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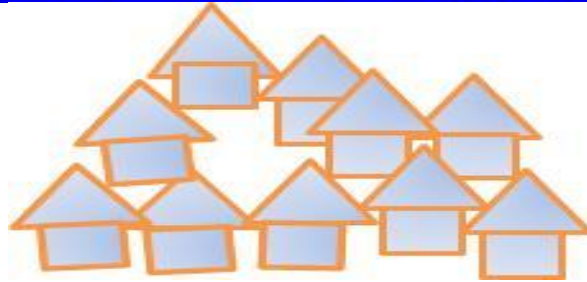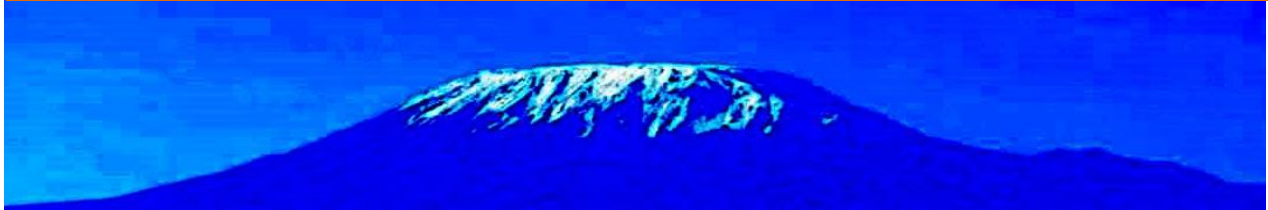
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Information on submission

Factors Affecting Women Participation in Bongo Flavour Music in Kinondoni District, Tanzania.

Elinuru E. Kitomari and Anna A. Sikira[1]

The study aimed to assess and identify factors influencing low participation of women in Bongo flavour music in Tanzania. Kinondoni District was purposively selected because it has relative larger number of female musicians (32) who were registered at BASATA compared to other wards like Ubongo (six), Temeke (thirteen) and Ilala (four). There were 100 sampled respondents and were randomly selected. Unit of analysis was community members of Kinondoni. Purposive and simple random sampling techniques were adopted to select wards, respondents, streets, key informants and FGDs for the study. Both primary and secondary data were collected. FGDs (checklist) and Key informants' interview were used for data collections while tools were questions and checklist. Statistical Package for Social Science (SPSS) program version 20 was used to make descriptive statistics (frequency, percentages, mean and inferential statistics/Chi square). A binary logistic regression model as it relies on assumptions was also used and it gives the probability of effect towards women participation in music. Qualitative data was analysed through content analysis. The finding shows that participation of women in music industry is influenced with peer group (p=0.001), religion (p=0.002), dressing codes (half naked) (p=0.000) and age (found to be statistically slightly significant at p=0.066 at 10% level of significance) recommended that, disciplined department regarding artists dressing style should be formed by BASATA to ensure good dressing coding for the artists. Also, community must be aware that, within religion there is art therefore the religions rules do not limit the talented women to work on their art unless a person will go against the established roles and rules from the religion itself and art sector.

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1.0. Introduction

Bongo flavour is a type of current urban Tanzanian youth music associated to; media digitalization, democratization, globalization, and privatization. This category of music evolved along with Hip-hop and R&B and later combined other styles such as Reggae, Congolese Bolingo, and Zouk (Reuster-Jahn and Kiebling, 2006). The musical development of Bongo flavour has been marked by these growing mixtures of styles. These are mainly derived from Afro-American Rap, Rhythm, and Blues (R&B), Ragga and Reggae. The beginning of Tanzanian hip-hop along with a genre known as Bongo flavour can be traced back as early of 1990s.

However, from the very beginning, Bongo flava music has been considered as a mouthpiece for the ordinary citizen and the youth. At the same time Bongo flavour has always been perceived as a means of gaining income and escaping poverty and to attain a better life by many youths. It is important channel through which youth make themselves heard in Tanzanian society. Today, Bongo flavour music has expanded its market across Eastern Africa. For instance, the television channel of East Africa TV broadcasts music especially of Bongo flavour to all East African countries.

Participation of women in music career has been reported in social media (newspaper, television, and radio), journals, books, and reports since it is still challenging to the music industry worldwide. However, Boniface (2018) and Arriana (2017) reported that, there are few women in Tanzanian music industry. Stewart (2018) also reported that there are few women in the music industry just like in the film and television industry particularly in 2018, 83.2% of music artists were men and only 16.8% were women. The previous study observed that their participation is affected by personal and other variables such as environment and economic factors. The current study revealed that, variables such as religion, dressing style, schooling year, marital status and peer influence are the major variables influencing low participation of women in Tanzania music industry.

2.0. Methodology
2.1. Description of the study area

The study was conducted in Kinondoni District in Tanzania. The district was selected because it has relative bigger number of women musicians (32) compared to other Districts in the city including Ubungo (six), Temeke (13) and Ilala (four). Kinondoni is also central business District in Dar es Salaam. Therefore, there are number of media such as Televisions, Radios, and Music Centres (Tanzania House of Talents/THT) and music studios where artists are founded.

In Eastern part of the district is the Indian Ocean while to the North and West the Pwani Region of Tanzania. The area of Kinondoni is 531 km². The census of 2012 indicated that the population of Kinondoni was 1 775 049. Female (914,247) and male (860,802). The households' sizes in Kinondoni are 446,504 with an average of 4 people. Within the District there are different community's members with different lifestyles and different cultures (Sanga, 2018).

2.2. Research design

The study employed a cross-sectional research design because it was cheaper and quicker and data were solicited from respondents only once (Nyangas and Aswile, 2022). It allowed sufficient data to be collected at one point in time from a sample which it is selected to represent a large population. In descriptive studies this design can also be applied and in purpose of relationships between variables.

2.3. Study population

The Kinondoni community members were the target population of this study. The criteria for selecting respondents include participating in music or familiar with music or contributing whether financially or morally in music industry. The respondents aged from 18 years to 66 years old were selected to participate in study because they were able to provide the information and understandings during data collection period. In addition, key informants were also involved, and these comprised women musicians, leader from National Arts Council and music industry structures (music managers, producers, distributors, and disco joker/DJ's).

2.4 Sample size and unit of analysis

According to Bailey (1994), the minimum sample or sub sample for research in which statistical data analysis is to be done is not less thirty (30) cases. In that respect, there were 100 sampled respondents from four wards (Tandale, Kinondoni, Bunju and Kunduchi). The key informants comprised women musicians, leader from National Arts Council and music industry structures (music managers, producers, distributors, and DJ's). The unit of this study was community of Kinondoni.

2.5 Sampling methods

The study applied simple random sampling and purposive sampling techniques. Purposive sampling technique was used to select wards, streets as well as Key informants. Simple random sampling was used to select respondents from the four wards (Tandale, Kinondoni, Bunju and Kunduchi) of Kinondoni District.

2.6 Data collection procedures and sources

A pilot study was conducted in two wards (Magomeni and Kawe) test the cogency and consistency of the tools in terms of relevancy, accuracy, and objectivity. This was done after getting permission from the District Commissioner and ward leader. Later, some revision was done based on the findings where by ambiguous questions were removed and new ones relevant to the study were added. After the researcher beer satisfied with the outcome, the check list for key informants and questionnaire were ready for use in the interview. Both primary data (survey method using questionnaire) and secondary data (reviewing of published reports, books, journals, web site and Audio – visual material) were collected.

2.7 Data collection methods and tools

Both quantitative and qualitative research methods were used in this study to capture factors affecting women participation in *Bongo flavour* music in Tanzania music industry. A structured questionnaire was used for collection of quantitative data. Both open and closed ended questions were formulated whereby one- to one- interview method was employed for the randomly selected community members.

Focus Group Discussions (FGDs) in each ward was also employed to seize qualitative data, whereby by checklist were used to guide the discussions. In each ward two FGDs were formed maximum of six to 10 and were purposively selected and data collected through note- taking and participant observation. Key issues which lead the discussion were such as the awareness of women and music, perception of community on women musicians, challenges, factors, and obstacles facing women and music as well as issues to be done to inspire women to join more in Bongo flavour music. However, Key informants' interviews were used to collect qualitative information through checklist whereby for each Key informants had their own key concept based on women involvement in Bongo flavour music.

2.8 Analysis of data
2.8.1. Quantitative data analysis
Descriptive analysis as it identifies patterns in data was used to analyse quantitative data by using IBM-SPSS program version 20 whereby frequencies, percentages and mean were analysed on issues such as socio demographic characteristics of the respondents. A binary logistic regression model as it relies on assumptions was also used. The dependent variable (participation) is a dummy variable either one can participate in music (1) or not (0), where the model also gives the probability of effect towards women participation in Bongo flavour music industry. The model specification for this objective was described below.

$$In\left(\frac{Pi}{1-Pi}\right) = \beta_0 + \beta_1X_1 + \beta_2X_2 + \beta_3X_3 \ldots\ldots + \beta_nX_n + e_i$$

Participation $= \beta_0 + \beta_1 Age + \beta_2 Eucation + \beta_3 Religion + \beta_4 Income + e_i$

Where In logarithmic function, is the error term, is the probability of effect toward participation to music industry, and 1- Pi is the probability of no effect on participation of women in music industry.

2.8.2. Qualitative data analysis
Content analysis was used to analyse qualitative information from direct observations through in-depth interviews (key informants) and FGDs. The qualitative technique was used because it allowed and helped the researcher to get more information as it enabled some suppleness in formulating additional information and it was easy to make more explanation to issues that were not well understood by the interviewees.

3.0. Results and Discussions
3.1 Demographics characteristics of the respondents
The study findings in Table 1 show that 53 % of the respondents involved in this study were at the age category of youths' (aged between 18-35 years old).

Table 1: Demographic characteristics of the respondents (N=100)

Name of Variables	Non-group participants (community) Frequency	Percentage
Age category		
Youth's (18-35 years old)	53	53
Adults (36-59 years old)	25	25
Elders (60+ years old)	22	22
Sex		
Male	50	50
Female	50	50
Marital status		
Single	25	25
Married	54	54
Separated/ widowed	15	15
Cohabiting	6	6
Education level		
Pre- secondary school	19	19
Secondary education	26	26
College	30	30
University	25	25

This is because most youths prefer music as their source of income. Regarding sex, results show that 50% of the respondents were males and 50% were females to maximize the statistical power. Regarding marital status, 54% respondents were married. It is depicted that 90% of respondents were literate (Table 1).

3.4.2 Factors affecting women participation in Bongo flavour music industry in Tanzania.
In the study area an effort has been made to assess and identify the major variables that influence women participation in music career. Age, marital status, schooling year, dressing style, peer group and religion are major variables. These variables influence the participation of women in Bongo flavour music in the Tanzanian music industry considering binary logistic regression model.

However, to identify variables associated with women participation in the music career, the model summary is discussed and binary logistic regression model was used in this section. The mutual impact of all predictor variables on the dependent variable was also determined by using the concept of Cox & Snell R square and Nagelkerke R square.

Table 2: Model Summary

Step	--likelihood	Cox & Snell R Square	Nagelkerke R Square
1		0.607	0.809

Cox & Snell R square =0.607, Nagelkerke R square=0.809 is above 50%; and because are above 50% it assumed to be good enough.

As it is observed from Table 2 since P-value test 0.956 is greater than the level of significance at 5%; the study conclude that the data fit the model well. Since the p-value is 0.956 which is insignificant our fitted logistic regression model is a good fit. Percentage of correct classification =0.91 it illustrates that, the model was well classified. P-value for model significance =0.000 we cannot reject the null because p-value is great.

An effort has been made to assess and identify the major factors that influence women participation in music career. Age, marital status, schooling year, dressing style, peer group and religion are major factors which influence the participation of women in Tanzania music industry in as per binary logistic regression model.

In this section model summary is discussed to identify factors associated with women participation in music career and binary logistic regression was used. Indeed, the mutual impact of all predictor variables on the dependent variable was also determined by using the concept of Cox & Snell R square and Nagelkerke R square.

The results presented in Table 3 illustrate various factors that influence women participation in music career.

Table 3: Factors explaining women participation in music

	B	S.E	Wald	Df	Sg.	Exp(B)
Age	-.125	.068	3.385	1	.066	.882
Marital status	-2.778	1.045	7.064	1	.062	.062
Schooling year	-.143	.160	.807	1	.369	.866
Dressing style	-5.267	1.327	15.760	1	.000	.005
Peer influence	2.411	9.45	6.509	1	.011	11.149
Religion influence	-3.875	1.257	9.505	1	.002	.021
Constant	13.037	4.180	9.728	1	.002	458965.887

3.4.2.1 Religion influence
In the study area religion was perceived to negatively influence the participation of women in Bongo flavor music (Table 3). The results are statistically significant (p=0.002). This implies that, religion beliefs and rules against the woman musician decreases the chances for her to participate in music career. Based on their faith it was reported that, if a woman is a member of Christian churches such as Calvary Assemblies of God (CAG), Evangelist Assemblies of God Tanzania (EAGT) and SDA (Seventh day Adventists) a chances of participating in music is much less than a Christian woman from Roman Catholic and Lutheran. Such results were also supported by one of the participants during FGD who stated:

> *"…I wish to be among of the best female musicians because am talented; I can dance, and I can sing since I was young but my parents don't want me to be a musician as they believed in Islamic religion. They think that I can sing the songs which do not educate people, dance half naked, which could disappoint them, am not allowed even to attend in music club."* (Interview, 27/02/2020 Tandale ward).

The study findings are similar with Joshua (2013) who observed that, religious attitude as regards the free association of men and women and exposure of parts of the body is a major constraint to female participation in arts and sports.

3.4.2.2 Dressing style
In the study area, poor dressing codes (half naked) was found to have negative significant influence for women participation in music industry with the highest level (at the 0.1% level; p=0.000) (Table 3). This indicates that the chances of participation of women in music career decreases with poor dressing style. Such results were also supported by most participants during FGDs who expressed:

> *"...Our daughters are practicing and sometimes wear half naked by referring to what their sisters who are musicians doing after watching them on TV…"* (Interview, 6/03/2020, Bunju ward).

3.4.2.3 Peer group influence
Based to the aspect of peer groups, it was found to have positive significant influence on women participation in the music career (p=0.001) as shown in Table 3. This means that participation of women in the music career is influenced by peer groups influence because they support women morally and financially. Their participation in music industry is closely related with their peer groups. As one of the participants stated:

> *"…I am an orphan, I was struggling along to have a better life, but I ended up being a street child, but one day when I was at the Coco beach I saw someone practicing how to sing, I followed him and asked him to teach me and he agreed after telling him my history, we became friends and now we have our music studio…" (Interview, 11/03/2020, Kinondoni ward).*

This finding is supported by that made by Nkrumah (2016) who reported that, peer group plays significant role on women participation in music career because supported them financially and morally. Peer groups provide moral and financial support encouraging women to engage in music activities.

3.4.2.4 Age influence
Age was also found to have negative influence on women participation in music career. As it was found to be statistically slightly significant at p=0.066 at 10% level of significance (Table 3). This indicates that, as the age increases the chances for participating in music decreases. This is because youths' are getting chances to participate in music activities than elders. Ikeanyibe (2018), observed that in arts and sports both men and women it demonstrated that they have equal rights but in reality issues like age, religion and gender it has proved difficult to attain on women's side.

4.0. Conclusions and Recommendations
Participation of women in music industry is influenced with peer group, religion, poor dressing codes, and age. Religion (faith) and women dressing codes (half naked) seems to be a major problem for the women to be perceived negatively with community members concerning their participation in Bongo flavour music because most of them goes against Tanzanian tradition. The study recommends that a disciplining department that observes artists dressing style should be formed by BASATA to implement good dressing codes and behaviour among the artists. Also, community must be aware that, within religion there is art therefore the religions rules do not limit the talented women to work on their art unless a person will go against the established roles and rules from the religion itself and art sector.

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Policy Brief
Bongo Flavour Music: An Overview for Policy Makers

Introduction to Bongo Flavour: Bongo flavour is a popular genre of urban music among Tanzanian youth, influenced by media digitalization, democratization, globalization, and privatization. It originated in the early 1990s, evolving alongside Hip-hop and R&B, and later incorporating elements of Reggae, Congolese Bolingo, and Zouk. This genre blends Afro-American Rap, Rhythm, and Blues (R&B), Ragga, and Reggae, reflecting a rich mix of musical styles.

Cultural and Economic Impact: From its inception, Bongo flavour has served as a voice for ordinary citizens and youth, offering a platform for expression and a means to escape poverty. It has become a significant channel for young people to be heard in Tanzanian society. Today, Bongo flavour has expanded its reach across Eastern Africa, with East Africa TV broadcasting this music genre to the entire region.

Challenges and Recommendations for Women's Participation: Women's involvement in the Bongo flavour music industry is influenced by peer groups, religious beliefs, dress codes, and age. Community perceptions often view women negatively due to their attire, which is seen as contrary to Tanzanian traditions. To address this, it is recommended that BASATA establish a department to oversee artists' dress codes and behaviour. Additionally, it is crucial to recognize that art exists within religious contexts, and religious rules should not hinder talented women from pursuing their artistic careers, provided they adhere to established guidelines.