

The Music Producer

DECEMBER 2021

6

*ways on how to
maintain your health
over this Christmas
period*

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How Google is able to build a digital profile of you and how they use that to make money.

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How can artists and music professionals leverage the platform?



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KAMP – PRISK – MCSK

REGIONAL OFFICES

Open Mondays to Fridays
8am – 5pm



Music copyright Society of Kenya

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KAMP PRISK MCSK ACCOUNT

ACCOUNT NAME: KAMP PRISK MCSK PAY BILL: 793911 ACCOUNT NO: 7702460014

Kamp
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Rolling on with the Changes.

Together we faced many challenges throughout the year and together we have delivered



It is no secret to anyone that 2021 has been a very challenging year. We have all had to face new - and in many cases - very important challenges as an organization and also in our professional and personal lives. During these uncertain and social distancing times, members and customer experience became even more essential for collective management organizations to continue to operate.

Together we faced many challenges throughout the year and together we have delivered.

I'm proud to say that while 2021 might have slowed our operations down, it certainly didn't stop us. In July we were able to distribute over 6 million in royalties this a period covering January to June 2021.

With the support of our licensing team, we have licensed 9157 businesses that are spread across 47 counties. This translates to over 100 Million in collections.

Our membership database has continued to grow with more members getting registered every other. Our membership has over 1440 members to date.

These and so many other successes were achieved in a time when we were forced to adapt to very adverse circumstances.

Despite the difficult situation, we have continued to develop our transformation plan, setting the following priorities for the coming year:

First, continue to focus on managing the pandemic's impact. I am extremely optimistic about 2022. I think we will see the light at the end of the tunnel in the coming months, thanks to the vaccines' impact. However, we will not let our guard down prematurely to keep guaranteeing our employees' safety and health and the quality of service to our members.

Second, continue and speed up the transformation process. We will keep innovating and expanding

our revenue generating products to reduce our operational costs and to offering the best members.

Third, and very important, continue to increase our users' database. In 2021 because of the government measures to curb the spread of covid 19 our operations and movements were limited. With the removal of curfew and the opening up of the economy, we hope that 2022 our operations will resume to normalcy

As 2021 draws to a close we are thankful that the year turned out much differently than anyone could have imagined. While it was certainly challenging in many ways, it also showed how strong we are as a association - even in the toughest of times.

So, I want to thank everyone at KAMP for the hard work and commitment you've shown over the past year. Our combined strength is what makes us successful as a association.

I hope that when you're celebrating the holidays with friends and family that you look back on the year with the same sense of accomplishment that we all should feel.

I wish you and your families all a happy holiday season.

Jacklyne M.

Communication officer-KAMP

credits.

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Director Angela Ndambuki
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Creative News

The latest news and stories

ROYALTY COLLECTION ROW SHOWS FLAWS IN KENYA COPYRIGHT LAW

On August 3, the Kenya Copyright Board (Kecobo) revoked the licences for three royalty collecting organisations — Kenya Association of Music Producers (KAMP), Performers Rights Society of Kenya (PRiSK) and the Music Copyright Society of Kenya (MCSK).

The decision to 'press a nuclear button' by Kecobo followed a show cause letter written to the collective management organisations (CMOs) on July 1, 2021.

The regulator has ordered the CMOs to cease collecting royalties pending identification of a new entity to perform this role on behalf of the right holders.

The net effect of this decree is that rights holders' works are now exposed for free exploitation by all and sundry.

This is akin to authorising a restaurant owner, who has fallen short of regulatory requirements, to allow revellers to enter into his premises and eat to their fill without paying even a dime.

This scenario points at poor drafting of amendments to the 2019 Copyright Act that have vested excessive powers on Kecobo.

The level of State intervention envisaged under amendments has literally apportioned CMOs roles to the government through the Kecobo, which sadly is supposed to play the role of an impartial regulator.

Whereas Section 46 (10) requires Kecobo to notify a CMO and its members before it is deregistered, this provision creates a lacuna in scenario where a CMO is deregistered. It begs the question: what happens to the members' royalties during the period of deregistration? Who shall manage rights previously assigned to the deregistered CMO?

Section 46E empowers the government to review and approve tariffs through a gazette notice. The provision gives the State unfettered powers in determining which tariffs to apply and which to discard.

This ugly scenario played out in 2019 when the State pushed for adoption and implementation of current tariffs that have haemorrhaged royalty income payable to right holders. The 2019 tariffs have reduced collections by 50 percent.

Section 46E empowers Kecobo executive director to exercise power in regard to inspection and control of CMOs. The executive director has absolute discretion to authorise a person, in writing, to inspect the books of accounts and records of a CMO. These unfettered powers make Kecobo a prosecutor, a judge and an executor.

Additionally, Section 46F empowers Kecobo to give directions and orders to CMOs, their directors and officers.

Where the Kecobo determines through the results of an audit or inspection report that a CMO conducts its business in a manner contrary to the provisions of the Act, the board has discretion to recommend the suspension or removal of any officer or employee of the organisation who, in the opinion of the board, has contributed or caused the contravention of any law.

These provisions are replete with landmines of settling scores, conflict of interests, and overarching tendencies where the State assumes the role of a prosecutor, the judge and executor. What guarantee does this law have that the regulator will not invoke these provisions to remove 'uncooperative' board members or staff?

What happens where Kecobo appoints its own auditor with a clear instruction to 'unearth findings' laced with malice? Who will be the regulator where a CMO is under Kecobo's management? In such scenarios, Kecobo's impartiality as a watchdog would be significantly compromised. This would also be an open invitation to treat it as part of the CMO or vice versa.

This law has recalibrated CMOs into parastatals through the backdoor, never mind that CMOs are registered under the Company's Act as not-for profit entities with clear role of collecting and distributing royalties on behalf of their members.

These statutory measures go against the grain given that CMOs as private member entities, should be allowed to run their affairs without being choked by State's paternalistic importunities.

The State as a regulator ought to provide an enabling environment that will spur creativity, increase royalty collections, and help build the capacity of CMOs and lend technical support to these important creative sector entities.

The CMOs are not opposed to being subjected to the rigours of accountability. Indeed, any official found culpable of misappropriating funds should face the full wrath of the law. However, we should avoid throwing out the baby with the bath water.

We must employ the precision of a horologist when performing his delicate role of repairing malfunctioning watches.

Dr Njoroge is chief executive officer of the Kenya Association of Music Producers (KAMP).

Creative News

Safaricom increases artistes' Skiza earnings by 33%

Safaricom on announced an increase in Skiza revenue share for artists and content creators by 33 per cent.

Following the move, more than 20,000 artists and content-creators are set to benefit from increased earnings of 40 percent from all their tunes on the platform.

"Our decision to increase artist and content-creators revenue share by 33% will act as a further boost to the creative industry to support talent growth and sustainability," CEO Peter Ndegwa said. The increase in revenue share will be effective for all content on the platform from July 1, 2021 and will apply to both music and non-music tones.

Ndegwa said the move is a timely boost for artists and content creators who have been hard hit by the Covid-19 pandemic.

The entertainment sector including the Skiza service has also been affected by reduced customer spending in the face of the pandemic. The company adds that the measure is part of its long-term commitment to the support and growth of the entertainment industry in Kenya through innovation.

Recently, Safaricom launched Baze, a digital video platform connecting content creators and smartphone customers.

Baze further provides content creators with an avenue to generate earnings by taking a revenue share on customer subscriptions.

TikTok unveils review of the year, recognises talent in Kenya



The end of the year is quickly approaching and TikTok has unveiled #YearOnTikTok 2021 in celebration of 2021-of-a-kind, which has been made possible by entertainment driven by its community.

This year-end celebration recognizes talent and looks back on creativity, trends, creators, movements, and moments that made 2021 one to remember.

Placed under different categories, Year on TikTok 2021 ranges from breakthrough stars of 2021 to popular songs that kept Kenyans on their feet dancing - and everyone has played a part in bringing creativity and joy to a platform and a world that needed it.

As seen this year alone, there is no doubt that TikTok is a unique place where culture starts and where creativity knows no bounds - where anyone can discover, create, and share content they love.

In 2021, over 1 billion people turned to TikTok to be entertained, find and share their joy with others, and learn new things.

TikTok Content Operations Manager, Africa Boniswa Sidwaba, said it's been incredible to see how Kenyans continued to grow and support one another this year on the platform.

"We've seen popular trends spread across For Your feeds. We're humbled to see how much joy our community has brought us this year, and we're excited to experience more incredible moments as we continue this journey together," Sidwaba said.

TikTok Chief Operating Officer Vanessa Pappas, added that there's something really special about TikTok's diverse global community that people just can't find anywhere else.

"For us, 2021 was a year for connection and we've seen people on TikTok laughing together, entertaining us, starting cultural phenomena, and teaching us new things. It's been incredible to see the depths of entertainment and creativity from this community, and we're delighted to celebrate all the ways we've come together this year on TikTok," she said.

From homemade beats to classics making a comeback, the songs on your For You feed made you hit repeat.

In 2021, trending songs on TikTok came from established, emerging, and breakthrough artists, spanning a range of genres as diverse as our community itself.

Be it Bongo Flava, Gengetone, hip-hop and rap, or electronic and dance, music starts on TikTok.

In 2021, these were the top 10 songs that were loved most on the platform and got the country dancing.

- Naanzaje - Diamond Platnumz
- Running (To You) - Chiké & Simi
- Sukari - Zuchu
- Nimekuzoea - Nandy
- Touch It - KiDi
- Baikoko - Mbosso
- Jennifer - Guchi
- Ni Wewe - KILLY X HARMONIZE
- Fall - Mbosso
- Dangerous - Jah Prayzah

Here are a few of our community's videos enjoying their favorite songs this year.

- Diamond Platnumz - Naanzaje
- sn_hassan - Running (To You)
- shanahmendoza - Sukari
- ajibgathoni - Nimekuzoea
- martinaglez__ - Baikoko



CEO'S DESK

Dr. Mbugua Njoroge

When and expectations of our members and various stakeholders, by being more efficient, a p - effective, accountable, open and transparent. These attributes are crucial to the ability of KAMP to lead the Collective Management Organisations (CMO's) to a better legacy.

pointed as The Chief Executive Officer for Kenya Association of Music Producers (KAMP) in July 2021, I made a commitment to ensure that the Association evolves to become the primary leader in the protection of rights holders through robust resource mobilization, timely distribution of royalties and active engagement with all stakeholders. This is a challenging ambition for the KAMP Secretariat, as the organization is still grappling with the negative effects of Covid-19 pandemic and the encumbering disposition of the regulator. However, this period could not have been a more relevant time for us to strive to achieve this goal.

Accordingly, I have set out a vision that underpins my four (4) year mandate, and which will increase our capacity as an Association to meet the needs

and expectations of our members and various stakeholders, by being more efficient, a p - effective, accountable, open and transparent. These attributes are crucial to the ability of KAMP to lead the Collective Management Organisations (CMO's) to a better legacy.

In an effort to engender a culture of increased organizational responsiveness and interaction, this report shares an account of some of the key actions taken during my first 100 days in office. This period represents the first of four timelines along which we are organizing the actions for each of my identified priority areas. Our strategic actions fall under the umbrella of the four interrelated priorities that are pillars for my vision for KAMP. I have set out a vision that underpins my four (4) year mandate, and which will increase our capacity to build our Organization so it fulfills the needs and expectations of our members and stakeholders in four strategic pillars as follows;

I. Member Services & Enhance Member Experience

An improvement was done to enhance member experience in terms of communication i.e. relaying information to members and working on the feedback received from our members. The introduction of a membership satisfaction survey using platforms such as Survey Monkey will in continue to aid KAMP to deliver our mandates to our members as well as meeting their expectations.

In the next phase, value addition services to our members such as having Membership forums e.g. "Know Your Member" or Open Days for members where we intend to partner with service providers and other stakeholders to speak to members on intricate issues affecting them i.e. financial management, economic empowerment and health awareness. These service

providers could also partner with us and provide sponsorship during these forums and our Annual General Meetings.

2. Professional and Technical Services

The process of formulating draft tariffs has been completed. During this quarter, I shall embark on improving licensing matters by initiating inspections, enforcement on non-compliant users and ensuring compliance with the regulator's conditions.

3. Positioning for Influence



meet with Dr. Evangeline Njoka, third left Secretary General/CEO of Kenya National Commission for UNESCO

We have taken an active approach in positioning KAMP as a Collective Management Organisation that operates autonomously with integrity. We have published we have published four (4) opinion articles in The People Daily, The Standard, Business Daily to voice our concerns with the imposing

acts of the Regulator.

Further we have made major strides in engaging with various regional and international organizations with a view to advance KAMP's Agenda.

In the month of August, I held a meeting with Dr. Naim Bilal, Managing Director, Kenya Broadcasting Corporation (KBC) to discuss possible areas



Meeting with KBC's Managing Director, Dr. Naim Bilal (3rd Left) in August 2021

of partnership and formulate a payment plan in which KBC is expected to commence settling arrears of up to Kshs. 180 million.

We held a meeting with the Regional Director of HIVOS East Africa, an organization that supports, promotes and advocates for equal opportunities of rights holders in the creative sector who expressed a positive outlook in supporting KAMP's Agenda.

We have met with Dr. Evangeline Njoka, Secretary General/CEO of Kenya National Commission for UNESCO and had discussions on KAMP's activities and collaboration with UNESCO. In effect, a draft MoU has been designed detailing areas of partnership with UNESCO.

We also have had active engagement with Media Council of Kenya (MCK) which culminated in the signing of an MoU on 14th September 2021.

On 29th September we were given audience with the Inspector General of Police, Mr.

Hillary Mutyambai to discuss the need of having the Kenya Police Service support KAMP in enforcement activities.

4. Institutional Strengthening & Sustainability

This comprehensively includes financial sustainability, prudent management of resources and enhancing internal controls and staff framework.

4.1.Improvement of processes and policies.

I immediately embarked on reviewing and formulating draft policies as follows;

POLICY	STATUS	REMARKS
Finance	Existing policy is outdated	Reviewed for adoption
HR & Admin	Existing policy is outdated	Reviewed for adoption
Procurement & Disposal Policy	A draft policy available	Refined for adoption
Credit Policy	No policy in place	Draft policy formulated
Data Protection Policy	No policy in place	Draft policy formulated
Document Knowledge Management Policy	No policy in place	Draft policy formulated
Whistle Blowing Policy	No policy in place	Draft policy formulated
Elections Policy	No policy in place	Draft policy formulated
Risk Management	No policy in place	Draft policy formulated
Distribution Rules	Existing policy is outdated	Draft policy formulated
Internal Audit	No policy in place	Draft policy formulated
Membership Policy	A draft policy is available	Refined for adoption
Stakeholder Engagement Policy	No policy in place	Draft policy formulated
Intellectual Property Policy	No policy in place	Draft policy formulated
Communication Policy	No policy in place	Draft policy formulated
Corporate Social Responsibility Policy	No policy in place	Draft policy formulated
Licensing Policy	A draft policy is available	Refined for adoption
Conflict of Interest Policy	Appears as a statement in the Board Charter	A stand-alone policy formulated.
Board Charter	A draft is available	Refined for adoption
Succession Policy	No policy in place	Draft policy formulated
Partnerships Policy	We have an agreement with Sony Records & Warner Music	Draft policy formulated to include other international bodies

4.2 Capacity Building for B

In order to determine organizational capacities required to meet the current demands for performance and the needs arising from anticipated changes, I embarked on developing a training needs analysis for the Board of Directors and Staff to ensure that capacity building interventions are focused mainly on the most relevant issues and opportunities pertaining to KAMP. This includes enrolling staff with professional bodies in order to enhance staff motivation.

So far, we have shared this analysis with the African Region Intellectual Property Organization (ARIPO) and the Norwegian Copyright Development Association (NOR-CODE) for inclusion in their training programmes for years 2021-2022. We shall also engage the Swedish International Development Agency (SIDA) and other international organizations in order to strengthen the capacity of KAMP to lead and coordinate our in-depth knowledge of copyright and

related rights, preparedness for the response & management of disasters, budget allocation and resource mobilization.





CONGOLESE RUMBA ADDED TO UNESCO HERITAGE LIST

The smooth, groove music of Congolese rumba was added Tuesday to UNESCO's intangible cultural heritage list, sparking delight in the Democratic Republic of Congo (DRC) and Congo Brazzaville, where the genre has provided the soundtrack for festivities ranging from Independence Day celebrations to birthday parties.

A UNESCO summit on 14th December approved the two countries' joint application to add rumba to its Intangible Cultural Heritage of Humanity list, where it joins Cuban rumba, the Central African Republic's polyphonic pygmy music and the drums of Burundi.

"The rumba is used for celebration and mourning, in private, public and religious spaces," said the UNESCO citation. It is an essential and representative part of the identity of Congolese people and their diaspora, the UN's cultural and scientific agency added.

The addition to the UNESCO list was welcomed by the two countries

situated on either side of the Congo River.

"It's done. The rumba has been registered by UNESCO on its intangible cultural heritage of humanity list. An event to be celebrated on both banks of the Congo River," tweeted DRC government spokesman Patrick Muyaya. Out of Africa to South America – and back

Specialists have located rumba's origins in the ancient central African kingdom of Kongo, where people practised a dance called "Nkumba" or "navel" in Kikongo.

Africans brought their music and culture across the Atlantic through the slave trade, eventually giving birth to jazz in North America and rumba in South America.

Traders then brought the music back to Africa through records and guitars in more recent times.

When the music of the slave colonies in Spanish Cuba arrived back in Africa on 78 rpm records, it was immediately recognised as rumba and led to a

musical resurgence in the Congo basin area.

One of the best known rumba singles, "Indépendance Cha Cha", was composed and performed in 1960 by Joseph Kabasele, better known by his stage name, Le Grand Kallé.

It was a smash hit across Africa and the postcolonial world, commemorating "The Year of Africa", when 17 African nations finally gained independence.

The modern version of rumba lives on cities and bars in the DRC and Congo Brazzaville. Rumba draws on nostalgia, cultural exchange, resistance, resilience and the sharing of pleasure through its flamboyant "sape" dress code.

Sung mainly in Lingala, rumba songs typically are about love – but political messages have also been a feature of the genre.

Fun Music Gadgets for currently

yet unorthodox music making tool. It doesn't require any bat-



The Artiphone Orba is a puck-shaped device that allows you to put together a full music composition with drums, bass, chords and lead sounds using the capacity sensitive touch buttons. It also responds to your gestures so that you can



Over the years, technology has evolved and shaped our life. It has made daily activities easier as it upgrades itself and as today's generation has become more dependent on technology, one thing that we are looking forward to every year is the new set of gadgets that will be available in the coming year or gadgets from the previous years that are still trending. And, as this year is about to end, tech people are wondering what gadgets we are going to look out for this coming year 2022.

1. Melodica (Mouth Organ)

For a more traditional instrument, the Melodica is a classic,

teries or charges. You simply produce sound by strapping the keys on your hand and then using the tube to blow into it, while playing the keys.

You'll produce a harmonica-like sound, which might fit that particular melancholic song or music style you're doing. The fact that you just need your breathing to produce sound, makes it a perfect music making device whenever you're off the grid, on the beach or in the park. The Melodica comes with some longer tubes as well so you don't have to blow directly into it.

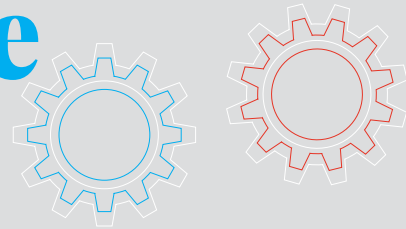
spin, tilt or shake it to shape the on-board synth sounds.

The device features a speaker and a headphone port and pairs with a dedicated app for more control. Since the Orba responds to every touch and motion it also doubles as an advanced midi controller with MPE. This allows you to add an extra element to the mix when you're controlling your favorite music software.

2. Artiphone Orba

3. Kanye West's Donda

for Musicians that are y trending



Stem Player



A.I. is powerful enough now to split any old song from stereo into 4 separate layers of bass, drums, vocals and samples. While there is a lot software (paid and unpaid) that allows you to do this, Kanye West's Donda Stem Player takes this technology and puts it into an alien, fleshy hardware device that lets you mix and perform your favorite tracks live.

The Donda Stem Player can play your performance over Bluetooth and takes any music format you throw at it. You can loop parts, pitch up or down or reverse your track stems.

4. AKAI Professional MPK Mini Play

AKAI's MPK Mini is one the most popular small midi key controllers for musicians. If you're shopping for any younger musician, chances are their craft is digital. This Akai MPK Mini MIDI controller will help



them do what they love, hooking up to a music software of their choice for easy beat-making. It's essentially what the pros use — complete with MPC Beats, AIR Hybrid, Mini Grand and assorted MPC expansion packs — only parred down to fit in any studio. This Akai starter kit from Guitar Center also includes more than 1500 sounds to help get things going.

5. LUMI Keys Studio Edition

The LUMI Keys is the latest

product from Roli, who are well known for their playful, wireless music making gadgets, such as the Blocks beatmaker kit and the Seaboard.

LUMI Keys is a portable Bluetooth enabled keyboard that's able to light up each individual key as you play it. This is help-



ful for learning to play songs as you can pair it with the associated app to play along popular songs while the keyboard lights up like Guitar Hero.

6. Korg Nu:tekt NTS-1 DIY Synth

For a first entry into synthesizers, the NTS-1 from Korg is a great music gadget to play around with. It comes in a DIY kit so that you can first start putting together the individual

components.

Even though it might look cute, it should not be mistaken for a toy. The Nu:Tekt NTS-1 packs a single oscillator from its bigger brother synths (Korg Minilogue / Prologue) and features multiple filters and great tweakable effects from the



Minilogue XD to shape the on-board sound.

With the audio-in the Korg NTS-1 doubles as a tiny, capable effects unit that you can process other synths or sound sources with. All of this is powered by a simple mini-USB cable that you can connect to a power brick for portability.

You can also download user-created oscillators made by the Korg community or program your own if you feel like it. This way, the NTS-1 will continue to get new and great sounds.

7. iZotope Spire Studio (2nd Gen)

The Spire Studio (2nd Gen) allows you to record up to two tracks of lossless audio wirelessly to your phone. You can



also hook it up to a computer to use it with your recording software of choice.

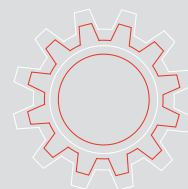
What puts the Spire Studio (2nd Gen) in a league of its own is the ability to make recordings on the interface itself. Your tracks will be stored onto its internal memory, and you can transfer them to your phone or computer later for mixing.

iZotope's Spire Studio (2nd Gen) is a powerful multi-track recorder that allows you to create studio-quality demos anywhere you go. This is the best-possible gift for an aspiring musician.



8. Pocket DJ Mixer

If you're shopping for a DJ, let them start a party anywhere with this Pocket DJ Mixer. It's about the size of a smartphone, only slightly thicker, and doesn't require a power source. Using three auxiliary audio ports, the travel-ready device lets you mix two songs and listen to the audio (or amplify it) while you work.



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Pictorials



Dr. Mbugua Njoroge and Standard Group CEO, Olarndo Lyomu. KAMP was hosted by StandardGroupLc where Group CEO Orlando Lyomu welcomed collaborations with KAMP. The meeting looked at possible areas of partnership & collaborations between the two organisations



PATA LESENI
YA KAMP-
PRISK-MCSK

POPOTE ULIPO NA
WAKATI WOWOTE!

*553#

HOW THE MUSIC INDUSTRY WORKS

The music industry works through a network of partnerships between companies and individuals on the music creation side (singers, songwriters, and producers), the customer-facing side (streaming platforms, venues and public performance platforms like radio) and the business side, connecting the two (labels, managers, publicists, Performance Rights Organizations, distributors, booking agents and more).

We often hear the unified term “music industry” thrown around. It can be very deceiving: what may appear to be a single cohesive industry is actually a web of individual parts — sometimes overlapping, other times not. That’s why we’ve decided to give it some structure and dedicate this article to each distinct building block we’ve identified.

1. Recording Industry

Record labels suffered the most from piracy in the 2000s. In 15 years, the recording industry went through 3 different realities – from CD to digital piracy to streaming. Labels had to adapt, and the recording business models have changed accordingly. Even today, the recording industry is still facing new challenges – from DIY artist bypassing the labels entirely by working directly with artist aggregators like Soundcloud to the increasing involvement of

the artist’s manager in the release promotion.

While the place of the recording industry in the grand scheme of things is changing, labels remain the first thing that comes to mind when people think of the music industry.

2. Digital Music Distribution Industry

Technically, distribution is a part of the recording chain. The core role of distributors is simple: deliver the release to the stores and keep the cash flowing back to the artists and/or their labels. Sounds pretty straightforward, right?

As streaming took over the music industry, the DSPs has become an all-in-one stop for music consumption, monetization, and discovery. The likes of Spotify are not only the platforms for artists to monetize their music but prominent promotion channels. In fact, for 90% of the artists out there the promotional effect of streaming playlists and discovery algorithms is probably more important than the money they get from the streaming services.

Accordingly, distributors industry has become increasingly important as the liaisons between the DSPs and the recording industry, expanding their business model far beyond the core administration and aggregation services.

3. Streaming

Adoption of streaming is by far the most significant shift in the industry in the last ten years — and that’s a shift that is still ongoing. Even today, streaming services are looking for ways to expand their user-base, develop their product, grow the revenues, and find a sustainable long-term business model. The music industry is caught in the middle of that process: streaming has already changed the way the recording industry operates and the way we consume, share and experience music — and that might be just the beginning.

4. Live and Touring Industry

VR is slowly but surely entering the live industry: with start ups like TheWaveVR and NextVR making a case for the new type of live experience, we might see the industry taking a turn for digitalization soon. For now, however, it remains the 99% “physical”, which also means that it’s the least scalable part of the music business.

There is no difference (from the resource standpoint, at least) between distributing a digital recording to a hundred or a million fans. At the same time, the amount of work that goes into

As streaming took over the music industry, the DSPs has become an all-in-one stop for music consumption, monetization, and discovery. The likes of Spotify are not only the platforms for artists to monetize their music but prominent promotion channels. In fact, for 90% of the artists out there the promotional effect of streaming playlists and discovery algorithms is probably more important than the money they get from the streaming services.

organizing an international tour, reaching the same million fans, is enormous, as the industry remains localized and network-based. It is hard to book a venue in Wellington if you're in Berlin, so most booking agents tend to focus on a single market, and even international players still have to rely on the network of local promoters.

5. Licensing and Sync

Music has always played an integral role in creative industries like film and video games, while sponsorships deals with musicians are standard practice for brands across all consumer goods sectors, from the Luxury to FMCG. All those connections with external players are managed by the licensing business. Relationships with brands and other mediums are more than just a revenue stream. A fortunate integration can become a major promotional opportunity for the artist – each of us can probably think of a couple of artists, that we've discovered in the cinema theater.

6. Artist Management

Managers have unique relationships with artists as they are the only partners, who are always aligned with the artists

financially. Instead of focusing on a single subset of the industry, managers work on long-term global strategies and help the artists make critical business decisions. Besides, managers coordinate all of the professionals working on the artist's career – so they need a broad and in-depth knowledge of the entire industry.

Such all-around expertise also means that managers are the best at filling the gaps. Depending on the needs of an artist, managers can replace publishers, dive deep into the record promotion or negotiate live performances. To put it simply, the manager is a jack of all trades and the backbone of any artist's career.

7. Music Publishing Industry

“How do musicians make money?” The answer is not as straightforward as an outsider might think – and publishing is probably the most misunderstood and complex revenue source in the business. A music publisher's goal is collecting royalty payments on the artist's rights connected to the actual musical work, and not the recording of it – this is recording industry's domain.

8. Radio

The future place of Radio in the music industry is not that clear. The rise of the streaming services also made it far more challenging for radios to reach their audiences.

However, this local focus is a two-sided coin: while radio can't compete with streaming on the global scale, it has kept its power as a localized communication channel. Keeping up with the spirit of the time, traditional radio invested heavily into the digital environment. That has opened up new ways for radio to interact with its audience – and, while the radio has lost its status as the primary

music discovery medium, it is still a prominent promotional channel and an integral part of the music business.

9. Legal

Every side of the music business has its own set of commonly accepted rules and regulations, facilitating the relationships between the partners where the law is not explicit. Besides that, local laws, differing from country to country, override those practices if they conflict. At the same time, lawmakers try to develop new solutions to the problems of the digital environment and shed light onto the grey corners of the business. Such initiatives, affect the industry as a whole.

As a result, we end up with one of the most globally connected industries, governed by an intricate system of contracts and legislation. Whether you like it or not, a basic understanding of music law is essential for most music professionals.

10. Audience & Fan Attention

Relationships between the artist and his fan community are a vital resource for an artist's career development. Fans were always generating awareness and promoting the artists within their social circles. However, as relationships moved from fan-clubs to social networks over the decades, artist-fans interactions became more crucial than ever. Technology has changed the way artists build relationships with the fans as well as the way fans communicate with each other and the general public.



Chairman Anthony Karani addressing Members

KAMP SGM 2021



Group Photo of all participants attending the training



KAMPs Company Secretary, Mr. Rickson Wachira reading minutes of previous AGM.



KAMP Board members in attendance



Director Torome and Vice Chair Angela Ndambuki in attendance



KECOBO representative addressed members



KAMPs Secretariat team



KAMP and Media Council of Kenya a collaboration pact for training and creating awareness on intellectual property rights of music producers. Under the partnership the two organizations will jointly train media enterprises and media practitioners in particular fields of Intellectual Property and collaborate in media monitoring and enforcement of copyright and media law.



A team led by the CEO Dr. Mbugua njoroge paid a courtesy call to The Kenya National Commission or UNESCO (KNATCOM) CEO Dr. Evangeline Njoka. The meeting looked at possible areas of partnership between the two organizations. KNATCOM has continued to promote music and culture. Under its belt the organization has several programs geared towards promoting arts and culture.

BY SIMON SINGLETON JUNIOR

WHAT DOES GOOGLE KNOW ABOUT YOU?

Since Google started over 20 years ago, it has gradually grown to become a giant information sponge of the internet today. Google is basically everywhere

What does Google know about us? In short everything you've ever told them and much, much more.

Since Google started over 20 years ago, it has gradually grown to become a giant information sponge of the internet today. Google is basically everywhere, and they own many other services from YouTube to Android.

But this might not bother you in the slightest; after all, you have nothing to hide, right? For others, this blatant intrusion on your privacy is not only unethical but deeply troubling.

The right to privacy is an unalienable right and one you really should take more personal care over. It's likely you are very careful about telling other people, even your friends, everything about yourself.

Yet you may be happily sharing your deepest inner thoughts freely with Google

whenever you search for your innermost thoughts with Google's search engines or products.

In the following article we'll explore how Google is able to build a digital profile of you and how they use that to make money. We'll also explore if it's possible to de-Google your life.

So how does Google get your information?

In short, you gave it to them. They have been producing useful applications for decades and letting you use them for 'free.'

But remember there is no such thing as a free lunch - it's likely you are the product.

From Google's foundation, their mission statement has been "to organize the



If you use Google products they will have a long history of everything you have ever searched for on their search engine.



world's information and make it universally accessible and useful." It is, therefore, unsurprising that Google has become more of an information gathering machine than a search engine over the last few decades.

If you use Google products they will have a long history of everything you have ever searched for on their search engine, watched on YouTube



(yes, they own that too), what you look like, and access to every email you've ever sent or received on Gmail, and much more.

But this information getting is not just confined to Google-only products, services, and apps. Google trackers have been found on more than 75% of the top million websites on the internet.

This means your precious data is constantly being siphoned off wherever you go on the internet - there is nowhere to hide. Any and all information they glean is also kept by them forever.

Conspiracy theories aside about how they are using the data, for the most part, it is

used to profile you for better targeting of their ads. They are, after all, a company that makes a fortune on revenue from advertising.

AdWords, which launched in 2000, still remains Google's largest source of income. You don't even need to be using any of Google's products to be exposed to them.

Millions of blogs and other websites often contain adverts that help fund them by being paid to display adverts from Google. This is a common source of income for many sites, especially news sites and smaller personal blogs.

Google has come a long way from being a pure search engine.

They are today, in effect, an enormous all-encompassing personal profiling and tracking company.

Does Google always track my location / GPS?

If you have an Android device Google is usually tracking things about you that you might not be aware of.

For example, they can record everywhere you ever been using Google Location Services.

Applications like Google Maps can also be used to track your 'to-ings' and 'fro-ings' throughout the day.

It is likely they know your home address, work address and regular commute route. They can gather information on the distance you've traveled in a day (driven and/or walked), which stores or restaurants you visit, and the amount of time spent there too.

All this is used to help them better target their ads to get your attention. For example, let's say you stop in at a car dealership; you might start noticing more car ads wherever you go on the internet.

Can you delete your Google search history?

In theory yes, but think carefully about it before you do.

We should point out that Google is very transparent about what data it collects and



stores about you. You can see for yourself on their "Your Data" page.

They tend to keep your name, email address, birthday, gender, phone number, and country. Other than that they collect data on what things you like, ads you click on, your location, device information, IP address, and cookie data.

They declare they do this to say it does this to "make [its] services work better for you." If you think about this logically they are not lying to you.

If you were to block everything Google collects about you they would be unable to tailor your online experience. Adverts you saw would be completely random and suggestions for videos on YouTube would also seem scattershot.

You are able to download all of their data, including photos, emails, contacts, bookmarks and more, so you can "copy, back it up or even move it to another service."

They do also promise that they keep all your data safe when recalling stored data between devices and their servers. Google also make assurances that any data stored on its cloud servers are protected.

They also say they do not allow governments to have "direct access" or "backdoor access" to any of your information. You can even check out their public transparency report for all

requests and other issues that might affect its users.

But if you don't trust them or want to delete yourself from their servers it is, in theory, possible.

The first stage is to login into your Google account and head over to the "My Activity" page. From here you can see everything Google has on record about your internet activity.

Using this tool you can then download this information and analyze it, if desired, on your computer.

To then block Google from collecting data you will need to toggle the ad settings for your account. Go to your "Ads Settings" section of your Google account and turn Ad personalization off.

If you really want to remove all trace of yourself from Google's databank select the "Delete activity by" icon in your "My Activity" section.

Here you can select all data completely or just that for a given time period. Then just hit the delete button!

But you should also make sure you completely de-Google-fy your life by never using Google products and services ever again.

You'll also want to delete all Gmail accounts, YouTube accounts and anything else that is affiliated with Google.

Does using VPN protect you from Google tracking?

VPNs or Virtual Private Networks are a great and secure way to keep companies like Google from tracking you online.

Not all are able to completely keep your data 100% yours but they can hide your IP address. Good ones will also encrypt your internet traffic and make your browsing history private.

This will at least keep some critical information about your security. But you will also need to not login into your google account or use any other Google services if you want them specifically to be prevented from collating your browsing history.

If you must use Google's search engine you might want to consider using the incognito option.

There are many VPNs out there to choose from but be sure to check what they offer and what protection they actually offer. You should also check which, if any, actually work in the country you live in.

Some governments have actually prevented many from working.

Good luck.

KAMPs 2021 ROYALTY DISTRIBUTION STATEMENT

A total of Ksh 8.6 Million was distributed to music producers on the revenue collected between January 2021 to June 2021 under the chairmanship of Mr. Anthony K. Murimi.

“We have had a challenging year, as you are all aware since the onset and arrival of COVID 19 pandemic in March 2020, our operations and collections have been adversely affected. With the closure of business operations due to various factors resulting from the impact of COVID 19 most of the users of Sound Recordings and Audio-visual works that we license like hotels and bars that contribute a bigger percentage of our Royalty collection were not able to comply and pay the music license as their business were affected by lockdowns and were not operating because of the restrictions imposed by the government. Hotels that rely on tourists were not spared either as counties were on lock down to prevent the spread of the virus.”

Nonetheless, as KAMP we had to re-strategize and look for ways that would enable us to collect. Together with other collective management organisations namely: PRISK and MCSK, we put in place campaigns on educating users on the new self-licensing online portal that enables users of music to apply and pay for a license by



themselves wherever they are and it also gives them options on payment plans. The system is flexible and can be accessed either through a USSD code or via the internet (web portal).

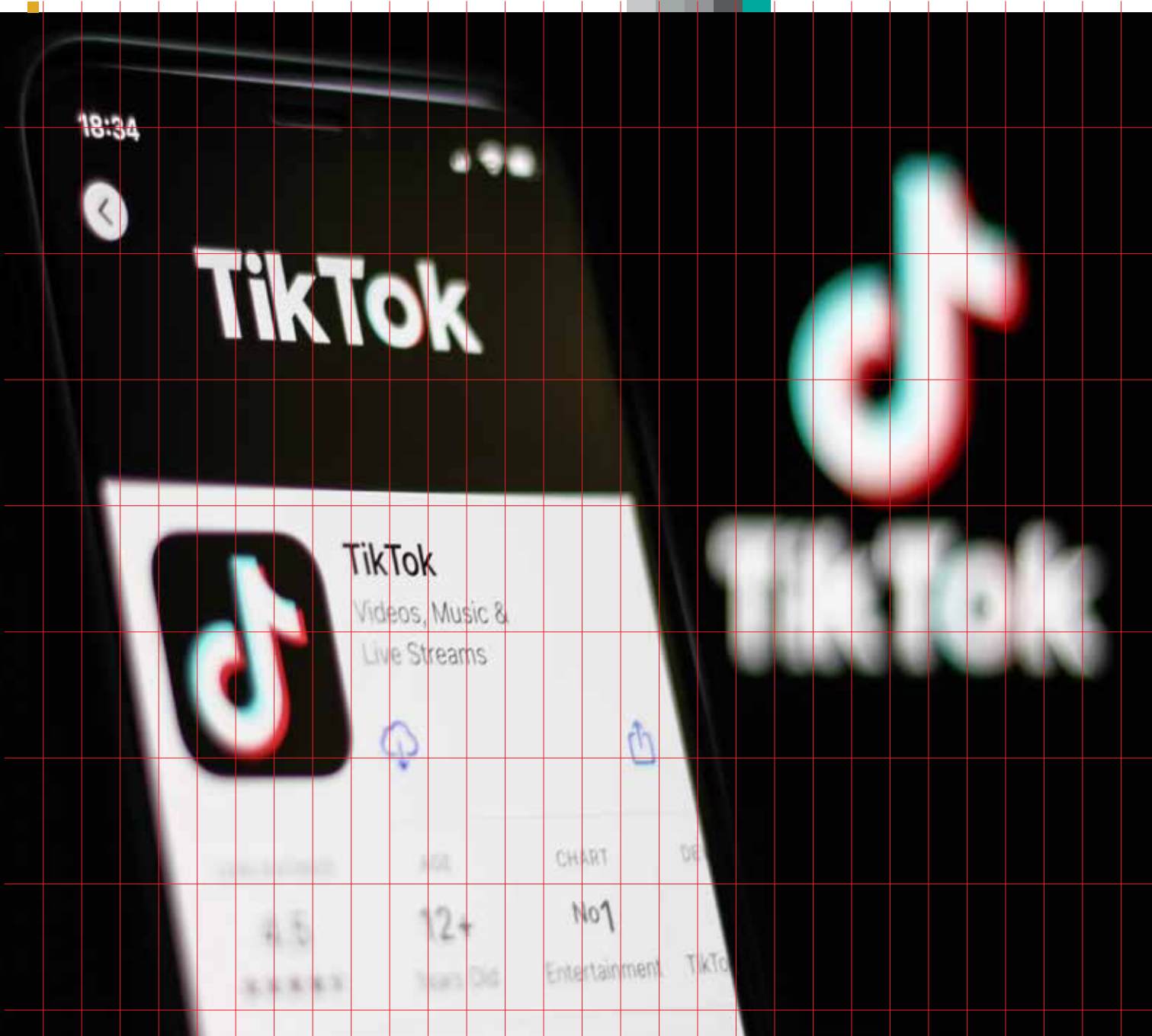
We have seen several businesses that are recovering from the pandemic complying with us. The uptake has been slow but we are positive that things are getting better as compared to how they were at the beginning of the year. Amidst all the challenges that were presented before us, we are slowly getting back to our rhythm as we are able to do a royalty distribution in the middle of the year,” says Mr. Murimi, Chairman KAMP.

“We want to thank our members for their patience and understanding. As KAMP we are committed to distribute promptly and have timely payouts to ensure members get their due Royalties. We also want to request our members to continue with their core business

of producing quality music that attracts air play so that they can earn more. The more air play one receives the more royalties they get”.

We are also committed to the Joint royalty collections venture with PRISK and MCSK. In addition, we will strive to ensure all businesses that use copyrighted works pay for the Joint License.

The Board wishes to encourage other users of music i.e. broadcasters and transport sector to also comply and pay for their licenses on time so as to ensure our members continue benefiting from the use of their musical works.



How to Use TikTok to Promote Your Music

We have all heard of TikTok and its massive global capture. Since its launch back in September 2017, the social media app dedicated to creating short 'authentic' videos has expanded to over 150 markets and became a cultural phenomenon on a global scale. Today, TikTok is a favorite form of entertainment for some millions of users — and

a platform with a proven track record of taking unknown songs and turning them into global, chart-topping hits. In 2020, TikTok has become an integral part of the music marketing landscape, and that's why we've decided to put together this comprehensive guide, breaking down the mechanics of TikTok, and going through some of the main strategies for promoting music on TikTok.

What is TikTok?

The chances are you are acquainted with TikTok on some level — even if you're not an active user yourself, you ought to be familiar with the content and trends that have originated on the platform. However, saying that TikTok is just a short-form video sharing platform would be a massive oversimplification. Short video format in itself is hardly new — you can find it on Snapchat, Instagram, Facebook, With all the stories of global hits breaking through TikTok — how can artists and music professionals leverage the platform? Well, the first thing

that you have to understand is that when you approach TikTok as an artist, there are quite a few paths you can take, that all ultimately lead to the same end goal.

How to Grow Your Following and Views on TikTok

First and foremost, you can engage with a platform directly and expand your social media reach into TikTok. That means creating and growing an artist's TikTok account to expand the overall reach of their music — just like you would on Instagram or Facebook. But before you decide to engage with the platform as a creator, you need to understand what type of native TikTok content you can produce to fit with your artist's universe.

The chances are, if you want to start a page as an artist on TikTok, your end goal is driving people towards your music. So, the artist's TikTok profile has to be built around that — which means finding a way to feature music in the videos you produce, while making sure that they still fit the spirit of the platform. Simply posting snippets of your

upcoming tracks or behind the scenes footage from the studio is not going to cut it — other platforms are way better for that.

When you build your following on TikTok, you have to remember that you're in the hands of the algorithm, and while it can enable you to get in front of A LOT of people, your content needs to be short, catchy and engaging.

Like on any social media, a few practices have proven to push the growth of a user's following.

If you want to maximize your chances of going viral, here are some tips for you to take into account.

1. Pick a theme and stay consistent

The most important thing that you need to do when planning your rise to fame on TikTok is to pick a topic (aside from your music) that you will center your content around. This will help the algorithm to put you in a certain category on the platform and match you with people who enjoy that type of content. What's your future TikTok account going to look like once it's built up? Is it comedy sketches and memes?

Is it music production tips? Your theme can be pretty broad, but once you pick one — stay consistent.

2. Use Hashtags

Hashtags are probably the most important method to determine the relevancy of a video. If you choose popular hashtags, that should increase the chances of your video appearing on TikTok's Discover and For You tabs. Assumingly, the TikTok algorithm will take into account the hashtags to determine what's the video is about — so make sure you give it enough to work with. For some insights on what hashtags are popular right now, check out the Discover tab.

3. Follow Trends and Take Part in Challenges

Remember how we've talked about the fact that the very nature of TikTok means that all sorts of trends and challenges flourish on the platform? Well, if you're looking to grow your own TikTok account, the same principles

will apply to you. If there's a new challenge blowing up on the platform, TikTok viewers will be more likely to engage with that type of content — and the algorithm knows it. So, if you see the trend that's up your alley and have an idea for an engaging take on it — by all means, go for it. But remember, you have to stay consistent — so don't sway too far from the core of your content strategy.

And don't forget about hashtags, too — there's ought to be one attached to the trend. People who want entertainment go to

the Discover tab to see what's trending, so you'd want to get your videos there as well.

4. Feature Your Music on TikTok

Since you're using TikTok as a channel to promote your music, make sure that all of your active followers on the platform know damn well what you're doing outside the platform. You don't need to be too blunt about it — TikTok is hardly a place for "New Single Out on All Streaming Platforms" announcements. However, if you're producing



native TikTok content, you have every reason to use your own songs as soundtracks.



5. Make use of TikTok Pro Analytics

Not that long ago, TikTok rolled out a proprietary analytics dashboard, available to all creators on the platform as a free feature. With TikTok Pro, you can track profile and video views, follower dynamics, audience demographics, and get insights on your content to see which of your videos work best. To switch

to a Pro account, simply go to manage my account tab, and click on Switch to TikTok Pro. You're all set!

In more details, TikTok Pro Includes three main views:

1. Profile Overview: Includes video views, profile views over the last 7 days, and follower evolution, going back to the day you've upgraded to Pro.

2. Content Insights: Organizes your content from newest to oldest, and shows specific insights on each video (Likes, the total number of comments and shares, types of traffic, audience territories, and more)

3. Follower Insights: Includes the total number of followers, evolution graphs, and audience breakdown by gender, territory, and follower's activity.

The app starts tracking from the day you switch and needs at least 7 days to gather some of the deeper insights. It's highly recommended to go Pro as soon as you start posting content!

6. Don't get banned

TikTok claims to be highly active regarding its users' safety. To create a setting of authentic interaction, TikTok blocks spamish, offensive, or harmful content. If the platform notices any of the following, it will ban the account, so try to avoid it at all cost:

1. Using banned hashtags
2. Deleting a lots content in one go
3. Following and unfollowing many users in a sitting
4. Using copyrighted material

But however big your own TikTok account can potentially get, it won't compare with the impact of one of the artist's songs becoming a soundtrack for a popular TikTok trend or challenge. Which brings us to the second strategy you can choose to leverage TikTok's viral nature and massive audience.

How tariffs are set

The main aim when setting a tariff is to ensure that our charges for music played or performed in public are fair to both the music creators and our customers. For example, we don't charge the same fee for music used in a small venue compared with a football stadium or arena or an event.

Wherever possible, we work with business management organisations, national trade associations and representative bodies to run a consultation process before introducing important changes to a tariff. This ensures the relevant stakeholders have had the opportunity to provide input into the creation of the tariff structure, and gives them a platform for their views to be represented and heard.

What criteria do we use?

In setting tariffs, KAMP-PRISK-MCSK first considers whether there is an existing tariff which covers the relevant form of exploitation. If there is, then that tariff will apply. If there are specific circumstances or factors which justify a different tariff applying or variations to that tariff, then KAMP-PRISK-MCSK may seek to agree with users a different tariff or variations to that tariff. KAMP-PRISK-MCSK will consult with users in such circumstances.

2. If there are no such tariffs, then KAMP-PRISK-MCSK will

develop a new tariff, taking into account all relevant circumstances and factors. Such circumstances and factors will include but may not be limited to:-

- Existing KAMP-PRISK-MCSK tariffs.

- Other comparable or relevant tariffs or fees, such as those operated by other collective management organisations both within and outside the Kenya

- The nature and scope of the use of the works.

- The value of the works to the business of the user(s), including the value of a collective license to the user.

3. Where KAMP-PRISK-MCSK believes that an existing tariff or one or more of the major terms of such a tariff is or are no longer appropriate, KAMP-PRISK-MCSK in considering this and in considering proposals for a new tariff or above.

4. In cases referred to in paragraphs 2 and 3 above, KAMP-PRISK-MCSK will in accordance with its policies and before laying down a new tariff or major variations to an existing tariff consult with users and/or their representative bodies and recognized trade bodies, and will consider in good faith the replies received in accordance with that consultation.



Wherever possible, we work with business management organisations, national trade associations and representative bodies to run a consultation process before introducing important changes to a tariff.



KAMP-PRISK-MCSK first considers whether there is an existing tariff which covers the relevant form of exploitation. If there is, then that tariff will apply.



PUBLIC NOTICE

INVITATION FOR COMMENTS ON THE PROPOSED JOINT MUSIC AND DRAMATIC WORKS TARIFFS FOR THE PERIOD 2022-2024

It is notified for all general users of music, sound recordings and dramatic works, in public places and businesses together with the respective Business Management Organizations, that Kenya Association of Music Producers (KAMP), Performers Rights Society of Kenya (PRISK) and Music Copyright Society of Kenya (MCSK) pursuant to Articles 10 and 40(5) of the Constitution, the provisions of Section 46 of the Copyright Act, 2001 as read together with Regulation 26 of the Copyright (CMOs) Regulations 2020, invite all users of musical works, sound recordings and dramatic works to submit memorandum and/or representation(s) on the Collective Management Organizations (CMOs) proposed tariffs for the period 2022-2024.

The comments and representations will be collated and incorporated before an agreed upon draft is forwarded to the Kenya Copyright Board (KECOBO) for public participation and validation and eventual submission to the Cabinet Secretary for gazettelement.

Written Memorandum and Representation(s) should be sent via email kpmtariffs2022@kpm.or.ke to be received on or before Monday, 6th December 2021. The document containing proposed tariffs is available online at www.kamp.or.ke or www.prisk.or.ke or www.mcsk.or.ke

It is further notified that KAMP, PRISK and MCSK will hold a virtual public forum of all users on **Tuesday, 14th December 2021** starting from **9.00am to 1.00pm**.

The Virtual Meeting Link: <https://bit.ly/3x6zhH7> Meeting ID: **928 4839 3069** Passcode: **KPMT22/23**

Mr. Anthony Karani
Chairman, KAMP

Mr. Edwardo Waigwa
Chairman, PRISK

Mr. Lazarus Muli
Chairman, MCSK

How to maintain your health over this Christmas period



Christmas is a magical time of year, with festivities, friends, family and more often than not, several fabulous feasts.

Navigating the busyness of the season – family squabbles over family games, landing the perfect gift for your relatives, and cooking a feast for 20 – can bring with it stress and worry, alongside the joy and magic of the season.

If Christmas tends to leave you feeling frazzled, take a deep breath and read on.

What is holiday stress?

Holiday stress, like any other kind of stress, is our mind and body's natural response to the pressures of responsibility and demand upon our lives.

When we experience a threat, be that holiday traffic, a family feud or a less than perfect Christmas dinner, our bodies flood with stress hormones like cortisol and adrenaline. Our bodies then fling into action, our heart rates spike, pupils dilate, and our muscles tighten.

It's important to remember that stress is entirely normal and, in the short term, can be helpful. It keeps us focused and alert. But living in an ongoing state

of stress, can have a significant impact upon our mental and physical health.

Despite the wonder of Christmas, the reality is that sometimes the stress of the season is unavoidable. Whether it's family disagreements or the pressures of Christmas shopping, here's our simple guide to navigating the festive season.

Maintain healthy habits

'Tis the season to use hand sanitiser! With borders reopening, restrictions lifting, and group get togethers increasing in size, keeping

yourself and your loved ones in good health not only ensures a less stressful Christmas, but a healthy and more enjoyable one too.

Alongside a year's worth of good hand hygiene, if you've managed to keep up a healthy diet and exercise routine during the year, there's a chance that could all go out the window when the busy Christmas schedule of parties, family commitments and work deadlines roll around.

Keep up your exercise routines, even if it's a quick walk around the block. Physical activity is important to your mental health and wellbeing, which is essential for navigating a notoriously stressful period.

Don't underestimate the power of a good night's sleep either. A routine of early nights will help no end to your Christmas stress levels.

Eat well – but not too much

The festivities of Christmas bring with it constant opportunities to eat, and when food's in front of us – especially Christmas pudding – it's hard not to eat until the notch on the belt starts to feel a little uncomfortable.

Instead, be mindful of when, what and how much you're eating. We suggest including healthy meals and vegetables for Christmas lunch or dinner and serving desserts full of fresh seasonal fruit.

And if alcohol is on the menu, then remember to stay well hydrated and limit your intake to the recommended guidelines of one standard drink per hour. You'll feel all the better for it.

Manage your mental health

NEED TO KNOW

With borders reopening, restrictions lifting, and group get togethers increasing in size, keeping yourself and your loved ones in good health not only ensures a less stressful Christmas, but a healthy and more enjoyable one too.

Christmas is a notoriously busy time of year, so it's more important than ever to take time out for yourself to relax.

Just like you take time each day to brush your teeth or make the morning coffee, put aside time each day to enjoy a quiet ten-minute mental break. Put down the smartphone, step away from social media, and simply take time to look after yourself.

If your mind feels cluttered with noise, check online on ways to have guided meditations to help you unwind in those precious minutes, and get yourself back on track for a productive and stress-free day.

Navigate family tension

When you get together with extended family, it's often a time when conflict or personality clashes surface. Even the closest families can suffer the odd

“awkward moment”, and that's OK.

With such a busy year of politics, pandemic and the economy, everyone's guaranteed to have a different point of view, so instead of sitting around the table where conflict can brew, opt for activities together such as playing board games or having a game of backyard football to diffuse any tension and lighten the mood.

Plan your budget

Spending on gifts, food and travel can easily add up. If your budget is limited, or you get to the end of Christmas and realise you've spent more than you expected, it will only add to your stress levels in the New Year.

If this year is feeling a little tight and you can't manage the expense of buying presents, think outside the box: handmade gifts, or suggesting everyone contribute to the Christmas feast are easy options for reducing the overall cost and stress of Christmas.

Don't be afraid to ask for help

We all need a little extra help from time to time, but for some reason, asking for it doesn't seem to come easy. If stress seems to be getting the better of you, and you're not feeling like yourself, it can help to chat to your doctor about putting in place some support for your mental wellbeing.



Let
the
music
pay!

KAMP is working round the clock to ensure music producers and creative minds get royalties due to them for their music