

## Effects of Innovation Culture on the Performance of Genge Music Production Companies in Starehe Sub-County, Nairobi County, Kenya

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### ABSTRACT

*The Kenya Vision 2030 identifies music and performing arts as one of the sectors that can contribute towards transforming Kenya into a globally competitive and prosperous country with a high quality of life by 2030. In particular, the Genge music industry has the potential to create employment for many young people in the country due to the appeal that this music genre has to youth. However, Genge music production companies have not been effective in creating stable employment and entrepreneurial opportunities for many young people. In this regard, the study sought to examine the effect of innovation culture on the performance of Genge music production companies in Starehe Sub-County, Nairobi County, Kenya. The study made use of the convergent parallel research design that combined quantitative and qualitative research approaches. The quantitative component of the study targeted a population of 252 workers in six Genge music production companies located in Starehe Sub-County, while the qualitative component targeted 10 directors of the Music Copyright Association of Kenya (MCSK) and Kenya Association Music Producers (KAMP). A sample of 70 workers was selected using the proportionate random sampling method for the purposes of collecting quantitative data using survey questionnaires. On the other hand, qualitative data was collected using interview guides from six directors of the MCSK and KAMP that were selected purposively. Findings revealed that Genge music companies have performed relative well in terms of generating revenues to meet their costs, signing new artists, and increasing revenues from music streams. However, the firms have not excelled when it comes to providing adequate remuneration to artists. The study found a statistically significant positive association between the performance of Genge music production companies and innovation culture ( $\beta = .607$ ,  $t = 5.785$ ,  $p = .002$ ). The finding led to the conclusion that inculcating an innovation culture would enhance the performance of the Genge music production companies. The study recommends that policymakers at the State Department of Culture and Heritage should enhance enforcement of copyright law to promote innovation culture. If implemented, the recommendation will be of benefits to Kenyan youth interested in making a career in the music production value chain, either as artists, sound engineers, videographers, song writers, or marketers, among other music production professions.*

**Keywords:** Companies, Culture, Genge Music, Innovation, Performance, Production

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### 1. INTRODUCTION

The music industry is growing and becoming more vital to the development of economies and communities around the world (Hoeven & Hitters, 2019). Globally, the music publishing industry generated USD 11.7 billion in 2019, while the music concert industry created USD 22 billion through ticket sales (Park et al., 2023). When spin-off trades such as the manufacturing and sale of audio equipment, broadcasting, sponsorship, music media, and business-to-business services surrounding the music ecosystem are considered, the value of the industry stretches to about USD 130 billion. The United States of America (USA) has the largest music industry in terms of sales, with the country recording total music sales of about USD 5 billion in 2014 (Naveed et al., 2017). Sony Music revenues grew from USD 4.317 billion to USD 8.499 billion between 2013 and 2020, a revenue surge of 96.67% (Lozic, 2020).

Music is a key feature in Africa. The continent has a rich assortment of music genres, including Afrobeat, R&B, soul, hip-hop, reggae, kwaito, benga, bongo, rumba, lingala, and amapiano. Musical tastes and preferences vary across different regions, age groups, and ethnic groups. The Nigerian music industry is the biggest in Africa in terms of revenues (Kibuacha, 2019). In 2016, the song "One Dance," sung by the Nigerian musician Wizkid in collaboration with Canadian rapper Drake and British singer Kyla, attracted 1 billion streams on Spotify (Odonkor, 2020). In South Africa, the amapiano music genre recorded a 118% increase in the number of streams in 2021

(Dredge, 2021). The popularity of amapiano in the global arena has also expanded, with this genre recording a 684% increase in the number of streams in the USA and a 368% increase in France (Kibuacha, 2019).

The music industry in Kenya has also expanded over the years. The space and platforms for artists to produce and market their content have broadened (Ayal, 2018). Popular music genres include R&B/soul, reggae music, hip-hop, rhumba, and Genge. Genge music originated in eastern parts of Nairobi City, like California and Dandora, in the 1990s and combines hip-hop, rap, and local musical styles (Park et al., 2019). It uses urban slang that combines English, Swahili, and other Kenyan local dialects. It has a huge following among young people and has provided many youths with a platform to negotiate their immediate concerns and life issues. Despite its huge following, many Genge artists still face difficulties earning a sustainable living (Igeria, 2021). When compared to other music genres like Rumba and Benga, Genge music has lagged behind in terms of attracting endorsements and sponsorships (Ayal, 2018).

The study envisioned that if the potential of this music genre is fully utilised, it can form potent avenues for empowering youth both economically and socially. Muhlbach and Arora (2020) opined that for music businesses to cope with challenges and generate opportunities, they need to cultivate an organisational culture that fosters creativity, outcome orientation, and teamwork. Ideally, organisational culture is about the shared experiences that organisational members hold in common. These shared experiences merge into a whole pattern of beliefs, values, and rituals that become the “essence” of an organisation’s culture (Schein, 2016). Organisational culture includes an organisation’s expectations, experiences, and philosophy, as well as the values that guide members’ behaviour, and is expressed in member self-image, inner workings, interactions with the outside world, and future expectations. Pizzolitto (2023) observed that the music business needs an innovative culture that promotes the creation of content that captures the imagination of audiences and endorses the use of diverse channels for distributing and selling music.

Omidi et al. (2020) also stressed that entrepreneurs in the music industry should create a unique social world for consumers through innovative strategies. This proposition further reinforces the need for an innovative organisational culture in music businesses. Pizzolitto (2023) opines that music artists ought to view themselves as professionals and acquire a livelihood through their musical talent. Therefore, apart from creating good music, they need to develop an innovative market-focused culture that enables them to penetrate markets and distribute their content. There is minimal information in the literature on the extent to which Genge music production firms exhibit an innovative organisational culture and how this culture influences their performance.

## II. METHODOLOGY

### 2.1 Research Design

The study made use of the convergent parallel mixed method research design. The qualitative and quantitative research approaches were accorded equal weight and are used for cross-validation and corroboration of findings within the study. This design was appropriate for this study because organisational culture is a complex construct that needs to be examined using different methods.

### 2.2 Target Population

For the quantitative component, the study targeted 252 workers in six Genge music production companies located in Starehe Sub-County (Kenya Association of Music Producers, 2022). The workers encompass Genge artists signed by the companies, sound engineers, graphic designers, and make-up artists, among others. Table 1 presents a breakdown of the recording companies and the number of workers.

**Table 1**

*Target Population*

Recording Companies	Number of Workers
Al Records	31
Tamasha Corporation	62
Love Child Records	54
Rain Maker Limited	40
Mzaramo Production	47
Kilele Music	18
<b>Total</b>	<b>252</b>

Source: Kenya Association of Music Producers (2023)

On the other hand, the target population for the qualitative study comprised 10 directors of the Music Copyright Association of Kenya (MCSK) and the Kenya Association of Music Producers (KAMP). These directors were targeted because they are in charge of the bodies mandated to support the growth of local music. The bodies are also involved in the registration of musical artists, music producers, and their work, and consequently, the directors are privy to information regarding the Genge music production companies, their number, the nature and trends of the work over the years, and the performance of these companies vis-à-vis those involved in the production of other music genres. Consequently, these directors were in a position to provide in-depth information on the organisational culture of the Genge music production companies and their performance.

### 2.3 Sample Size and Sampling Technique

The sample size for the quantitative component of the study was determined using Krejcie and Morgan (1970). The table shows that for a population of 252 individuals whose proportion that possesses the required characteristic is unknown; a sample size of 70 respondents would provide adequate representation with a 95% confidence level. Consequently, the sample size for the study was 70 respondents. The 70 respondents were selected from five production companies using the proportionate random sampling method. The sixth company (Kilele Music) was left out of the main study because the pilot study was conducted there. Table 2 presents a summary of the sampling plan.

**Table 2**

#### *Sampling Plan*

Recording Companies	Number of Workers	Proportion	Sample Size
Al Records	31	13.2%	9
Tamasha Corporation	62	26.5%	19
Love Child Records	54	23.1%	16
Rain Maker Limited	40	17.1%	12
Mzaramo Production	47	20.1%	14
<b>Total</b>	<b>234</b>	<b>100.0%</b>	<b>70</b>

Source: Kenya Association of Music Producers (2023)

The sample for the qualitative component of the study was six directors, three from MCSK and the other three from KAMP. This sample is founded on the study by Boddy (2016), which found that a qualitative study needs a minimum sample of six respondents in order to reach saturation. This minimum value was adopted in the current study. The respondents were selected purposively. The researcher considered various criteria when selecting key informants, including their knowledge and experience in the music industry, their ability to communicate, and their availability and willingness to participate.

### 2.4 Data Collection Instrument

Two instruments of collecting data were used: questionnaires for workers and interview guide for key informants.

#### 2.4.1 Questionnaires for Genge Music Production Companies' Workers

The study gathered quantitative data using questionnaires. The questionnaires comprised closed-ended questions and were divided into five sections. Section 1 focused on the demographic profile of the respondents; Section 2 concentrated on the performance of the enterprises; and Section 3 assessed the innovation culture of the Genge music companies. Performance of companies and innovation culture were both measured using Likert scales comprising eight items that were rated on five points.

#### 2.4.2 Interview Guides for Key Informants

Qualitative data was obtained using an interview guide. The guide was semi-structured, which implies that it had a set of uniform questions for all six respondents and follow-up questions that varied from one respondent to the next depending on how they answered the initial set of uniform questions. Having questions prepared before the interview helped guide the interview sessions and keep the respondents within the research topic (McIntosh & Morse, 2015). On the other hand, the follow-up questions allowed the researcher to probe the respondents, leading to a two-way conversation that allowed respondents to open up.

## 2.5 Pilot Study

A pilot study was conducted at Kilele Music Production Company, which was randomly selected from the list of six music production companies using the Microsoft Excel random selection function. The pilot study involved seven workers of the company, which is equivalent to 10% of the sample size for the main study. The seven respondents were selected randomly from the list of 18 workers at that company. The pilot study aided in the testing of the validity and reliability of the study.

### 2.5.1 Validity of the Instruments

To assess content validity, the pilot test data was assessed for comprehensiveness in capturing all the study variables. The pilot data established that the instruments were adequate in terms of providing the data needed to measure the variable of interest. Construct validity was assessed by examining the relevance of the pilot test data in assessing the study variables. The data collected during the pilot was relevant in terms of answering the research questions. Construct validity was also established by ensuring that questions within the questionnaire and interview guide are developed based on an extensive review of theories and empirical literature. Face validity was assessed by assessing the completion rate of the questionnaires as well as cases of skipped questions. All seven questionnaires that were distributed during the pilot study were completed in full, suggesting that the questionnaire had high face validity.

### 2.5.2 Reliability of the Instruments

The reliability of the questionnaire was assessed by analysing the pilot test data using the Cronbach alpha method. The Cronbach alpha method was appropriate because the questionnaire mainly consists of four Likert scales, each comprising several items meant to measure a single variable. According to Taber (2017), the Cronbach alpha method assesses whether all the items on a given scale provide a consistent measure of the variable in question by computing an alpha for data measuring each variable that ranges from 0 to 1. The alpha values were compared to the threshold figure of 0.7 that was set for this study. Table 3 presents the results of the Cronbach alpha test.

**Table 3**

*Cronbach Alpha Test Results*

Variable	No. of Items	Cronbach alpha	Verdict
Performance of genge music production companies	8	0.785	Reliable
Innovation Culture	8	0.832	Reliable

Table 3 shows that the scales measuring the two variables of the study had alpha values that were within the set threshold figure of 0.7. The scales were therefore deemed to be reliable measures of the study variables, and thus the questionnaire was fit for use in the main study without any further modifications.

## 2.6 Data Collection Procedure

The researcher obtained approval from the Ethical Review Board of St. Paul's University and the National Commission for Science, Technology, and Innovation (NACOSTI). The researcher then went to the recording companies in person, explained the study to the management, and sought their indulgence in selecting respondents and contacting them. The researcher agreed with those who consented to participate in the modality of questionnaire distribution. Hard copies of the questionnaire were given to respondents who were available in person, while softcopies were emailed to those who were not available in person. The researcher sent a text message to remind those who were issued questionnaires to complete and return them in order to increase the response rate.

The researcher also visited MCSK and KAMP offices to organise for the interviewee. With the assistance of the secretariat from the offices, the researcher was able to set up a date for the interview with the directors. A total of six interviewees were interviewed, three at the MCSK offices and the other three at KAMP offices. The researcher began the interview by introducing himself and the purpose of the interview and ensuring the participant was comfortable with the process. The researcher then asked the questions from the interview guide, prodding participants for further explanation where necessary. Each interview lasted for about an hour, and data was recorded through note-taking. The researcher ended each interview by letting the respondent know that the data would be analysed and its confidentiality would be maintained. The researcher also offered to give them a copy of the findings after the research was done.

## 2.7 Data Analysis

Qualitative data was analysed using the thematic content analysis technique. The themes were descriptive in that they focused on describing the innovation culture of Genge music production companies, their performance, and the relationship between organisational culture and performance. Quantitative data was summarised using frequencies, percentages, means, and standard deviation. The effect of organisational culture on the performance of Genge music production companies was tested using the multiple linear regression method.

## III. RESULTS & DISCUSSIONS

### 3.1 Response Rate

Out of the 70 questionnaires that were distributed, 57 were completed in full and returned to the researcher. This figure translates to a questionnaire response rate of 81.4%. On the other hand, all six directors (MCSK and KAMP) that were approached for the interview made themselves available and participated. This marked an interview response rate of 100%. Huebner (2021) suggests that a response rate of at least 75% is necessary to reduce the potential for non-response bias. The response rate obtained in this study was thus above the minimum acceptable standard, and thus the probability of non-response bias in this study was significantly reduced.

### 3.2 Performance of Genge Music Production Companies

The performance of the Genge music production companies was the dependent variable of the study. The study measured this variable by presenting the respondents with a set of eight statements. They were asked to indicate the extent to which they agree with each statement on a five-point scale, where 5 = strongly agree, 4 = agree, 3 = not sure, 2 = disagree, and 1 = strongly disagree.

**Table 4**

*Respondents' Views on Performance of Genge Music Production Companies*

SN	Statement	N	1	2	3	4	5	Mean	S.D
PM1	The company generates revenues that are sufficient to cover its costs	57	11.1	9.5	25.4	34.9	19.0	3.61	1.227
PM2	The company generate revenues that enable it to pay fair rewards to artists	57	38.1	7.9	9.5	19.0	24.4	2.86	1.683
PM3	The company generate revenues that enable it to pay fair compensation to employees	57	22.2	20.6	25.4	15.9	15.9	2.83	1.374
PM4	The company managed to identify five new artists in 2022	57	12.7	4.8	9.5	54.0	19.0	3.62	1.224
PM5	The company successfully signed at least five new artists in 2022	57	7.9	9.5	17.5	31.7	33.3	3.73	1.247
PM6	Streaming of the company's music on Spotify has increased over the last five years	57	1.6	3.2	11.1	38.1	46.0	4.24	.893
PM7	Views on the company music on Youtube has increased over the last five years	57	7.9	6.3	23.8	31.7	30.2	3.70	1.200
PM8	The company has produced hits songs that received major awards in 2022.	57	22.2	20.6	25.4	15.9	15.9	2.83	1.374
	<b>Performance Aggregate Mean</b>	<b>57</b>						<b>3.48</b>	<b>0.844</b>

Table 4 shows that, on average, respondents agreed with statement PM1 (mean = 3.61), which alleged that their company generates revenues that are sufficient to cover its costs. This implies that most of the Genge music production companies in the study area were capable of generating adequate revenues to cover their financial obligations. This ability is essential to the sustainability of enterprises. Inability to cover costs would have led most of the business into financial turmoil and eventual closure. The position that most Genge music production companies are earning revenues that adequately cover their costs is reinforced by qualitative data, where two of the interviewees explain that most Genge music production companies work on stipends rather than long-term contracts involving payments on a commission basis.

*Most Genge music production companies in Kenya work with artists on a contract basis. This is where the artist pays to have their music produced, rather than the company producing the artist for free and then recouping the investment through the sale of music. This model enables the production companies to cover their monthly expenses (Interviewee 3, male, 42 years old, 2023).*

*Most music companies in Kenya work on a stipend rather than on a commission basis because it makes both the artists and the companies comfortable. This model does not commit the artist to the company on a long-term deal that the artist cannot get out of* (Interviewee 5, female, 39 years old, 2023).

On the other hand, respondents were, on average, not sure about statement PM2 (mean = 2.86), which alleged that the company generates revenues that enable it to pay fair rewards to artists. This implies that most of the respondents felt that artists do not receive fair rewards from music production companies. This scenario may be explained by the stipend revenue model that most of the Genge music production companies use, as highlighted in the interview data. The stipend model means that once the artist receives his or her work from the production companies, he becomes responsible for distributing and marketing the work. This means that most artists do receive rewards from the companies because they have not signed over the rights to distribute and market their work. This position is echoed by one of the interviewees, who explained that most local music artists do not generate revenues through recording companies. The largest sections rely on performances and music concerts to make money. A few generate revenue through endorsements by corporations, music streaming platforms, royalties, and social media channels.

*Music production companies do not play a major role in generating revenues for artists. Most artists in Kenya make money through shows. There are also those who get endorsements and royalties. YouTube is also a growing source of revenue for some artists* (Interviewee 4, male, 31 years old, 2023).

The excerpt confirms that music production companies do not play a major role in generating revenue for artists. The finding is consistent with Angelova and Johning (2021), who found that most artists use the “Do It Yourself” approach to managing their careers, particularly in the marketing of their music and brands. This situation is unfortunate because, according to Brousseau (2019), among the roles of music production companies are mastering the artists’ work and distributing and promoting the work (Brousseau, 2019). This implies that music production companies should play a role in generating revenues for artists by distributing and marketing their work. The work of music production companies should not end at the point where an artist has gotten his music. The companies guide the artist in developing strategies for releasing the music with the greatest impact. They should also assist artists to brand themselves and accelerate their brands. Angelova and Johning (2021) observed that music companies would be more effective in marketing and selling artists’ music because they have bigger budgets and hence can conduct more extensive promotion campaigns than individual artists.

Similarly, respondents were on average not sure about statement PM3 (mean = 2.83), which suggests that the company generates revenues that enable it to pay fair compensation to employees. These statistics indicate that most respondents feel that employees of the Genge music production companies are not fairly compensated. The compensation of supporting staff such as sound engineers, technicians, videographers, and make-up artists also has a major bearing on the overall performance of the music production companies. One of the interviewees explained that the poor compensation of the professionals supporting a music artist also boils down to the relationship that most companies maintain with the artist. Most companies often have a gentlemanly agreement with the artist where the company produces the beats, the artist pays for the service, and the company hands over the copyright for the entire song to the artist. Things would be much better if the company participated in bearing the cost of producing and marketing the music, and then they would have a written agreement on how to share revenues.

*In most cases, the artists have full copyright for the songs produced because they incur all the costs involved in having the song actualized. They pay for studio time and all other things involved in the production of the song. Producers normally have no ownership of a song unless they fund the production. Therefore, they do not get revenue from the sale of the song. Most rely on the money paid by the artists as studio time* (Interviewee 4, male, 31 years old, 2023).

On the other hand, most of the respondents on average agreed (mean = 3.620) with item PM4, which described that their company was able to identify five new artists in 2022. Respondents also agreed (mean = 3.72) with item PM5, which asserted that their companies had successfully signed at least five new artists in 2022. This implies that the Genge music production companies have excelled in terms of identifying artists. This finding is not congruent with Wallis and Raalte (2022), who opined that the competitiveness of the music industry and the huge investment required make it difficult for new artists to break through on the national and even international stage. Current findings suggest that Genge music production companies in the study area have managed to identify individuals who have the potential to excel, nurture them, and help them grow in the industry. These companies are catching up with the large music labels that have structures across different platforms and territories for identifying and nurturing new talent, connecting them to partners, and positioning them in the media.

In addition, respondents on average agreed (mean = 4.24) with item PM6, which alleged that streaming of their company’s music on Sportify had increased over the last five years. Respondents also agreed (mean = 3.70) with



item PM7, which indicated that views on the company music on Youtube have increased over the last five years. These findings suggest that the Genge music production companies have performed relatively well in terms of distributing Genge music through digital platforms. Dolata (2020) observed that digital technologies have given rise to new ways of distributing and marketing music. Current findings suggest that the Genge music production companies have not been left behind when it comes to embracing these technologies and the opportunities that they bring. The technologies have created avenues for the music companies to reach a vast and global audience, leading to increased revenues. These revenues should translate to enhanced earnings for the artists.

Lastly, respondents on neither agreed nor disagreed (mean = 2.83) with item PM8, which stated that their company had produced hit songs that received major awards in 2022. The finding implies that there was no consensus on this issue. The distribution of respondents across the five response categories indicates that 31.8% of the respondents either agreed or strongly agreed with the claim, 25.4% were not sure, and 42.8 either disagreed or strongly disagreed. This distribution could only mean that there were some companies that had received major awards and others that had not. Negro et al. (2022) observed that awards have a positive impact on the performance of a song on the music charts as well as demand for that song. This implies that winning awards has a financial implication for the production companies. Awards also serve as a marketing tool for enhancing the image of a production company and differentiating it from competing firms. This position is reinforced by interviewee 1, who narrated that:

*If we produce a song and it is well received, then there is some mystery in that. You know if the vibe goes up or down; I don't know what it is, but I also don't want to say it's not there. Because it is quite obvious that it is* (Interviewee 1, male, 35 years old, 2023).

In this excerpt, the interviewee confirms that there are advantages that production companies and artists get when their music is well received and awards start coming. The excerpt suggests that another advantage of winning an award is that it serves as motivation for both the artist and the company.

### 3.3 Innovation Culture in Genge Music Production Companies

Innovation culture was the first independent variable in the study. To establish whether this culture was present in the Genge music production companies, respondents were presented with a set of eight statements and asked to indicate their agreement on a five-point scale. Table 5 presents the results.

**Table 5**

*Respondents views on Innovation Culture in Genge Music Production Firms*

SN	Statement	N	1	2	3	4	5	Mean	S.D
IC1	In our company, we are risk takers; We like to try out new things even if we are not guaranteed of good outcomes.	57	6.3	23.8	17.5	34.9	17.5	3.53	1.205
IC2	We love new challenges	57	3.2	18.6	20.6	36.5	21.1	3.64	1.088
IC3	We desire to learn and develop new skills	57	3.2	23.8	19.0	38.1	15.9	3.60	1.115
IC4	We are always ready to accept future changes	57	3.2	19.0	12.7	46.0	19.0	3.59	1.102
IC5	We always do things in ways that are very unusual	57	4.8	12.7	23.8	30.2	28.6	3.65	1.166
IC6	We enjoy coming up with new ideas	57	1.6	6.3	15.9	52.4	23.8	3.90	.893
IC7	We enjoy spending time imagining different possibilities	57	1.6	9.5	30.2	41.3	17.5	3.63	.938
IC8	We always see many possible solutions to the problems we face	57	1.6	3.2	11.1	38.1	46.0	4.24	.893
	<b>Innovation Culture Aggregate Mean</b>	<b>57</b>						<b>3.54</b>	<b>0.907</b>

Table 5 illustrates that more than half of the respondents (52.4%) either agreed or strongly agreed with item IC1, which stated that their company comprises risk-takers who try out new things even when good outcomes are not guaranteed. Similarly, 57.6% of the respondents either agreed or agreed strongly with IC2, which alleged that they love new challenges. These findings imply that most of the Genge music production companies in the study area are comprised of risk-takers who love to take on new challenges. This position is reinforced by qualitative data, where several interviewees hinted that stakeholders in the Genge music industry have a high risk-taking propensity.

*I have seen artists who challenge themselves by testing to do something in a way that it is not usually done; artists who experiment with new things without fear of possible failure or being wasted* (Interviewee 2, female, 33 years old, 2023).

*A good number of the production companies understand the dynamics of the industry, are open to new ideas that stray from conventional ways of doing things, and always create the best image for their artists and brand* (Interviewee 5, female, 39 years old, 2023).



These excerpts indicate that there is tendency for stakeholders in Genge music production companies to take risks. Risk-taking is a vital part of innovation because it allows people to try out new ideas and explore new territories. In addition, 54% of the respondents agreed or agreed strongly with item IC3, which asserted that the respondents desire to learn and develop new skills. Another 65% of the respondents agreed with item IC4, which alleged that the respondents are always ready to accept future challenges. The finding is congruent with Towse (2016), who observed that willingness to learn, acquire new skills, and face new challenges were critical prerequisites for innovation. An organisation that nurtures a culture where stakeholders desire to learn and acquire new skills becomes more innovative in terms of developing new products, processes, or technologies.

Moreover, 58.8% of the respondents agreed with item IC5, which advanced that the respondents' company always does things in ways that are very unusual. Similarly, 76.2% agreed with IC6, which alleges that Genge music companies enjoy coming up with new ideas. These findings suggest that Genge music companies have the tendency to venture into uncharted paths and unconventional ways. This position is supported by interview data where several interviewees describe how Genge music production in itself is a deviation from the conventional music sounds that were previously dominating the East African scene.

*Genge music was developed as a breath of fresh air in a country that had been under the heavy influence of foreign music such as Bongo, Kwaito, Lingala, and Rhumba. It was developed amidst outcry from Kenyan audiences about the lack of a Kenyan sound and the saturation of the Kenyan airwaves with foreign music. Since its origin in the early 2000s, Genge music has stirred the airwaves with their new sing-along tune that resonates with many young Kenyans. At times, it is criticised by the older generation for the use of vulgar language, but that is art* (Interviewee 3, male, 42 years old, 2023).

The excerpt illustrates that Genge music in itself is considered a move towards a new and uncontested territory. The Genge sound represents a shift to an unknown market space that had previously been untainted with competition. The tendency to do unusual things has also attracted criticism towards the industry, with some quotas, especially from the older generation, perceiving the music to be too obscene. Lastly, 58.8% of the respondents agreed with IC7, which stated that stakeholders in Genge music companies enjoy spending time imagining different possibilities. About 84% of the respondents also agreed with IC8, which claimed that stakeholders in Genge music companies always see many possible solutions to the problems they face. These findings also suggest that most of the Genge music production company embrace creativity in solving problems and producing music. The finding is consistent with Walzer (2020), who observed that the music production industry is characterized by gradual learning process, creativity, and experimentation that lead to the emergence of new models of music production.

### 3.4 Innovation Culture and the Performance of Genge Music Production Companies

An aggregate score was calculated for each of the study variables using the Likert scale data by obtaining the statistical mean of all the eight items that made up each scale. The aggregate scores for innovation culture were then regressed against the aggregate score for the performance of the Genge music companies. Table 6 presents the linear regression results.

**Table 6**  
*Linear Regression Results*

Variable		r	r <sup>2</sup>	Constant	F	P
Dependent	Performance of Companies	.701	.491	90.364	13.994*	.000
Independent	Innovation culture		Beta	Standardized Beta	t	
			.619*	.607*	5.785	.000

As Table 6 illustrates, the regression model comprising the three organisational culture variables had an r-square value of 0.491. This indicates that innovation culture, goal-oriented culture, and team-oriented culture explained 49.1% of the variances observed in the performance of Genge music production companies. According to Moore et al. (2013), a model with an r-square that is greater than 0.25 is acceptable in the social sciences, as social phenomena are complex in that they can be influenced by a multitude of variables. For instance, the performance of Genge music production companies can be influenced by a wide range of other factors besides the three variables. Therefore, the r-square is not expected to be high, like in the natural sciences. The significance of the model was assessed using F statistics.

From Table 6, the F-test showed that the model comprising innovation culture provided a statistically significant account for the variation in the performance of the Genge music production companies (F = 13.994,

$p < 0.001$ ). The standardised beta coefficient is statistically significantly different from 0 ( $\beta = .607$ ,  $t = 5.785$ ,  $p = .002$ ), with every unit increase in the innovation culture score resulting in an increase in the performance score of the Genge music production companies by approximately 0.607 units. These statistics lead to the conclusion that innovation culture has a positive and statistically significant effect on the performance of Genge music production companies in Starehe Sub County. This implies that entrenching and growing the culture of innovation within the companies is likely to enhance their performance. This position is supported by qualitative data, where the interviewed directors hinted at various ways in which innovation enhances the performance of music enterprises.

*Innovation, particularly in the field of technology, has helped music companies reach a wider audience. For instance, the use of streaming platforms has enabled local music stakeholders to access the market, with some musicians, such as Otile Brown, making more sales abroad than locally (Interviewee 1, male, 35 years old, 2023).*

*Local music companies have to be innovative to be able to produce high-quality audio and videos that can compete with Nigerian music. They have to be more creative and develop ideas that capture the imagination of the audience (Interviewee 3, male, 42 years old, 2023).*

*The art of creating music is in itself an innovation. This is because the product is usually an original piece of art that never existed before. To be successful, artists have to be more innovative in their content, while producers have to be more innovative in their beats (Interviewee 5, female, 39 years old, 2023).*

*Innovations such as streaming platforms and social media have helped players in the music industry reduce the costs associated with the marketing and distribution of music. These technologies have given small production companies a chance to compete against giant companies like Sony that previously controlled the distribution channels (Interviewee 6, 2023).*

The first excerpt suggests that one way in which innovation can enhance the performance of music production companies is by enabling them to reach a larger market. Wider reach translates to higher revenues for the companies. The second and third extracts indicate that innovation can also add value by enabling production companies to generate high-quality music that will capture the market. The quality of the production process will also enable the company to compete with rivals, especially from advanced countries like Nigeria and the United States. The last extract suggests that innovation can also enhance the distribution of music by production companies.

These findings are congruent with those of Lita et al. (2020), who found that innovation culture has a significant influence on the performance of creative enterprises in Indonesia. The study found that innovation enabled enterprises to enter new markets with new or existing products. Findings are also congruent with the study by Shih (2018), who also found that radical innovation in cultural and creative industries in Taiwan has a significant and positive effect on the competitive advantage of firms' products. Findings also reinforced the study by Werner et al. (2019), who observed that innovation enabled music festival organising companies to overcome the challenges introduced by the digital revolution.

## IV. CONCLUSIONS & RECOMMENDATIONS

### 5.1 Conclusions

Based on the findings, the study concludes that innovation culture enhances the performance of Genge music production companies. The study found that organisational cultures that encourage firm stakeholders to take risks, experiment with new ideas, and challenge themselves lead to better outcomes. Innovation culture enhances firm performance by enabling them to reach a larger market, generate high-quality music that captures the market, compete with rivals, and improve the distribution of music. A culture that values innovation, risk-taking, and open communication can lead to greater creativity and artistic excellence. This, in turn, can positively influence the quality of music produced and ultimately impact the company's performance.

This knowledge is useful to policymakers at the Department of Culture and the National Assembly. It provides evidence that these policymakers can use to formulate policies and programmes that may enhance the performance of these enterprises. Since the Genge music genre is popular among the youth, improving the performance of Genge music production companies will have an impact on youth empowerment and job creation. This will lead to the realisation of SDG goal 8 of providing full and productive employment to all (UN, 2015). In addition, an improved Genge music industry would contribute to the realisation of SDG goal 10 of reducing inequality within countries. The industry will contribute towards this end by empowering Kenyan youth, whose majority are economically marginalized. Enhancing the performance of the Genge music production companies will also contribute

towards the realisation of the Kenya Vision 2030 goal of assembling talented and creative minds to develop their skills, create jobs, and grow the economy (Kibe, 2021).

The knowledge is also of value to Genge music enterprises, including artists, producers, and technical people. The study highlights cultural deficiencies that exist in their enterprises and pinpoints cultural elements that they ought to develop in order to enhance their performance. Based on the findings, the study also recommends measures that companies can put in place to enhance their performance. When company performance is improved, employees and artists will benefit by earning sufficient and stable incomes and by growing their careers. The improved performance of the Genge music industry is also bound to create growth in other sectors such as ICT, fashion, advertising, and hospitality, further generating more jobs and economic growth. This multiplier effect will also aid in the realisation of Kenya Vision 2030 and the SDGs. The study is also valuable to scholars and researchers in the fields of organisational development and music management. First, the study enriches existing theories on the role of organisational culture in the performance of music enterprises. It also expands the body of empirical literature on the same subject. In addition, the study advances research on the issue by recommending areas for further research.

## 5.2 Recommendations

To inculcate the culture of innovation within the Genge music production companies, policymakers at the State Department of Culture and Heritage should develop policies aimed at encouraging stakeholders in this industry to take risks, explore, experiment, and try out new ideas. A good place to start would be to enhance the enforcement of copyright laws so as to ensure that stakeholders benefit from the inventions.

KAMP and MCSK can also promote innovation in Genge music production companies by negotiating better remunerations for artists and producers copyrights, which they give for their inventions. These CMOs should also ensure that most of the royalty paid for the artists and producers' works goes towards the remuneration of these creators rather than the administrative costs of the CMOs.

Artists and producers can also enhance innovation by challenging themselves and doing things in a way that is not usually done. They should experiment with new things without fear of possible failure or being wasted. Companies that encourage experimentation, learning, and quick adaptation to new market demands are more likely to stay relevant, innovate, and achieve sustainable performance.

The study examined the effect of organisational culture on the performance of Genge music production companies. The regression r-square shows that organisational culture explains less than half of the variations in the performance of these companies. This implies that there are other factors that are also impacting the performance of the companies. Future studies should examine the effects of factors such as organisational structure, systems, strategies, leadership styles, and staffing.

The current study was confined to Starehe Sub-County, which limits the generalisation of findings to Genge music companies in other locations. Future studies should consider replicating this study in other sub-counties to support generalisations of the findings. Future studies should also examine how the organisational structure of Genge music production companies influences their ability to create and maintain a strong organisational culture. Explore different structural elements, such as hierarchy, communication channels, and decision-making processes, and examine how they impact the performance of these companies.

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