

**COMMUNITY'S PERCEPTION TOWARDS WOMEN'S PARTICIPATION IN  
BONGO FLAVOUR MUSIC INDUSTRY: A CASE OF KINONDONI DISTRICT,  
TANZANIA**

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**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN PROJECT  
MANAGEMENT AND EVALUATION OF SOKOINE UNIVERSITY OF  
AGRICULTURE. MOROGORO, TANZANIA.**

## **EXTENDED ABSTRACT**

This study was conducted to examine community perceptions towards women participation in Bongo flavour music in Tanzania, due to the existing problem of low participation of women in the Tanzanian music industry. Specifically, the study aimed at assessing the level of knowledge of community on the benefits acquired from music; to assess community attitude towards women musicians; and to assess factors affecting women participation in Bongo flavour music. Kinondoni District was selected to be the study area. Cross-sectional research design was adapted in this study. A questionnaire with open and close ended questions was prepared to get information from 120 respondents. Community members of Kinondoni was regarded as the unit of analysis. Purposive and simple random sampling methods were used to select wards, streets, respondents, key informants and FGDs. A pilot study was undertaken in two wards (Kawe and Magomeni) aimed to pre-test the interviews' schedule aimed at testing the cogency and consistency of the tools in terms of relevancy, accuracy and objectivity. Both primary data (survey method using questionnaire) and secondary data (reviewing of published reports, books, journals and web site) were collected. Both quantitative and qualitative research methods were used for data collection. Structured questionnaire for respondents while checklist were administered to guide the discussions during key informants' interviews and FGDs. Female musicians were ten and other sixteen music industry structures i.e producers, DJs', music teachers, music promoters, distributors and leaders from BASATA were the key informants. In each of the selected wards, two FGD's were formed by a maximum of six to ten participants for collection of qualitative data. Statistical Package for Social Science (SPSS) program version 20 was used to make descriptive statistics including; frequencies, percentages and means as well as inferential statistics (Chi square). Qualitative data was analyzed through content analysis. A Likert

scale was used to measure community attitude towards female musicians. In order to identify variables associated with women participation in Bongo flavour music, a model summary was discussed and a binary logistic regression model was used in this section. Overall, the community was knowledgeable on the benefits acquired from music (male 72% & female 52%, youth's 68.9% & elders 55.8%). The findings showed that, 58% of the respondents had negative attitude towards female musicians due to their poor dressing and dancing styles, themes of their songs as well as the situation of exposing their personal life including their relationships to the public. On the other hand, the remaining 42% had positive attitude. In addition to that, the results from binary logistic regression indicated that participation of women in music industry is influenced with peer group ( $p=0.001$ ), religion ( $p=0.002$ ), poor dressing style ( $p=0.000$ ) and age (found to be statistically slightly significant at  $p=0.066$  at 10% level of significance). Low participation of women in Bongo flavour music was influenced by negative attitude from the community, lack of capital and exposure. The recommendation was that the community and government have to increase the support towards female musicians morally and financially from the family and schooling perspective. This is because a female musician has the potential to contribute in the national development if her music talent is properly utilized.

**DECLARATION**

I, KITOMARI, ELINURU ELIAS do hereby declare to the Senate of Sokoine University of Agriculture that this dissertation is my own original work done within the period of registration and that it has neither been submitted nor being concurrently submitted in any other institution.

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## ACKNOWLEDGMENTS

I would like to thank God for giving me good health in each day on my studies. He has been my destiny helper to each minute of my life.

Also I would like to thank my beloved parents for supporting me morally, spiritually and financially in my studies.

Furthermore, I would like to appreciate supervisor, Prof. Anna Sikira, for her constructive comments which have made this work rich stage.

Thanks, to the community of Kinondnoni District for their good cooperation with open mind and heart during the process of data collection. Their opinions and comments make a corner stone of this dissertation.

In addition, I would like to thank my course instructors; Prof. David Mhando, Prof. John Jeckonia, Prof. Benedicto Kazuzuru, Dr. Justice Nsenga, Dr. Emmanuel Malissa, Dr. Tumaini Allan, Prof. Justin K. Urassa, Dr. John Msinde, Prof. Fatihia Massawe, Prof. Kim Kayunze, Prof. Christopher Mahonge, Dr. Justin Ringo, Dr. Mikidadi Muhanga, Dr. Goodluck Massawe & Dr. Suzana Nyanda for their good support. Their advice and comments are highly appreciated.

Indeed, thanks to my MA (Master of Arts) classmates for their cooperation, motivation that they gave me during my studies. May God Bless you all.

## **DEDICATION**

This work is dedicated to my beloved parents; father Elia Abel Kitomari and my mother Warialanga Kanda Nko, who sacrificed the little they have to educate me. In addition, my beloved brothers and sisters who motivated and facilitated me to reach my childhood dream. May the heavenly Father give you a longer life with full of joy.

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**LIST OF ABBREVIATION AND ACRONYMS**

BASATA	National Arts Council
CAG	Calvary Assembly of God
COSOTA	Copy Right Society of Tanzania
EAGT	Evangelist Assemblies of God Tanzania
FGDs	Focus Group Discussions
KI	Key Informants
SDA	Seventh Day Adventists
SDGs	Sustainable Development Goals
SUA	Sokoine University of Agriculture
UN	United Nations

## CHAPTER ONE

### 1.0 INTRODUCTION

#### 1.1 Background Information

Currently, Tanzania has various opportunities of music festivals including live performance festivals such Bagamoyo Festival, Sauti za Busara and Gogo Music Festival performed in Bagamoyo, Zanzibar and Dodoma respectively (Mandolin, 2015). This is different from ten years back where Tanzanian musicians solely depended on distributors such Mwananchi and Mamu Stores to handle their business. Musicians also earn money through social media accounts such as Facebook, Twitter, Instagram and You Tube. Furthermore, few organized events for instance “Bongo Star Search” have been involved in Talent Search that discovered a number of great musicians.

Musicians benefit from their talents through their creativity by either being a producer, instrumentalist, teacher, music journalist or sound engineer. Some of the leading streaming music companies include You Tube, Spotify, Apple, Google and others have been accused of mistreating musicians made evident through dishonest contract structures and low payments. Other challenges include decline of sales which have resulted to the decline in revenue for labels/ recording company as well as the musicians in particular (Frenette, 2013). Although both female and male musicians suffer from these challenges, but female musicians are more vulnerable to these challenges compared to men. Due to this comparably greater level of challenges faced by women in the music industry, their participation level in the industry participating in Tanzania has been relatively and obviously low when compared to that of men.

Low participation of women in music is caused by many factors including negative religious influences, age factors and dressing style limitations Joshua (2013). Tiggemann and McGill (2004) reported that female musicians are portrayed as sex objects and that their participation in secular music is for romantic attraction.

The Tanzanian government has been in the forefront in protecting the rights of all artists including musicians through two institutions including the National Arts Council (BASATA) which was established under the Act of Parliament No. 23 of 1984 and the Copy Right Society of Tanzania (COSOTA). However, the challenge of low women participating in the music industry has still been persisting despite the role played by both these institutions in fighting for rights of musicians through; planning and coordinating artistic activities, preparing regulations for registration of people and organizations involved in the arts, conducting performances as well as providing and promoting training programs and facilities (Chimanda, 2018). Women musicians still face challenges such as streaming problems brought by people who watch or listen to their music or video directly from internet for free.

In this study music defined as art combining with emotions, feelings and expression. Instrumental sounds or vocal can be combined for beauty of form (Berk, 1954). Perception the way in which something is considered, interpreted or understood (Hallam and MacDonald, 2008). Also community defined as a group of people living in the same area and having a particular characteristic in common (Adger, 2003).

This study is aimed at examining the community's perception towards women's participation in Bongo Flavour music and their influence on women involvement in this industry in Tanzania.

## **1.2 Problem Statement**

Participation of women in Bongo flavour music in Tanzania is low regardless of the available opportunities Boniface (2018). The community still has negative perceptions on female musicians and a limited numbers of women in the Tanzanian music industry remain unresolved. Women contributing to the societies in different ways including; helping street children and orphans, provision of entertainment to people in ceremonies, pubs, hotels, games and social gatherings such as elections. Ariana (2017) asserts that some of the communities perceive female musicians incapable of performing by themselves without men, and most men regarded them as prostitutes. Nana (2016) noted that women were positively regarded in terms of their roles and participation in politics and work but negatively perceived in their participation in arts and media. women musicians still face challenges such as streaming problems brought by people who watch or listen to their music or video directly from internet for free. The Tanzanian government has been in the forefront in protecting the rights of all artists including musicians through two institutions including the National Arts Council (BASATA) which was established under the Act of Parliament No. 23 of 1984 and the Copy Right Society of Tanzania (COSOTA).

Review of available research and literature revealed that there are limited studies done to provide information related to women participation in the Tanzanian music industry. The current study is therefore aimed at investigating the perception of the community members towards women's participation in Bongo flavour music industry in Tanzania. The study is aimed at providing information on whether community's perception contributes to the low participation of women in the music industry.

### **1.2.1 Justification for the study**

This study examined both, the community's perception towards women participation in Bongo flavour music as well as how this perception influences women's participation in the Tanzanian music industry. This study is in-line with one of the Sustainable Development Goals (number 5) which aims at reducing inequalities as well as achieving gender equality. Also the findings of this study will provide new knowledge to actors of the music industry including critics, academicians, music supporters, music distributors, policymakers and the national about the source of the problem. The findings will support the authority and decision-making process in the implementation of strategies to solve the problems facing female musicians in Tanzania and eventually open the door for women to be more respected and valued in the music industries.

### **1.3 Research Objectives and Questions**

#### **1.3.1 Main objective**

The main objective of this study was to examine the community's perceptions towards women participation in Bongo flavour music industry in Tanzania.

#### **1.3.2 Specific objectives**

- i. To assess the socio-economic characteristics of women participating in music industry.
- ii. To assess knowledge of community towards the benefits acquired from music.
- iii. To assess community's attitude towards female musicians.
- iv. To assess factors affecting women participation in music career.

### **1.3.3 Research questions**

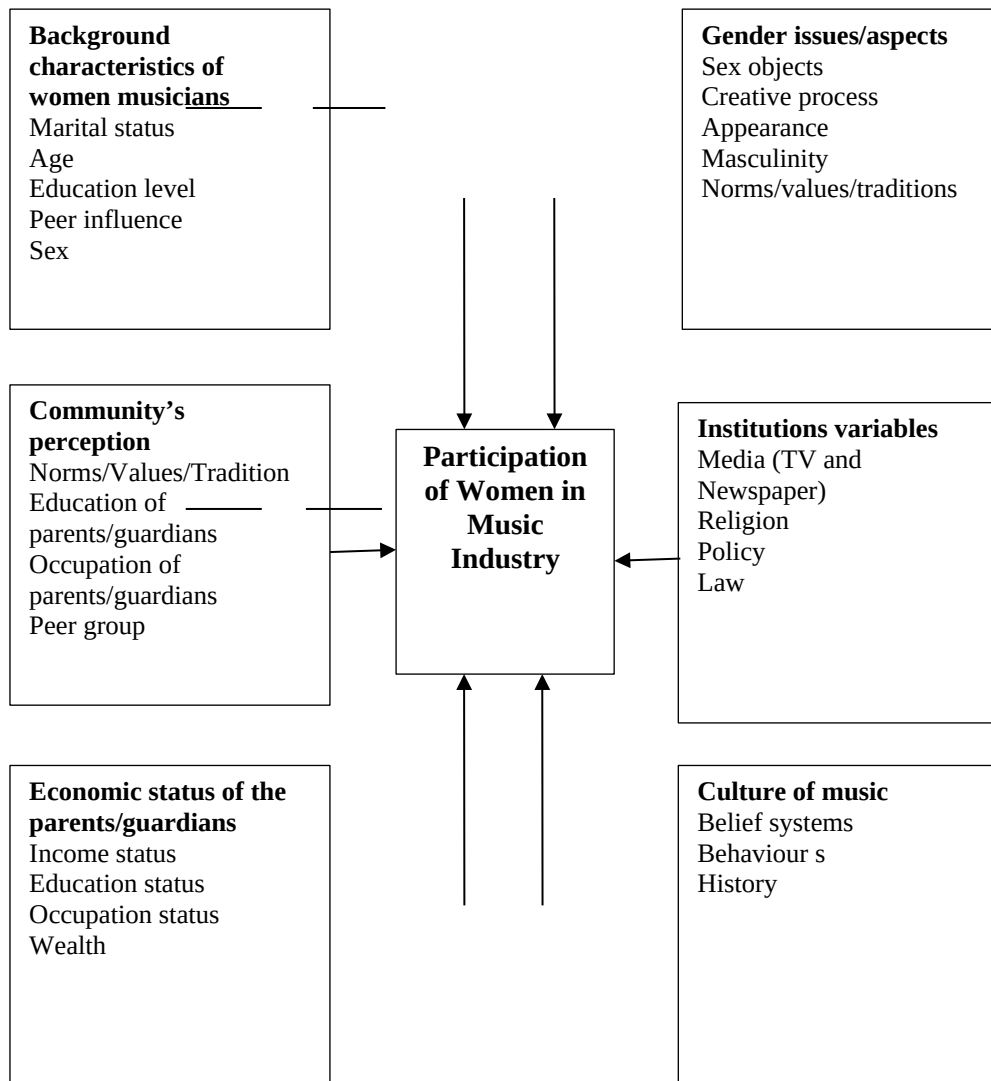
- i. What are the socio-economic characteristics of women participating in music industry?
- ii. What is the knowledge level of community towards benefits acquired from music?
- iii. What is the attitude of community members towards female musicians?
- iv. What are the factors affecting women participation in music career?

### **1.4 Theoretical Framework**

This study was guided by the theory of Gender Identity and Music (Dibben, 2001) which postulated that biological perspective which maintains that gender characteristics are pre-given and determined by biological sex. Societies make social divisions based on gender; for instance, marking some of the works as men's work and women's work. The theory applies to the music industry. There are some kinds of musical activities considered "female" or "male" for example, playing some music instruments like guitar or drums, being a producer, disco joker/Djs or sound engineer is believed to be a male activity while singing and dancing are labeled as female activities.

### **1.5 Conceptual Framework**

A theory is a set of interrelated concepts, definitions, and propositions that present a systematic view of events or situations by specifying relations among variables, in order to explain and predict events or situations (Glanz *et al.*, 2015). The conceptual framework for this study presents both dependent and independent variables where by dependent variable is "participation of women in music industry" while the independent variables include factors representing "community perceptions towards women". Also it shows the relationships among independent variables towards dependent variable (Fig. 1.1).



**Figure 1.1: Conceptual framework for the community's perception towards women's participation in Bongo flavour music in Tanzania music industry (Own construct).**

## 1.6 Organization of the Dissertation

This dissertation is organized in three chapters. The general introduction concerned with the overall subject matter is presented in chapter one. The second chapter comprises paper one in which Community's Knowledge and Attitude towards Women Involvement in Bongo Flavour Music in Kinondoni District, Tanzania was discussed. The third chapter comprises paper two in which Factors Affecting Women Participation in Bongo Flavour Music are discussed.

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## CHAPTER TWO

### 2.0 COMMUNITY'S KNOWLEDGE AND ATTITUDE TOWARDS WOMEN INVOLVEMENT IN BONGO FLAVOUR MUSIC IN KINONDONI DISTRICT, TANZANIA.

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#### **2.1 Abstract**

Participation of women in Bongo flavour music in Tanzania has been low despite the available opportunities. Low participation of women has been attributed to lack of capital, exposure and negative perception of community. This paper aimed to assess the community knowledge and attitude towards women involvement in Bongo flavour music. The study was conducted in Kinondoni District, which was purposively selected because of its relative larger number of female musicians (32) compared to other wards like Ubongo (six), Temeke (13) and Ilala (four). There were 100 sampled respondents while the unit of analysis was the individual community members of Kinondoni. Purposive and simple random sampling techniques were adopted to select wards, streets, key informants and FGDs for the study. Both primary data (survey using questionnaire) and secondary

data (reviewing of published reports, books, journals, and web site) were collected. Both quantitative and qualitative data collection methods were used for data collection. Both open and ended closed questions were administered to respondents and checklist guided key informants' interviews. Statistical Package for Social Science (SPSS) program version 20 was used for descriptive statistics including frequency, percentages, mean and inferential statistics (Chi square). Qualitative data was analyzed through content analysis. In relation to this, respondents were knowledgeable about the benefits of music but had negative attitude towards female musicians. This was because of their dressing code (half naked) and dancing styles, themes of their songs as well as the situation of inappropriately exposing their personal lives and relationships to the public. The study recommended that, disciplining department that observes artists dressing style should be formed by BASATA to implement good dressing codes and behavior among the artists.

**Key words:** Perception, Bongo flavour music, knowledge, attitude and participation.

## **2.2 Introduction**

### **2.2.1 Background information**

Bongo flavour was formed by combining two terms; Bongo translates to "mind" and "flava" specifies the many different flavors of music. The genre developed in 1990s mainly as a derivative of American Hip hop. Combining the influence of rhythm and blues, Afrobeat and Dancehall with native Tanzanian styles like Taarab and Dance music (Spemba, 2017).

However, from the very beginning, Bongo 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 the youths.

Today, Bongo flavour music has expanded its market across Eastern Africa. For instance, the television channel of East Africa TV broadcasts music especially Bongo flavour to all East African countries.

Boniface (2018) reported that participation of women in the Tanzania music industry is still a challenge. There are some cultural and structural problems and obstacles that prevent women from expressing their talents without fear of oppression. Joshua (2013) mentioned reasons for low participation of women in arts and sports which include the long history of discrimination, direct and indirect forms of stereo-types that have women faced.

Moreover, review of available literature revealed that limited studies have been conducted to address women participations in the Tanzanian music industry. Therefore this study aimed at examining community's perception towards women participation in the music industry in Tanzania and how community's perceptions towards female musicians influence women involvement in the Tanzanian music industry.

In this study knowledge defined as awareness or consciousness achieved by experience of fact or situation (Fernández *et al*, 2022). Attitude the way you think (beliefs) and feel about something or someone (Grau *et al*, 2014). Participation is the way of being involved in certain issue or matter for a certain purposes (Baker *et al*, 2007).

This study is in-line with one of the Sustainable Development Goals (number 5) which aims at reducing inequalities as well as achieving gender equality. The findings will support the authority and decision-making process in the implementation of strategies to solve the problems facing female musicians in Tanzania and eventually open the door for women to be more respected and valued in the music industries.

## **2.2.2 Theoretical framework and conceptual framework**

The study theoretical framework and conceptual framework are presented well in section 1.4 and 1.5.

## **2.3 Methodology**

### **2.3.1 Description of the study area**

The study was conducted in Kinondoni District in Tanzania. The district was selected because it has relatively larger number of female musicians (32) compared to other wards like Ubungo (six), Temeke (13) and Ilala (four). Kinondoni is also a central business district in Dar es Salaam where a number of media premises such as Televisions and Radio centers, Music Centres (Tanzania House of Talents (THT) and music studios where artists are likely to be found.

### **2.3.2 Research design**

The study employed a cross-sectional research design whereby data were solicited from respondents only once. This allowed sufficient data to be collected at one point in time from a sample representing a larger population. This design can also be applied in descriptive studies and to show purpose of relationships between variables (Varkevisser *et al.*, 2003).

### **2.3.3 Study population**

The target population of this study was the Kinondoni community members. The criteria for selecting respondents include: participating in music or familiar with music or contributing whether financially or morally. In addition, respondents aged from 18 to 66 years were selected to participate in study because of their ability and understanding to provide the information during data collection period. In addition, key informants

sampled were female musicians, leaders from National Arts Council and music industry structures (music managers, producers, distributors and disco joker /DJ's).

#### **2.3.4 Sample size and unit of analysis**

According to Bailey (1994), the minimum sample or sub sample for a research in which statistical data analysis is to be done is thirty (30) cases. In that respect, the study sampled 120 respondents from four wards. The key informants comprised female musicians, leaders from National Arts Council and music industry structures (music managers, producers, distributors and disco joker/ DJ's). The unity of this study was individual community members of Kinondoni.

#### **2.3.5 Sampling methods**

The study applied simple random sampling and purposive sampling technique. A purposive sampling technique was used to select wards, streets as well as key informants. Simple random sampling was used to select respondents from the community of Kinondoni.

#### **2.3.6 Data collection procedures**

A pilot study was undertaken on this study in two wards namely; Kawe and Magomeni. This was done after getting permission from the District Commissioner and ward leader. It aimed to pre-test the interviews' schedule, testing the cogency, consistency of the tools in terms of relevancy, accuracy and objectivity. Later on, some revision was done based on findings where by ambiguous questions was removed and new ones relevant to the study were added. After researcher being satisfied with the outcome, the check and questionnaire were ready for use in the study area. Both primary data (survey using questionnaire) and secondary data (reviewing of published reports, books, journals and web site) were collected.

### **2.3.7 Data collection methods and tools**

Both quantitative and qualitative data collection methods were used for data collection on the community perception and attitude towards women involvement in Bongo flavour music. A structure questionnaire was used for collection of quantitative data. Both open and ended questions were formulated whereby one- to one- interviews were employed for the randomly selected community members. Likert scale statements reflected the overall perception of community in Kinondoni District regarding women involvement in music career whereby were asked to state whether they strongly agreed, agreed, undecided, strongly disagreed and disagreed based on twenty four statements. Key informants interviews were used to collect qualitative information through checklist.

### **2.3.9 Analysis of data**

#### **2.3.10 Quantitative data analysis**

Descriptive statistics were analysed quantitative data by using IBM-SPSS program version 20 whereby frequencies, percentages, mean and cross tabulation and Likert scale were run to examine the community's attitude towards women involvement in Bongo flavor music. An inferential analysis (chi- square test) was made to show whether there was significant difference on level of knowledge and attitude of community towards women musicians related with other variable of interest (age, sex, level of education and occupation). The level of knowledge was measured through ordinal level of measurement as a categorical measurement level. Attitude was measured through Likert scale on community attitude towards women involvement in Bongo flavor music.

#### **2.3.11 Qualitative data analysis**

Content analysis was used to analyse qualitative information from direct observations through in- depth interviews (key informants). 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.

## 2.4 Results and Discussion

### 2.4.1 Demographics characteristics of the respondents

The study findings show that 53% of the respondents were at the age category of the youths aged between 18-35 years old (Table 2.1). This is because youth whose prefer music as their source of income are in this category. Regarding to sex, study results show that 50% of the respondents were male and 50% were females. Regarding marital status, 54% respondents were married. It is depicted that 90% of respondents were literate (Table 2.1).

**Table 2.1: Demographic characteristics of the respondents (N=100)**

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

### 2.4.2 Community knowledge on the benefits of music

Results indicated that the respondents were knowledgeable of the benefits of music (male 72%, female 52%, youths' 68.9% and elders 42.8%) i.e within their respective groups (Table 2.2). These results tallies with that of Robinson (2018) who reported that music can heal, source of income, communication tools, education tools, identification of certain culture, tourism attraction, entertainment, job creation, ability of memorizing/ remember things, as well as contributing to the national economy. Indeed, in Table 2.2 youths reported to be knowledgeable (68.9%) compared to elders' (42.8%).

**Table 2.2: Frequency and level of knowledge towards music benefits**

Score	Sex (%)		Age category (%)		Total	Total
	Male (n=50)	Female (n=50)	Youth's (n=53)	Elders (n=22)		
15	4	6	3.7	9		
16	10	16	7.5	18		
17	14	26	18.8	27		
18	26	26	27.3	13.6		
19	16	14	16.9	18		
20	30	12	26.4	13.6		
Level of knowledge			<b>Total</b>	96.6	87.2	<b>Total</b>
High	<b>72</b>	<b>52</b>	62	<b>68.9</b>	<b>42.8</b>	<b>55.8</b>
Medium	14	26	20	18.1	27	<b>23.3</b>
Low	14	22	18	12.6	27	<b>20.5</b>

An inferential analysis (chi square test) was made to show how the level of knowledge from Table 2.2 relates with other variables of interest (Table 2.3).

Sex wise, males reported to be more knowledgeable 72% compared to female 52% (Table 2.2). This may happen because of the social expectations that women are expected to take care of the family and at the same time were expected to participate in politics, business, and farming and less regardless in arts and media (Biasutti, 2018). The awareness of community of music benefits was important because could influence their perception towards women participation in music industry.

The level of knowledge towards music benefits was measured through ordinal level of measurement as a categorical measurement level. The youths reported to be knowledgeable (68.9%) compared to elders' (42.8%). Also males reported to be more knowledgeable 72% compared to female 52% (Table 2.2). The level of knowledge in Table 2.2 was ranked in terms of high, medium and low regarding sex and age also male and female whereby frequencies and percentages were computed.

**Table 2.3: Association between socio- demographic characteristics and level of knowledge towards music benefits**

	High	Medium	Low	Chi- square value
<b>Age</b>				
18-35	26 (68.4%)	14(56.0%)	13 (35.1%)	
36- 59	7 (18.4%)	8 (32.0%)	10 (27.0)	$\chi^2 = 11.890$ , df=94, p<0.018
60-66	5 (13.2%)	3 (12.0%)	14 (37.8%)	
<b>Sex</b>				
Male	25 (65.8%)	12 (48.0%)	13 (35.1%)	$\chi^2 = 7.100$ , df=2, p<0.029
Female	13 (34.2%)	13 (52.0%)	24 (64.9%)	
<b>Level of education</b>				
Pre-secondary education	7 (18.4%)	8(32.0%)	4(10.8%)	
Secondary education	9 (23.7%)	10(40.0%)	7(18.9%)	$\chi^2 = 11.169$ , df=6, p<0.083
College	12 (31.6%)	4(16.0%)	14(37.8%)	
University	10 (26.3%)	3(12.0%)	12 (32.4%)	
<b>Occupation</b>				
Non- salaries i.e business, farming	27 (71.1%)	20 (80.0%)	19 (51.4%)	$\chi^2 = 6.154$ , df=2, p<0.046
Salaries employment	11 (28.9%)	5 (20.0%)	18 (48.6%)	

Knowledge regarding the benefits acquired from the music among youths was 68.4% compared to adults and elders as shown in Table 2.2. Therefore, the relationship between age and knowledge was statistically significant ( $\chi^2 = 11.890$ , df=94, p<0.018). This implies that, youths considered music as an employment. For instance, noted in Tanzania music

industry, most of the artists are youths. Talents are manifested at the early age because as the age increase, the participation decreases in arts. Age matters in arts, because arts need time and creativity and the youths are capable on this.

Regarding to sex, males were more knowledgeable (65.8%) compared to female (34.2%) and it is statistically significant ( $\chi^2=7.100$ ,  $df=2$ ,  $p<0.029$ ) as indicated in Table 2.3. This could be contributed by the fact that women do not get enough chance to engage in music as men. So due to this circumstance caused by some cultural and structural challenges and obstacles their involvement in music could not be equal as men who are participating in music career throughout the year.

Based on level of education it shows that the respondents who were at the level of college (31.6%) and university (26.3%) were more knowledgeable with music benefits compared to other respondents. Level of education towards music benefits was not statistically significant ( $\chi^2=11.169$ ,  $df=6$ ,  $p<0.083$ ). This suggests that the more one is educated the less participation in arts including music because they prefer to get formal employment rather than self -employment. The respondents were aware on music benefits that music is therapy, can bring development, also it can identify a certain culture. However, there are a few of the graduates who use their talents like Kala Jeremiah (Is an East Africa Hip hop ambassador from Tanzania and he was born in Mwanza region). Nancy Sumari as a former Miss Tanzania and author for children's books, businesswoman and social entrepreneur. Also Millard Afrael Ayo founder of the website millardayo.com.

Concerning occupation, the study results as in Table 2.3 shows that, respondents who were employed by the informal sector i.e. business and farming activities were highly knowledgeable (71.1%) compared to those employed in the formal sector (28.9%), and

results were statistically significant ( $\chi^2=6.154$ ,  $df=2$ ,  $p<0.046$ ). This means that majority of respondents based on their level of knowledge towards music benefits are non- salaried employed. As one of the respondents stated:

*“If my family could be rich, I believe they would have supported me to attend music school to be competent in my music career” (interview, 10/03/2020, Kinondoni ward).*

The results from 20 formulated statements represented in Table 2.4 show how the respondents responded concerning their knowledge towards the benefits acquired from music (male and female). Result shows that, male were more knowledgeable compared to female (male 72%, female 52%).

**Table 2.4: Knowledge of community towards the benefits acquired from music (male & female) (N=100)**

Statements	Response in % (n)				Response in % (n)			
	Male (n=50)		Female (n=50)		Male (n=50)		Female (n=50)	
	Yes	No	Yes	No	Yes	No	Yes	No
	f	%	f	%	f	%	f	%
1. Music is not important in our daily life.	0	0	100	50	0	0	100	50
2. Music is one of the communication tools	98	49	2	1	92	46	8	4
3. Listening music is wastage of time	0	0	100	0	0	0	100	50
4. Music is among of the source of income	100	50	0	0	100	50	0	0
5. Music do not provide internment to people	0	0	100	50	0	0	100	50
6. Music contribute development in our community	100	50	0	0	100	50	0	0
7. Music can't contribute nation economy	28	14	72	36	22	11	78	39
8. Music increases happiness in our daily life	100	50	0	0	100	50	0	0
9. Music cannot be used to identify a certain society culture	34	17	66	33	26	13	74	37
10. Music can be used to educate a certain issue in community	88	44	12	6	94	47	6	3
11. Music cannot help to build individual confidence	34	17	66	33	23	11.5	77	38.5
12. Listening to music improve ability to remember things/ memorizing	100	50	0	0	100	50	0	0
13. Music cannot help you to meet with other people and exchange ideas	16	8	84	42	10	5	90	45
14. Music can be used to reduce stress	100	50	0	0	100	50	0	0
15. Music cannot makes you being creative	10	5	90		4	2	96	48
16. Music influence job creation	74	37	26	13	84	42	16	8
17. Through music you can't express what you feel	0	0	100	50	0	0	100	50
18. Music makes relaxation of mind	100	50	0	0	100	50	0	0

19. Music cannot provide self- enjoyment	0	0	100	50	0	0	100	50
20. Music can heal	100	50	0	0	100	50	0	0

The results from 20 formulated statements represented in Table 2.5 show how the respondents responded regarding age categories (youth's and elders). Result shows that, youths' were more knowledgeable compared to elders (youths' 68.9% and elders 42.8%).

**Table 2.5: Knowledge of community towards the benefits acquired from music  
(youths & elders) (N=75)**

Statements	Response in % (n) Youths' (n=53)				Response in % (n) Elders (n=22)			
	Yes		No		Yes		No	
	f	%	f	%	f	%	f	%
1. Music is not important in our daily life.	0	0	50	100	0	0	22	100
2. Music is one of the communication tools	48	90.5	5	9.4	21	95.4	1	4.5
3. Listening music is wastage of time	0	0	53	100	0	0	22	100
4. Music is among of the source of income	53	100	0	0	13	100	0	0
5. Music do not provide internment to people	0	0	53	100	0	0	22	100
6. Music contribute development in our community	53	100	0	0	14	100	0	0
7. Music can't contribute nation economy	46	86.7	7	13.2	7	31.8	15	68.1
8. Music increases happiness in our daily life	53	100	0	0	22	100	0	0
9. Music cannot be used to identify a certain society culture	21	39.6	32	60.3	11	50	11	50
10. Music can be used to educate a certain issue in community	46	87.6	7	13.2	20	90.9	2	9
11. Music cannot help to build individual confidence	21	39.6	32	60.3	11	50	11	50
12. Listening to music improve ability to remember things/ memorizing	52	98.1	1	1.8	21	95.4	1	4.5
13. Music cannot help you to meet with other people and exchange ideas	11	23.7	42	79.2	4	18	18	81.8
14. Music can be used to reduce stress	50	100	0	0	22	100	0	0
15. Music cannot makes you being creative	5	9.4	48	90.1	1	4.5	21	95.4
16. Music influence job creation	49	92	4	8	6	27.2	16	72.7
17. Through music you can't express what you feel	0	0	50	100	0	0	14	100
18. Music makes relaxation of mind	50	100	0	0	22	100	0	0
19. Music cannot provide self- enjoyment	0	0	50	100	0	0	22	100
20. Music can heal	50	100	0	0	22	100	0	0



### 2.4.3 Community's attitude towards women musicians

In the study area 97% of the respondents reported that women can be good musicians and can bring changes (Table 2.8). In the Tanzanian music industry, a legend like Lady Jaydee who is participating in *bongo flavour* is a good example. This is because apart from her talents she established a Company which produces drinking water and she has employed several people. Concerning her music talents, she owned music studio whereby she employed other artists.

However, 83% of the respondents agreed that women who are older can undertake the music career (Table 2.8). It is true that, even if a person becomes older and still likes her talents, age could not be an obstacle for her to work on her talents as exemplified by the legend Bi Kidude who was a *Taarabu* singer. The same goes for the legend, late Miriam Makeba from South Africa. For them age doesn't matter but talents matter.

Likewise, 84% of the respondents have acknowledged that women can be musicians at the same time take care of their children (Table 2.8). A woman is a person who is multitalented; she can do several things at the same time. Therefore, if those cultural barriers and obstacles could be ended i.e social expectations that a woman must take care of the family, participating in other career like lawyer, teacher, politicians and less regarded in participating in arts and media; if people could change this perception women would flourish in music career.

Moreover, 76% of the respondents reported that the surrounding environment can support or hinder a woman from engaging in the music career (Table 2.8). The surrounding environment including her parents/guardians, relatives and friends. For example, if her parents/ guardians are more religious her chance to participate in music will be difficult due to the rules of her religion. As one of the respondents stated:

*“I wish to be among the best female musicians because I am talented; “My parents don’t want me to be musicians as they believed in the Islamic religion. They think that I can sing the songs which don’t educate people, I can dance half naked, which could disappoint them, so am not allowed even to attend in music club” (Interview, 27/02/2020, Tandale ward).*

Similarly, 80% of the respondents accepted that culture of women musicians can have positive or negative impact on doing music (Table 2.8). For those women who are talented and wish to join music career are worried to be judge negatively by the community as their fellow’s women musician. But the truth is, the negative perception of the respondents was reported to be poor dressing and dancing styles, poor dancing style, themes of their songs and the way they present personal issues to the media including relationship. For instance, respondents agreed to the formulated statements that, some of the women musicians wear half naked (93%) (Table 2.8). This implies that due to the mentioned reasons the involvement of other women in this career is affected because they are worried on how they will be judged by their community. This relatively causes low participation of women in the Tanzanian music industry.

Therefore, the low participation of women in music industry is strongly influenced by the negative attitude perceived by community. Hence, there is strong association/ linkage between positive behaviour and awareness of community in maintaining high participation of women in music industry in Tanzania.

The data on attitude of the respondents on women involvement in music was measured using a Likert Scale. Twenty statements were constructed with positive and negative connotation. Information on attitude of community towards women musicians was analysed first by using summated scale approach whereby scores on positive and negative

statements were obtained and compared. Attitude was developed out of attitude index scale whereby score below the index mean or median was categorized as negative attitude and positive attitude. However, Table 2.6 indicates that the total score of the respondents on community attitudes (negative) towards women musicians, to be 58% (male 60% while female 56%).

**Table 2.6: Attitude of community towards women musicians**

Score	Community attitude (%)		Total
	Male	Female	
64 -74	16	22	19
75 -84	63	54	58.5
85 -94	14	22	18
Community attitude towards women musicians			
Positive attitude	40	44	42
Negative attitude	<b>60</b>	<b>56</b>	<b>58</b>

Moreover, Table 2.7 indicates an inferential analysis (chi square) was computed to relate the community attitudes with the other variable of interests (age and sex) in order to know whether there was a significant relationship or not. The study results are as shown in Table 2.7.

**Table 2.7: Association between socio- demographic characteristics and community attitudes towards women musicians**

	Positive	Negative	Chi- square value
<b>Sex</b>			
Male	25 (54.3%)	25 (46.3%)	$\chi^2 = 4.283$ , df 1, $p < 0.05$
Female	21(45.7%)	29 (53.7%)	
<b>Age</b>			
18-35	38 (60.3%)	15 (40.5%)	$\chi^2 = 6.337$ , df 2, $p < 0.042$
36-59	16 (25.4%)	9 (24.3%)	

60-66	9 (14.3%)	13 (35.1%)
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Considering age, as results shown in Table 2.7 youths had positive attitude 60.3% compare to adults and elders and it is statistically significant ( $\chi^2 = 6.337$ ,  $df = 2$ ,  $p < 0.042$ ). This implies that, youths considered music as an employment and source of income but others considered music as an entertainment and therapy. Also concerning sex, males had positive attitude 54.3% compared to females 45.7% and sex was statistically significant ( $\chi^2 = 4.283$ ,  $df = 1$ ,  $p < 0.05$ ) as the results shown in Table 2.7. The findings are similar with other studies, Okey (2011) who observed that, in arts and sports both men and women had demonstrated to have equal right though in reality issues like age and gender have proved to be difficult obtained on women side due to social expectations. This implies that, due to social expectations that women have to take care of the family and participate in other social works example entrepreneurship and politics, they hence have limited time to participate in arts and media. Therefore negative attitude from the community prevents them from participating in arts including music.

The results from 24 formulated statements (Table 2.8) give responses on their attitude towards women musicians.

**Table 2.8: Community attitudes towards women musicians.**

Statement	Responses % (n)					
	Disagree		Undecided		Agree	
	f	%	f	%	f	%
Women can be good musicians	2	2	1	1	97	97
Success of women musicians depends on their parents'/guardians' support	22	22	13	13	65	65
Women musicians can bring economic changes to the community	2	2	8	8	90	90
Women can be musicians at the same time care for their children	2	2	14	14	84	84
The surrounding environment can support or hinder a women from engaging in the music career	7	7	17	17	76	76
Culture of women musicians can have positive or negative impact on doing music as a career	18	18	2	2	80	80
Women who are older can undertake the music career	11	11	6	6	83	83
A woman musician who has other careers apart from music is more respected in society	9	9	3	3	88	88

Joining music for women is not a sign of being prostitute	5	5	3	3	92	92
Women musicians wear half naked	5	5	2	2	93	93

## 2.5 Conclusion and Recommendations

Respondents were knowledgeable about the benefits of music that music can heal, source of income, communication tools, education tools, identification of certain culture, tourism attraction, entertainment, job creation, ability of memorizing/ remember things, as well as contributing to the nation economy. Apart from being knowledgeable still they have negative perception towards women participation in Bongo flour music. However, religion and dressing codes considered to be among the factors which lead community to have negative attitude towards women participation in music.

Recommended that, disciplining department regarding artists dressing codes should be formed by BASATA to shape the artists abide to good dressing codes. Community members should support women to participate in music since they are aware that women can be a good musician as men. Community members should have positive perception for women musicians without considering their dressing codes. Also woman who is talented should be allowed to participate in music regarding her parents/ guardians faith. This is because a female musician has the potential to contribute in the national development if her music talent is properly utilized.

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## CHAPTER THREE

### 3.0 FACTORS AFFECTING WOMEN PARTICIPATION IN BONGO FLAVOUR MUSIC IN KINONDONI DISTRICT, TANZANIA.

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#### 3.1 Abstract

The study aimed to assess and identify factors influencing low participation of women in Bongo flavour music in Tanzania is important so as to inform authority to formulating policies to solve the problem. The study was conducted in Kinondoni District. Kinondoni was purposively selected because it has relative larger number of female musicians (thirttwo) 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 was used where the model 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 have to 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.

**Key words:** Bongo flavour music, women participation and influencing factors

### 3.2 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 on combined other styles such as Reggae, Congolise 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 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.

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's 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. It is observed that their participation is affected by personal and other variables such as environment, economic and social factors.

It is presumed that the number of variables/ factors may possibly significantly affect participation of women in music industry. Dressing style, religion, schooling year, peer influence, marital status and age revealed as the major variables influencing women participation in music industry. Indeed, to assess and identifying the major variables influencing women's participation in music industry was the main purpose for conducting this study and binary logistic regression model was considered.

### **3.3 Methodology**

#### **3.3.1 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 wards like Ubungo (six), Temeke (13) and Ilala (four). Kinondoni is also central business

District in Dar es Salaam 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 North West of Dar- es- Salaam is where Kinondoni District found and is the central business district. 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 km<sup>2</sup>. The census of 2012 indicated that the population of Kinondoni was 1 775 049. Female (914,247) and male (860,802). Regarding the households' size in Kinondoni are 446,504 with an average of 4 people per household. Within the District there are different community's members with different lifestyles and different cultures (Sanga, 2018).

### **3.3.2 Research design**

The study employed a cross-sectional research design whereby data were solicited from respondents only once. This 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 (Varkevisser *et al.*, 2003).

### **3.3.3 Study population**

The target population of this study was Kinondoni community members. The criteria for selecting respondents include participating in music or familiar with music or contributing whether financially or morally. Also age were considered 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).

### **3.3.4 Sample size and unit of analysis**

According to Bailey (1994), the minimum sample or sub sample for a research in which statistical data analysis is to be done is thirty (30) cases. In that respect, the study used 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 unity of this study was community of Kinondoni.

### **3.3.5 Sampling methods**

The study applied a multi-stage sampling techniques i.e simple random sampling and purposive sampling. A purposive sampling technique was used to select wards, streets as well as key informants. Simple random sampling was used to select respondents from the community of Kinondoni.

### **3.3.6 Data collection procedures**

A pilot study was conducted in two wards (Magomeni and Kawe) aimed to pre-test the interviews' schedule aimed at testing 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. The aimed was to pre-test the interviews' schedule aimed at testing the cogency and consistency of the tools in terms of relevancy, accuracy and objectivity. Later on, some revision was done based on 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 and web site) were collected.

### **3.3.7 Data types and sources**

Both primary data and secondary data were collected, whereby primary data were obtained through survey method using a questionnaire as a tool for data collection. Secondary data were obtained through reviewing of published reports, journals, books, web site and Audio- visual material.

### **3.3.8 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- interviews were 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. 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.

### 3.3.9 Analysis of data

#### 3.3.10 Quantitative data analysis

Descriptive analysis was used to analyse quantitative data by using IBM-SPSS program version 20 whereby frequencies, percentages, mean and cross tabulation were analysed on issues such as socio demographic characteristics of the respondents. A binary logistic regression model was also used because 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.

$$\ln\left(\frac{P_i}{1-P_i}\right) = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \dots + \beta_n X_n + e_i$$

$$\text{Participation} = \beta_0 + \beta_1 \text{Age} + \beta_2 \text{Education} + \beta_3 \text{Religion} + \beta_4 \text{Income} + e_i$$

Where  $\ln$  is logarithmic function,  $e_i$  is the error term,  $P_i$  is the probability of effect toward participation to music industry, and  $1 - P_i$  is the probability of no effect on participation of women in music industry.

#### 3.3.11 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.

## 3.4 Results and Discussion

### 3.4.1 Demographics characteristics of the respondents

The study findings in Table 3.1 show that 53 % of the respondents involved in this study were at the age category of youths' (aged between 18-35 years old). This is because most youths prefer music as their source of income. Regarding sex, results show that 50% of

the respondents were male and 50% were females. Regarding marital status, 54% respondents were married. It is depicted that 90% of respondents were literate (Table 3.1).

**Table 3.1: Demographic characteristics of the respondents (N=100)**

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

### **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 3.2: 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 3.2 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 in order 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 3.3 illustrate various factors that influence women participation in music career.

**Table 3.3: Factors explaining women participation in music**

	<b>B</b>	<b>S.E</b>	<b>Wald</b>	<b>Df</b>	<b>Sg.</b>	<b>Exp(B)</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 3.3). 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 don’t 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 3.3). 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 3.3. 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. Through peer groups moral and financial support it encourages 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 3.3). 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.

### **3.5 Conclusion 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 they are participation in Bongo flavor music. The study recommends that a disciplining department that observes artists dressing style should be formed by BASATA to implement good dressing codes and behavior among the artists. Also, community have to 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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## APPENDICES

### Appendix 1: Research questions

Enumerators' name .....

Date of interview .....

### INTRODUCTION

Dear Respondent,

I am Kitomari, Elinuru E, a master's student from the College of Social Sciences and Humanities at Sokoine University of Agriculture. I am currently doing a study on Community's perception towards women's participation in Bongo flavour music in Tanzania music industry. The findings of the proposed research will provide the way forward on prosperity of women participation on music industry toward industrialized Tanzania. The information will be treated with confidentiality and will only be used for the purpose of the study and not otherwise. You have been chosen by chance to participate in this study and there is no correct or wrong answer. Your participation is voluntary, but your experience could be very helpful to other women in Tanzania.

### Section A: Questionnaire identification

Date of interview: .....

Questionnaire No: .....

Region.....District.....Ward.....Street.....

### SECTION B: Background information

In this section, I would like to know your background; therefore, I am requesting you to respond to the following questions about yourself.

1. What is your age? In Years? .....

2. What is your marital status?

A. Single B. Married C. Divorced D. Cohabiting E. Widow F. Separated

3. What is your education level /

A. No formal education B. Primary school C. Secondary School D. Diploma.

E. University Education F. Other (please specify) .....

4. What is your religion?

A. Christian B. Muslim C. Traditional religion

Others specify .....

6. What is your occupation(s)?

A. Teacher B. Lawyer C. Business D. Farmer E. Musicians

Others (please specify) .....

.....

**C: Knowledge of community towards the benefits acquired from music.**

Let us now discuss about your knowledge concerning benefits acquired from music.

**‘Community members’ please put tick ( ) on ‘Yes’ if you think the statement is correct and (X) on ‘No’ to the wrong statement.**

STATEMENTS	YES	NO
1. Music is not important in our daily life.		
2. Music is one of the communication tools		
3. Listening music is wastage of time		
4. Music is among of the source of income		
5. Music do not provide internment to people		
6. Music contribute development in our community		
7. Music can’t contribute nation economy		
8. Music increases happiness in our daily life		
9. Music cannot be used to identify a certain society culture		
10. Music can be used to educate a certain issue in community		
11. Music cannot help to build individual confidence		
12. Listening to music improve ability to remember things/ memorizing		
13. Music cannot help you to meet with other people and exchange ideas		
14. Music can be used to reduce stress		
15. Music cannot makes you being creative		
16. Music influence job creation		
17. Through music you can’t express what you feel		
18. Music makes relaxation of mind		
19. Music cannot provide self- enjoyment		
20. Music can heal		

### D: Community attitudes towards women musicians

#### “Community members”

Let us now discuss about your attitude towards women musicians. Say whether you Strongly Agree (SA), Agree (A), Undecided (U), Disagree (D) or Strongly Disagree (SD) on each of the following statements. 1=strongly agree 2=agree 3=undecided 4=disagree 5=strongly disagree

	STATEMENTS	SA	A	U	D	SD
1	Women don't benefit from music as men do					
2	Women can be good musicians					
3	Women musicians are not prostitute					
4	Success of women musicians depends on their parents'/guardians' support					
5	Women dressing style attract people					
6	Being a women musician sounds like you are poor in other careers					
7	Women can only participate in music before marriage					
8	Women musicians can bring economic changes to the community					
9	Women can be musicians at the same time care for their children					
10	The surrounding environment can support or hinder a women from engaging in the music career					
11	Women musicians songs demonstrate sex					
12	Women participating in music do not bring negative perception to the community					
13	Culture of women musicians can have positive or negative impact on doing music as a career					
14	Women musicians' parents'/guardians' status can prohibit their daughters from participating in the music career					
15	Married women cannot be musicians					
16	Women who are older can undertake the music career					
17	A woman musician from a rich family can be treated differently in the music industry					
18	A woman musician who have other career apart from music is more respected in community					
19	Women musicians from poor family delaying to achieve her dreams in her music career					
20	Joining music for women is not a sign of being prostitute					
21	Women musicians are not regarded as outcast in the community					
22	Women musicians wears half naked					
23	Music is for people who failed to excel in academics					
24	Community don't support women musicians financially in their music career due to different perception towards women					

### E: To assess factors affecting women participation in Bongo flavour music

Let us know discuss about the factors affecting women for their participation in music career. Remind you that start by circle your answer either (Yes or No) then proceed to

choose the correct answer and if you have more explanation feel free and comfortable to explain on the empty space.

**Social factors**

- Does education of women become a barrier for them in participating in music career (Yes or No) please circle the correct answer

If yes, which level of education prevents women to participate in music career?

- Primary B. Secondary C. College D. University

Others, please specify

.....

.....

.....

- Do you think that religion is one of the factors that affect participation of women in music industry? (Yes or No)

3. What prevent women from participating in music career?

- A. Tradition and norms B. Beliefs C. Community perception

Others, please specify

.....

.....

.....

- Does marital status become an obstacle for women to participate in music?
  - Husband will never allow his wife to participate in music B. Husband feel jealousy C. Traditional norms do not allow married women to engage in music

Others, please specify

.....

.....

.....

**Cultural factors**

- How does dressing style affect participation of women on music industry?
  - Women dress to attract audience
  - Sometimes they dress half naked

Others, please specify

.....  
.....  
.....

• Does the peer group become the barrier for a woman to participate in music career?  
(Yes or No)

If Yes, how does the peer group become the barrier for a woman to participate in music career?

- A. Discourage B. No support

If No, how does the peer group support a woman to participate in music career?

- A. Encourage B. Provide support & motivate

Others, please specify

.....  
.....  
.....

**Economic factors**

• Does income level of the parents/ guardians affect women to participate in music industry? (Yes or No)

If Yes, how does income level of the parents/ guardians affect woman to participate in music industry?

- Provide support in purchasing requirement B. It is prestige to parents
- Women musician opt working in music industry in order to:
  - Earn income B. Refresh their mind C. To get an exposure D. For networking

Others, please specify

.....  
.....  
.....

**Institutional Factor**

• Does music industry structures affecting women participation in music career?  
(Yes or No)

If Yes, how does music industry structures affecting women participation in music career?

- Working schedule B. Dominated by men C. Working schedule &

- Dominated by men D. None of these

If No, how does a music industry structure affect women participation in music career?

- Women don't trust themselves B. Women doesn't have passion to wait success
- C .Women doesn't trust themselves & Women don't have passion to wait success.
- D. None of these

Others, please specify

.....

.....

.....

***Thank You for Your Participation and good co-operation.***

## **Appendix 2: Checklist for Semi-structured Interviews with Key Informants**

### **2.1: Interview checklist for women musicians**

1. How do you perceive your music career?
2. Is there any achievements you achieved from your talent?
3. What have you experienced in music industry?
4. Is there any challenges you're faced in this career?
5. How do people rate/ comment on women musicians?
6. Do you think that women can do what men can do in music career?
7. Do you think that, if discipline department could be established to all registered music studios, companies and music centers do you think this will help to protect women rights in this career?
8. What can you say on women and music?
9. What to be done with community on women and music?
10. What to be done so that women can participate more in music career?

### **2.2: Interview checklist for National Arts Council leaders (BASATA)**

1. How do you perceive women and music?
2. How do you support women to participate in music?
3. Is there any meeting you're conducting with artists?
4. Is there any women representative from music companies, Centre's and studios to your office
5. What to be done to decrease low participation of women in music industry?

### **2.3: Interview checklist for Music Industry structures (Music managers, sound engineer, DJ's, promoters, group leaders)**

1. Do you think woman can participate in any part within music industry?
2. How do you perceive women musicians?
3. Does the women works have the quality to be promoted outside of the country?
4. Do you think that marital status, religion, age, capital, time of participating in music career can become a barrier for the women to participate in music career?
5. What to be done to increase involvement of women in music industry?

**Appendix 3: Interview Guide for Focus Group Discussions (FGDs)**

1. Date.....
  2. Number of participants ..... No. of Men ..... No. of Women .....
  3. Time taken .....
- Are you familiar with music?
  - What do you know concerning women and music?
  - How do you perceive a woman who is doing music?
  - Do you think that women benefited from music career?
  - How do you support women in their music talent?
  - Do you think they are right to opt music to be their work?
  - Do you think that women faced any challenges?
  - What is your perception on women musicians?
  - How do you benefit on women musicians?
  - What limit women to participate more in Bongo flavour music industry?
  - Do you think that women have equal right as men in music career?
  - What to be done increase number of women in music industry?

**Appendix 4: The variables used in the study, their scale, levels of measurements and their operational definitions.**

<b>Variables</b>	<b>Operational definitions</b>	<b>Scale</b>	<b>Levels of measurements</b>
Sex	Biological and physiological characteristics	Nominal	0= female, 1= male
Age	The time of life	Ratio	Years
Education	The acquisition of skill or knowledge	Ordinal	0= illiterate, 1= education level ie primary, ordinary, college and university
Main occupation	Means of earning a living	Nominal	0= non-salaries employ ie business, farming, 1= salaries employment
Attitude	Feeling and thinking about someone or something	Ordinal	0=unfavorable, 1= favorable
Knowledge	Awareness obtained by study or experience	Ordinal	0= knowing 1= unknowing