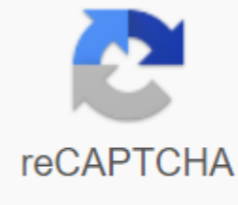




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Music streaming services have seen years of consistent revenue growth for rights holders in developed countries, making them the dominant source of revenue for entries worldwide. Global music companies and digital services are expanding. Music streaming firms such as Spotify and Apple Music are becoming increasingly global in nature. In addition, large record companies and publishers are investing more resources in the African market. While the critical debate continues around equity and who will reap the benefits, investors are looking for more growth. It is therefore not surprising that digital music in African countries has been a theme at global music industry conferences. Take the MIDEM African Forum, which aims to promote the development and internationalization of African music markets through cooperation with foreign experts. At the same time, the development prospects of the United Nations reflect a creative approach to economic policy that recognizes that the least developed countries are not sufficiently prepared to take advantage of digitalization. This is a truly laudable goal to help the less developed countries modernize their music industry. But as I put it in the chapter of the book, the comparative approach is well-intentioned, but naive. This is because the assumption that foreign business models will be applied to cultural industries in the global south is simply wrong. The notion that the production, distribution and consumption of music should be the same in Monrovia as in Milwaukee or Milan ignores a very beautiful thing about popular music: it is heterogeneous. Lessons that perhaps I spent 2010-2013 while living in Monrovia, Liberia, trying to build local potential in the music industry as an expatriate worker. In 2014, the World Bank hired me to develop recommendations for the Liberian music industry for possible inclusion in the country's private sector development strategy. The approach I have taken is to analyze the gaps. I compared the value chain of the U.S. music market to Liberian. The recommendations I came up with focused on teaching musicians copyright and improving infrastructure and standards through training and investment from abroad. Similar activities have been recommended recently by MIDEM. But in my haste to impose a definition of what the Liberian music industry should be, I forgot to admit that it was already working. People make, distribute and consume music in different ways in Liberia. Living in the country from 2010 to 2013, I heard songs by local musicians such as Nasseman, Sweetz, Takun J, David Mell and Lady Skeet in dance clubs and taxis. And I saw their videos on screens in restaurants and bars. But I wouldn't have found their music for along with foreign albums and DVDs in wheelbarrows and displays of Liberian street vendors. However, if I asked people people me my favorite Liberian song, they'd do it immediately -- on their cell phone. The average Liberian bought music from TV chargers. These are street vendors who offer to transfer unlicensed records of songs to mobile phones. The consumer pays for the song in this informal scenario, but the composer and performers do not receive compensation. This method of music consumption has been normalized and is not widely understood as a violation. Liberia's first copyright law was only enacted in 1996, and until the recent update in 2016, digital copyright was not even covered. As in many other countries of the Global South, Liberia has only one market for recorded media, including music: unofficial. Unofficial vendors were completely ignored in my research and reports because I did not rate them for what they were: Liberian retailers and music curators. Like many other outsiders, I have seen informal suppliers as an obstacle to building legitimate infrastructure. I often wanted to buy unlicensed DVDs myself from vendors and knew they were the only way to access the content. But I could not imagine a possible future in which these entrepreneurs were part of the way to formal markets. Embracing the unofficial it is my hope that future attempts to create official media markets in the Global South will not make the same mistake that I did. Unfortunately, Liberia seemed to be choosing, rather than seeking ways to formalize existing markets, and it was choosing to demonize media entrepreneurs as pirates. This may soon be reminiscent of the approach of Ghana, which has recently re-launched its efforts to combat street vendors. This adversarial prospect is unnecessary and harmful. In Liberia, informal suppliers can be legalized and licensed in the interim while they develop formal systems. These informal suppliers are the best candidates to become an official workforce. As the global spread of Nollywood has shown, informal markets can create an efficient and economically sustainable media industry. The criminalization of informal suppliers is just one example of how the cultural economy in a country such as Liberia may suffer from its focus on replicating what other countries have rather than on what works well at home. As the journalist Cherie Hu noted, trying to copy and paste old business models that worked in the existing markets in the new ones simply will not work. But this perspective is generally not considered outside of scientific research. I hope others laugh at my regrets about the approach I took in 2014 Good intentions calling for a global structure for music development could see informal markets as benchmarks rather than obstacles. The issue of creative production and distribution should be raised, bearing in mind that informal markets were often the only media market in the least developed countries. Benjamin Morgan, Ph.D., RMIT's RMITThis reissued from The Conversation under a Creative Commons license. Read the original article. Naspers, the most valuable company in Africa, has once again been defeated by the Internet business in Nigeria. WeChat, a free messaging and call app run in Africa by Naspers, has closed its Nigerian operations and moved to South Africa, the reports said. WeChat was developed by Chinese Tencent, which is 34% owned by Naspers. Naspers, based in southern Africa, has been trying to grow its online business in Nigeria, Africa's largest economy, for the past 10 years. He tried to market websites, ads and apps, but he had more misses than hits. In 2011, Naspers shut down Kalahari, its Amazon-inspired e-commerce platform, after slow growth in Nigeria, and a year later, it collapsed its Dealfish ad site in OLX, buying a stake in the latter. In 2013, Naspers also shut down Mocality, its online business directory firm, in Nigeria and Kenya. Other naspers-backed businesses remain in operation in Nigeria. Careers24, an online job portal, was launched in 2014 with the aim of usurping Jobberman as Nigeria's leading work portal, but has so far failed to achieve this goal. BitX, a Singapore-based bitcoin startup launched last year in Nigeria with the support of Naspers, has yet to receive a significant response. Naspers' 50% stake in Konga, a leading online and market in Nigeria, is recognized as the only prosperous investment in the Nigerian Internet space. Naspers' Internet business accounts for more than two-thirds of its revenue. But the value of the company is determined by its stake in Tencent, acquired in 2001. Currently worth about \$70 billion, Naspers' Tencent stake is about as valuable as the entire Market Capitalization of the South African company. Giant Christmas baubles. A galloping deer. Boney M's Christmas album filtering through the sound system. It's Christmas in shopping malls in southern Africa, and despite the outside temperature hovering around 26 degrees Celsius (80 degrees Fahrenheit), inside is a winter wonderland. This seasonal inequality, and the diversity of South Africa, pose a vexing question for retailers: What does African Christmas decor even look like? And what can south Africans get to dip into their wallets to buy the latest toys and trinkets to put under their Christmas trees? Day 4 of the 25 days of quartz ExchangeIn the two decades after apartheid ended, the consumer class of South Africa is growing rapidly. In the days when malls catered to a minority of white, Christian middle class, fake snow-covered windows, and tall Christmas trees became the norm. But even as the country's consumer base has become more diverse and complex, Western visions of Christmas still seem to be a huge draw in lots of shopping malls. For mall managers, it's a sincere embrace of the atmosphere, or the practice of using decor, sound and smells to put people in the mood to shop has taken on even greater importance during an economic downturn that sees consumers adopt more balanced, rather than cheerful, trading habits. Magic Christmas Co. (TMCC) has been decorating shopping malls and shopping malls in Southern Africa for 30 years, working to keep up with the changing tastes and desire of shopping malls to accommodate more religious and cultural groups. In February, the company began working with some of the largest shopping centers in South Africa on their design plans; installations begin in the first two weeks of October. The decorations remain until just after the new year, when the whole process starts again. At the Glen shopping center in south Johannesburg, TMCC hung white shiny branches wrapped in fairy-tale lights from the ceiling. Large trinkets have also been strung, and traditional Christmas trees are punctuated by major highways. The architecture of the mall is a nod to the Portuguese community next door, but the decorations have shown no hint of the Mediterranean or African Christmas, however. While malls like Glen reflect traditional themes, TMCC co-owner Ian Griesel says there has been increasing effort in the last 15 years to recognize local traditions. They range from using Ndebele prints to replace tape, giant baobab wood instead of spruce, and hand-wire deer, sheep and cows. What we're trying to do is include more local people to produce more local stuff so we can put it together in one statement, says Griesel. What hasn't changed, Griesel says, is the expectation that shopping malls will be decorated come Christmas. They demand it really; if you don't, there's a problem, he says. And malls are usually happy to comply, although the impact of this decor on sales can be difficult to measure. A survey of the organizers of the Messe Frankfurt exhibition of shopping managers in Germany found that the most emotionally charged retail world, created by Christmas decor, provides an important boost (pdf) towards the end of the year of sales. Johannesburg-based CPS Promotions has had such success with their business decorating shopping malls that its owners, Veta and Bevin Masters, have opened their own small factory so they can produce pieces rather than import them. They employ about 30 permanent staff and a number of jumps of about 100 as Christmas planning ramps around June. The CPS Promotions team dress tree branches and large decorative Christmas trees at their Johannesburg workshop. The factory floor of the company in an industrial park in the north of Johannesburg is a Christmas wealth. Dozens of plastic-covered red and golden Santa Claus thrones sit next to the deer frozen in the middle of the jump. Rows of workers weave and tinsel in garlands of plastic pine branches, preparing them for hanging from the ceilings of shopping malls around Johannesburg. Veta Johannesburg. Veta says the firm has been most successful in providing shopping malls with traditional Western Christmas-style decor. I learned that the hard way after 16 years, she says. Her desk is covered with files filled with floor plans and photos of Christmas past. In a nearby office, a team of graphic designers brainstorming ways to give the interiors of South African shopping plazas that warm Christmas feel. Savvy customers have already been in contact with the masters since February, but several last-minute orders put through in early November are being put together on the factory floor. CPS Promotions also provides snowmen for this authentic white Christmas experience. The company supplies more than 80 shopping malls with decorations for the Christmas period, its busiest time of year. We do Christmas all year long, says Masters. CPS recreates winter wonderland for shopping malls using flickering lights to cause shiny snow. Masters recommends an outstanding feature, like oversized gifts stacked in the middle of a mall floor or a giant ribbon wrapped around the outside of the mall. But she draws a line on fake snow, whether it's foam, powder, or plastic. People love the idea of snow, but they get tired of it too quickly, said Masters, who was born in Bulgaria and knows something about what Christmas is actually. Some malls have tried to find a balance between South African and Western traditions, but looking around the country's shopping malls today, it seems that white Christmas is here to stay. At the Southgate Shopping Center in Johannesburg, which serves South Africa's largest black village, Soweto, decorators tried to move on to a more African theme, having a six-foot-tall baobab and acacia trees made of wire greeting visitors at the entrances to the mall. However, much of the mall decor harkens in the northern hemisphere in December. Bare branches of wire frames and draped yellow fairy lights hang all over the mall, and rows of fairy lights drip from the balconies of shopping malls, resembling icicles. Southgate Shopping Centre is located in south Johannesburg near the bustling Soweto. The Mall of Africa celebrates its first Christmas since opening in April. Its interior has modern pillars that hint at a thick trunk and high branches of the baobab. In addition to this, decorators from TMCC hung lamps in the form of large silver snowflakes over a busy food court. Elsewhere, a large tapered wire tree fills the space between the escalators. Around it the outlines of the African continent, woven into a golden tinsel between the wire frame. Jewelry feels like Christmas but are at odds with beachwear, sunglasses and summer specials for sale stores themselves. And many of the shop fronts went for an even more traditional feel, weaving plastic green pine branches between up to The decor acts as a huge draw card, says Vanessa Fury, brand manager at Mall Of Africa, which has been working with South African shopping malls for years. Whether it's on your head, if you don't actually decorate. While shopping malls can be catering to more diverse communities, religions and races, the cross goal is that there is an expectation of beautiful, traditional things, says Fury. No matter how the malls decorate, there is definitely a belief that this will add to the shopping experience, which obviously then leads to our checkouts. business ideas in africa 2020 pdf. small business ideas in south africa 2020. new business ideas for 2020 in south africa

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