Mungu Baba by Rufftone and The GSU. The song lyrics represent hope for a peaceful nation, patriotism and commitment to the nation, bringing Kenyans together in national calamities such as violence and national events such as voting.

Music expresses intergration of different cultures in language, use of instruments or dance. Taarab music messages are majorly on relationships and love, with an imaginary language (lugha ya majazi), used to prevent conflict in the community. The beat of the music is driven by African drums whereas accordion and tambourines provide a melodious tune representing western culture. Taarab also involves a rhythm of chakacha dance, Congolese and Cuban rumba, Swahili poetry and Indian film music, (Nene, 2015). Music instruments incorporated in the music include Japanese banjo, European electric keyboards, Indian tabla and Middle Eastern dembek and oud. All these cultures are represented in taarab music.

Turino (2003) argues that capitalist culture industries such as radio, recording companies, media and governments work towards popularizing music to make it appealing to a larger audience both locally and internationally. Social media has also played an enormous role in propagation and exchange of music and culture. The Korean wave has taken advantage of this phenomenon, marketing k-food, k-beauty, k-pop and games making them a global trend. Korean wave on YouTube is a global force to be reckoned with, and is a success story on how a state can maximize social media to spread its values, identity and ideals abroad. Kenya can emulate South Korea's strategy in further development of music from the grassroot

level to international relations, in pursuit of cultural diplomacy objectives.

Turino (2003) further argues that music has an effective role in cultural relations because of its repetitive nature that provides a teaching mechanism regardless of literacy levels of the consumer and its popularity among social groups. Popular music make songs trendy and catchy, attracting a bigger fan base. Publicizing of music can be done through social media, television or radio. Music also blends well with communication mediums in changing times, with radio in the 20th century and 21st century and social media in the current times. Many music artists have gained international popularity through social media, by marketing their songs and talent across their twitter, Facebook and YouTube accounts, enlarging their audience and fan base.

Music is not just entertainment, but also part of history. Music contains meaningful information in it that can transform a society. Some of the musical content carry information on historical injustices. This therefore encourages people from different cultures not to go back to where we have come from. Music presents a platform of learning and forgiving which then unites people thus boosting on the international diplomacy. Furthermore, music also tends to speak on behalf of others. The information is therefore, passed from one state to another until the intended recipient receives the message. For example, the Franco-Syrian flute player Naissam Jalal performed her multicultural rhythms of resistance in Philharmonie de Paris, a suit which she wrote in 2011 influenced by the inspiration of the Syrian revolution. After her performance, the target audience came running after her in thanks and praise for speaking on their behalf. Most of these Syrian revolutionaries had been dreaming of a free and democratic country and now there was Jalal who helped them to pass that message. Musicians and songwriters thus, develop a song that carry the cries and the proposals of a certain community and culture.

5. METHODOGY

This study applied a descriptive research design for an in-depth study of the music phenomenon. This involved a comprehensive analysis of published content showing how music is a tool of cultural diplomacy and how music promotes socio-cultural cooperation. The target population comprised of the Government of Kenya, cultural events, institutions and music artists, whose roles and responsibilities fall within the purview of music as a tool of cultural diplomacy.

The study employed purposive sampling technique in selecting the actors that are directly and indirectly concerned with music promotion through socio-cultural cooperation. In data collection, this study utilized desktop research, using secondary sources of data drawn from published reports, periodicals, journals and official websites as reference materials used in the study. Instruments of data collection included document analysis, which provided reliable information on music and its promotion of socio-cultural objectives. Content analysis was applied in analyzing music as a tool of cultural diplomacy. Ethical considerations included crediting sources of data through in-text citation and referencing. Respect for copyright was also considered in linking the original source of data to the study.

6. FINDINGS OF THE STUDY

Kamweti (2017) argues that the Government of Kenya has striven to embrace music in research, education and execution. This has been done through vocational learning or higher learning. Music education embraces cultural diversity and focuses on encouraging learning on music history, evolution of music or music instruments, ethnomusicology, music composition and music performance. Examples of programmes in higher learning include Master of Music Education in Kenyatta University, Bachelor of Arts in Music in Moi University and Diploma in Music in Technical University of Kenya.

The Government of Kenya has also empowered music through the Kenya Music Festival, which is part of the co-curricular activities in the Kenya's school curriculum. The Kenya Music Festival aims to promote national values and ideas as well as promote culture as one of educational goals, through cultural performances by schools and colleges. Top acts in the National Music Festival are awarded and represent Kenya further in the East African Music, Dance and Drama Festival.

Civil society has also embraced music through music education and representing the art in other countries. The Kenya Conservatoire of Music, a nonprofit institution, provides a platform to promote the performance and learning of music featuring advanced and intermediate courses in symphony orchestra and prelude orchestra. The orchestra has also performed in Dar es Salaam (2008) and Kampala (2007), spreading their knowledge and skills in the East African regions

through music events, (Kenya Conservatoire of Music, 2019). The institution promotes the performance and teaching of quality music in Kenya through its qualified native and expatriate staff.

A collaboration of cultural activities do sum up to form a cultural event. Music, film, food, language and fashion can all be part of a cultural event, to promote a region or a country in a multicultural event. JAMAFEST, the EAC Arts and Cultural Festival, happens biennially since its first edition in 2013, in partner states on a rotational basis. The festival aims to promote regional socio-cultural integration by providing an avenue to highlight culture as a primary driver to regional integration. Cultural events featured in the first to third editions include live performances, a carnival, literacy works, traditional games, a symposium and a fashion show, (Cultural Diplomacy Strategy 2018-2022, 2018). The festival celebrates diversity in culture and heritage among East Africans, promotes unity in diversity, dialogue, sharing cross cultural exchanges and experiences. Kenya hosted the 2015 edition.

Koroga festival echoes Kenya's diverse and local talent while also attracting foreign artists through music, art, food and fashion. The festival is a celebration of African music, fashion, art and food through a concert and attracts a both international and local audience who dress in African theme, in solidarity to the African culture. The Maulid Festival attracts pilgrims and tourists to Lamu by incorporating activities such as Koranic recitals, henna paintings, donkey racing, football, Swahili poetry, songs, drumming and traditional dancing such as goma. These activities are necessary for the preservation of Lamu's traditions and culture. Cultural events can also focus solely on promoting music and music artists, being a diplomatic tool and bringing people together in celebration of music. Such music events in Kenya include Reggae in the Sun Concert, NaiFest, Maisha Magic Festival and Force of Gravitti Concert, Groove Awards and Kisima Music Awards.

Inspiration from other cultures through community based programs, music genres and music festivities encourage foreign initiatives to nurture and thrive. The Art of Music was founded in 2009 with a vision of changing lives and uniting Eastern Africa communities through programs that center on classical music performances, training and mentorship such as the National Youth Orchestra of Kenya (KNYO) and Ghetto Classics (GK). Inspired by the success of Venezuela El Sistema organization in bringing communities together through music participation, KNYO was established in 2010 as a social integration and musical leadership programme, believing that art music could awaken opportunities for Kenyan youth, (The Art of Music, 2018). KNYO has previously performed on UN Day in New York, ScoKendia in Scotland, in the CBM concert and do feature in artist music videos, proving their role in communities.

The export of music through individual musicians and bands to other territories ought to spread the culture of a society into foreign lands, (Einbinder, 2013). The culture abroad then gets cultural exposure and in physical contact with artists or upon close range. This happens through music events such as concerts or festivals, as avenues for interaction. Maasai troupe dancers, through their music performance, have projected Kenya's music, Maasai dressing, dancing and traditions internationally, especially in foreign events such as Kenya Week at UNESCO. The enthusiasm in their dancing and vibrant print in their dressing highlight Kenya's cultural aspect and projects Kenya as a cultural rich nation.

The Bomas Harambee Dancers offer daily cultural performances in the Bomas of Kenya displaying the rich diversity of Kenyan traditional dance and music. Kenya's national dance company par excellence's assortment includes 50 dances from diverse ethnic communities, with live performance, playing wind and string instruments, (Bomas of Kenya, 2019). The dances feature Coastal Sengenya, taarab, Mambo Jambo Acrobats, Chuka drummers and NubiDholuka dance among other performances. The dancers have represented Kenya's diverse dance and music traditions in international platforms namely; 2015's INDABA Africa Travel Mart in Durban, 2016's Kenya Week at UNESCO in Paris and 2018's CABSAT Expo in Dubai, to name a few.

Music artists incorporate other cultures into their own music and by this, they narrow the gap that distinguishes culture internationally, (Levi, 2018). Paying tribute to other foreign music acts shows integration and acculturation in the music industry. Different regions have had musical impact on others, as in the case of African style of music through dance, claps, rhythm and energy absorbed by foreign audience. Odi dance originated from Kenya and went viral and international, being embraced in music videos such as in African-American hip-hop artist Karim Kharbouch's music video titled, Famous. The African American community are attributed to music genres such as rhythm and blues, country, jazz and hip-hop, which are embraced internationally. Hip-hop music and culture is popular among the Kenyan youth, incorporating slang, Swahili and ethnic lyrics to the beat, to give it a new feel.

Music is not Kenya's biggest export, with few artists that have distinguished themselves internationally. Sauti Sol are among the few Kenyan artists with international recognition, as the band was a BET nominee in the 2015 edition for Best International Act: Africa, and led Africa in the Best African Act category in the 2014 MTV Music Awards. Sauti Sol has also had Africa's recognition, for example, being nominated for Best International Artists by African Music Awards 2018 and Best African Group in 2017 by the African Muzik Magazine Awards, among numerous nominations and wins for the Kenyan boy band.

In 2016, a song, Same Love (Remix) by Art Attack was released with a music video. The song, through the lyrics and music video, is a call for Africans to stop homophobia. The song was controversial as homosexuality is illegal in Kenya, as in many African countries. The song was thus controversial and received public and legal scrutiny as it was considered immoral and inappropriate. The video was banned by the Kenya Film Classification Board, and was petitioned to google by the same, to take it down however google denied the pledge and cited freedom of expression to the musical parties. The ban of the song however had mixed reactions because western music depicting LGBT culture is allowed to be viewed in the Kenya. Double standards could explain the phenomenon, and justifying Einbinder (2013) argument, that music can cause division in communities.

Challenges facing Kenya's music in cultural diplomacy

The standard of Kenyan music in quality and content is questioned with the masses citing limited creativity by Kenyan music artists in the current era, with popular music being dominated by the youth with provoking lyrics, lyrics that represent social generational issues and not Kenya's cultural heritage. This has pushed the Kenyan audience to favor and prefer foreign sources of musical entertainment and embrace international music as opposed to local music. Bongo music from Tanzania, Afrobeat Music from Nigeria, Kwaito from South Africa and western music are more popular in Kenya than local music, receiving more airplay in Kenya's media and played more by deejays in entertainment.

In January 2019, social media conversation on #PlayKenyanMusic was supported by Kenya's music artists, asking for more airplay just as Nigerian Afrobeat or Bongo Flava however the masses that were against the hashtag dominated the conversation, cited substandard music released by Kenya's local artists. It is until the Government of Kenya imposes strict policies on local music airplay on local media and Kenyan fan base is convinced that local music has potential and talent, then, Kenya's music industry would improve in sales and airplay.

Cultural Diplomacy Strategy 2018-2022 (2018) cites that challenges affecting Kenya's cultural diplomacy include Kenya's public limited awareness to cultural diplomacy, weak coordination and linkages with culture related ministries, departments and agencies and inadequate financial and human resources to promote Kenya's cultural diplomacy. Clear execution of copyright claims to songs, which protects songs and recordings, is also challenged in Kenya. In early 2019, details arose on Kenya's national anthem being copyrighted by a firm, DeWolfe Music, after the copyright had expired in 2013, and not renewed. These are some the niches in Kenya's music industry that hinders its progress in promoting Kenya's cultural image.

7. RECOMMENDATION

Kenya should generously invest in the music industry, giving artist an opportunity to market their talent locally. Marketing of music events through social media, radio and television through consistent advertisements, would create more awareness of talent, that often go unnoticed. Prejudice and bias of Kenyan music artists that is justified by popular songs with hardly relatable content that trend, deviate attention from authentic artists with quality content in their music, and content. Public awareness would thus create a fan base for local artists and open up opportunities for collaboration, interaction and cooperation, towards promoting Kenya's music brand.

The Ministry of Sports, culture and Heritage, with related departments and ministries, should maximize music as a tool of cultural exchange and soft power. South Korea's Ministry of Culture, Sports and Tourism aimed to improve the country's image and build cultural influence after the Asia financial crisis, using music as a strategy to achieve the goals. Its music culture, k-pop and its global success should inspire Kenya to use music to improve its international image.

There should be enhancement of copyright protection in Kenya's musical works and recordings in digital platforms to tighten protection measures. Kenya's legislature should amend music policies to include storing of sound recordings and musical works in any medium as one of the exclusive copyright rights of the owner, similar to India's Copyright Act of

1957. Allowed exceptions should be well elaborated to ensure protection of user's interest. This strategy would help curb music piracy by easy notice of unlawful dissemination. The government should also secure the use of national cultural symbols by making amendments to the Copyright Act to quote that the use of such works as subject to authorization even in cases where government works have expired. This is to protect national symbols, such as the national anthem, from improper use.

8. CONCLUSION

It takes the collaborative effort of the Government of Kenya through its Ministries, agencies and departments, the Kenya's music industry, the Kenyan public and Kenyans in diaspora to be passionate about Kenya's cultural heritage and embrace its reflection on Kenyan music. This is to attract both the local and international attention. Foreign interest in Kenya's music can elevate Kenya's music and open up more opportunities for interaction, collaboration and integration.

Lesson learnt from the study is that states should embrace and pursue an active strategy in international relations using music as a tool of diplomacy. Generous human resources and financial allocations should be considered to market the cultural brand of a state abroad. Additionally, governments should acknowledge the potential of musical diplomacy for improving intercultural communication and understanding.

The advancement in technology is ensuring a smooth running of the musical content across all the states. Therefore, the Kenyan government also has an equal chance of employing music in international relation. The music content played in other countries can be received and understood in Kenya. Similarly, the Kenyan music can also access the global market where fans from other countries can also get access to. For example, the Kenyan government does not restrict the music songs from the United States of America hence some of the Kenyans are fans of the American musicians. This relationship develops and spreads all over the country hence builds a relationship between Kenya and United States

A better knowledge of the other's culture, beliefs and interests is the first step towards the improvement of international relations. Thus, all the actors of the global stage should play a part in cultural diplomacy from non-state actors such as transnational advocacy networks, non-governmental organizations, academia and artists to international organizations in realizing the soft power of music, in promoting socio-cultural cooperation. Consequently, the more we develop musical diplomacy the more we will be able to shape the international arena into a more cooperative and harmonious system. States should forgo hard power tools such as the use of guns and bombs and look into soft power tools such as music in resolving conflict, for international order. The Kenyan government can therefore factor the use of music in settling its disputes with other countries among other soft power means.

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