The Brookings Institution
Africa Growth Initiative
Foresight Africa Podcast

"The future of podcasting in Africa"
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Episode Summary:

> Josephine Karianjahi, co-founder and co-director of Africa Podfest, discusses the findings from her organization's report on the present and future of audio storytelling in Africa. Among the report's findings she discusses are the rising demand for podcasts by African youths in urban areas, the barrier to access due to the high cost of data, and the potential for innovation and investment in the continent's podcasting industry.

ORDU: From the promise of new technologies to the innovative and youthful population shaping our continent's future, Africa is full of dynamism worth celebrating. Hi, I'm Aloysius Ordu, director of the Africa Growth Initiative at the Brookings Institution and host of Foresight Africa Podcast. Since 2011, the Africa Growth Initiative has published a high-profile report on the key events and trends likely to shape affairs in Africa in the year ahead titled "Foresight Africa." The goal of the publication is to bring attention to these burning issues and to support policy actions to address them. With this broadcast, we intend to engage the report, authors as well as policymakers, captains of industry, Africa's youths and other key figures.

My guest today is Josephine Karianjahi. Josephine is the co-founder and co-director of Africa Podfest.

Before we begin our conversation, I want to remind you that this is the final episode of season one of the Foresight Africa podcast. Since launching in February this year, I've had the privilege of interviewing leading voices from across the African continent on a range of topical issues. You can find all the episodes on our website, Brookings dot edu slash Foresight Africa Podcast. After this, we are going to take a break to focus on preparing the next edition of our annual flagship report *Foresight Africa*. We expect to publish it in January 2023. Thank you for listening, and I look forward to being back with season two early next year.

Now, back to Josephine. Josephine, welcome to our podcast.

KARIANJAHI: Thank you for having me and thank you to the entire team for having Africa Podfest on to connect with you all and with your listeners.

ORDU: We note that you and your team released a recent report on the state of podcasting in Africa. Today, in particular, I would like to explore some of the findings in that report. First of all, Josephine, how did you get into this field of podcasting and what inspired you to write this rich and innovative report about podcasting in Africa?

KARIANJAHI: So, Africa Podfest is a woman-led and women-run company based out of Nairobi, Kenya. And we are myself, Josephine Karianjahi and Melissa Mbugua, who are both experienced in diverse fields. And we had connected because we were interested in exploring podcasting separately. I had started a podcast in 2018. I have listened to a lot of great podcasts from around the world, and I thought as somebody who's experienced in advocacy partnerships, communications, that's an area that I really wanted to understand a little bit more, particularly as it relates to the African continent. Melissa, my co-founder, is firmly in the creative business and I.T. space. In addition to being someone who has done research on different aspects of creating business in Africa. And one of those aspects was research into audiences around African podcasts. And so we've started this company from a real belief that African podcasters do need to be celebrated, and podcasts about Africa should be featuring on all media platforms and in major conversations about audio around the world.

So, when we created this space, we wanted to make sure that everybody who has an opportunity to experience Africa also has an opportunity to experience the variety of languages, cultures, experiences, and in particular how audio is being used across Africa as a means of digital exchange, as a means of engagement across countries in a way that hasn't been seen to a large extent in the new media space.

So, research in terms of the African podcasting space is still quite young. When we started out in 2019 and early 2020, in terms of formalizing our work, there was not a huge body of work about audiences in terms of who is listening to podcasts, where they're listening to podcasts from. There wasn't a strong sense of whether podcasting was actually growing across Africa or whether spread apart groups of people in different African countries just happened to be listening to podcasts from whatever platform they had access to.

We also found that research in terms of having a data-led approach to media really works in our context. When I say "our" as Africans, both at home and abroad, because we do in many cases seek to have a shared understanding. And research, what we've done in this current report, is actually create a sense of both qualitatively and quantitatively seeing clearly what happens across Africa and focused on Kenya, Nigeria, and South Africa.

So, we started this research exploration not just by ourselves, but as an extension of work we've already published coming from 2018, 2019, and 2020. In 2021, we partnered with Baraza Media Lab, who are a media incubator and a huge supporter of our work based out of Nairobi, Kenya, covering Kenya. And we wanted to make sure that we did not just cover audience research in Kenya, which is a major market for podcasts, but also to think around where are some of the other major hubs for podcasting where, one, we do have networked and created connections with podcasters and other podcast players, including studios and other professionals, but also they also had an interest in exploring their own audiences.

Now, research is very, very time consuming, among other resources. And so this partnership with Baraza Media Lab allowed us to create a robust team of researchers from across Africa who informed our work and created quite a bit of rigor in what can be quite an informal space without that kind of resource mobilization.

ORDU: Your report talks about making a case for investment in African podcasting. Can you summarize for us the elements of that case and what kind of investment and by whom?

KARIANJAHI: So, growth and sustainability of the African podcast space is our top priority. In terms of where we the investment has gone, traditional media has definitely carried the day in terms of what finances are available, where the growth is happening, where advertisers are investing, and where new talent is concentrated. What's happened across Africa and why podcasting is so popular is because podcasting has really opened up the space in terms of who can actually be heard across Africa. So, if you have access to a mobile phone and a set of headphones and a podcast platform, or maybe you don't have a podcast platform, but you know someone who does, you can actually create a podcast about a very specific topic that's relevant to you and share it. And it can be heard in your country, in your region, and in other parts of the world as well.

So, what we are finding is that a lot of traditionally excluded and under-resourced groups are finding their voice within the podcast space. So this includes women, a lot of youth who are the majority across Africa, and also people with disabilities, people from the LGBT and other minorities who have not necessarily found a huge space for expression and also kind of a place for their stories to be told in traditional media.

Now, traditional media across Africa, we are a radio heavy continent. And so we've been asked as a company to explore whether radio is the future of podcasting or whether

podcasting is the future of radio. Should podcasts crossover? Should radio be opening space for podcasters to come in? And so we know that the case for whether this is possible can only be made by really examining qualitatively. Is there a shared experience in terms of market accessibility? Are there enough people who can overcome the technical barriers to accessing podcasts? Are there opportunities to even invest in the work of young, creative podcasters and other podcast innovators? And so we asked specific questions around financing—you'll see a lot of what we had explored around the different ways that people pay for their podcasts and the way that they keep long running podcasts going.

And so we do spend quite a bit of time examining the national context of each podcast in terms of the people who we spoke to on the service side who are part of the audience, and also we spoke to podcast players who are from Kenya, Nigeria, and South Africa who have made personal and institutional investments in podcasts to really give a good sense of what the case is for investment in African podcasting.

So, for those of you who might not necessarily have explored this before, we've created a website, www dot Podcasting dot Africa, in which we go into quite a bit of detail talking about the audience experience. And this year we've really gotten a little bit more broad and really created a broad sense of what's available. And something important to note, a lot of those who do have the resources to share podcasts research across Africa, for a number of reasons, perhaps, have not really shared broad based data about Africa. So when we released our report, we found that a lot of what we received in terms of communication from people who read the report was very much validation. We heard from podcast platforms that have similar numbers. We heard from podcast studios who tracked similar numbers with their podcaster clients. We heard from independent podcasters saying that these are the trends that they were also finding with their audiences as well.

And so we really found that what we are doing in terms of this work, what we're calling the discovery tour of African podcasting, really resonated and has elevated the understanding of what can be publicly available. Can we make information publicly available and use that information which is publicly available to make the case for further investment, further exploration of what podcasting could look like.

ORDU: You write that podcasting is a crucial growth opportunity for Africa's creative economy that can provide employment for millions of our youths. How can podcasting do this in the African context, you think?

KARIANJAHI: That's a great question. I think one of the challenging areas in terms of where creative business can grow is whether platforms that support creatives give them enough opportunities to monetize. And so what we've found that African podcasters are doing uniquely is using the existing platforms that they have to connect with their audiences. And when they connect with their audiences, a lot of them are finding opportunities to have their audiences invest in the podcast. There's one podcast in Kenya in particular who banded together with a group of other podcasters and offered a set of podcasts, which you could pay a small fee for maybe one or two U.S. dollars and get seven episodes of these diverse podcasters.

We have other podcast who also looked at the popularity of different platforms across social media, including what people understand as the internet, which is again the meta/Facebook environment. And they've connected with their audiences to actually create in-person events

and take their audience off these platforms, and in person to have live shows, to have them buy merchandise. There's quite a number of that who've had success in creating shows that are now taken up into the radio space and syndicated. And so while those crossover podcasters are generally outliers, they are setting the trend in terms of what's possible for podcasters.

I hesitate to say that creative businesses aren't being supported across Africa because in one way or another there are spaces where creative businesses are growing. We do see a greater number of creators using platforms like Tik Tok, platforms like YouTube to monetize. I think where I see the potential for podcasting is because the podcasters themselves are fully aware of the way podcasts give you that 360 experience. Just by sharing words, pictures and experiences through sound, you can transport the listener in a way that is familiar and in a way that it really resonates with their culture, their experience, and their context. And so when our young African creatives start to explore the use of sound, creating soundscapes that really connect with their audiences as well, then that creates an opportunity to really create content that we can rally around the world.

The other area is to look at some of the youngest creators and the kind of content that they're creating. And so you look at the youngest creators—I know many are familiar with Elsa Majimbo, who has created a viral sensation around comedy, and one of her products is also a podcast. And so some of the ways that young people across Africa are seeing creative businesses grow is through individual examples. They're seeing their peers getting to the forefront. They're seeing their peers really creating and carving their own space around podcasting.

And in many African countries, including and especially Nigeria, South Africa, and Kenya, you have a good number of young creatives and experienced audio professionals coming together to really change the way podcasts are heard across Africa. Not only by context, but across regions. And so when speaking to people who podcast to a Swahili-speaking audience, for example, they're speaking to approximately 100 million strong Swahili speaking audience. And if they're able to understand this opportunity and really create holistic podcasts for their audiences, there's just a huge potential for growth in that area.

ORDU: Can you tell us from your report the demography of the podcast listeners and the topics that mainly interest your audience?

KARIANJAHI: That's a section that I think for us really excites us because when we look at the distribution of the respondents—so we found 15.2% of the respondents were from South Africa, 20.5% were from Nigeria, and 64.3% of the respondents were from Kenya. But this is not necessarily representative of the entire African podcasting landscape, but it gives us a good place to start from in terms of cross-country data.

However, what we found is that most of the respondents, like we believe anecdotally, we found, are between the ages of 18 and 30. We also found that female audiences outnumber male audiences, and also that non-binary audiences are represented, too. We also found that most audiences are concentrated in urban areas, following what many scholars who follow African podcasting have found that a lot of podcasters are clustered around urban areas. We also found that some of the topics of interest that were being explored—culture, media and the arts as a major part that's 31.6%. We found that health and wellness are important topics at 12.4%. And we also found that current affairs and news are also at 7.8%. Science and

technology at 6.5% of the topics of interest, and also business at 6.5% of the business interests. So we really found that some of the ways that we've been seeing audiences grow tracks what the demographic shift is in terms of who has access to technological seeking new kinds of content. And we found that the podcasters who've accessed this report are using this data to better target their programing towards their audiences, and that uniquely helps them create content that actually resonates with those who are actually listening to them.

ORDU: Your report discusses the rise in demand for audiovisual content in Africa, and that this demand is displacing traditional forms of mass media like television and newspapers. What's driving that rise in demand, and where does the medium of podcasting fit into the overall audiovisual landscape on our continent?

KARIANJAHI: That's a really great and expansive question. I think one of the ways that we found the rise in this demand for audiovisual content is really tracking with some of the other trends across the continent in terms of market access. So, we found that where there's a rise in consumer spending, there's also quite a bit of a rise in mobile internet access. So, we've found where audiences in different countries had access to just a little bit more spending money, they would actually perhaps spend more of that on mobile internet access. And in that case, also look out for audiovisual content.

We've also found that African audience habits are shifting. I think for one of the leading publications in Nairobi, Kenya, and across Kenya and East Africa where we spend a lot of our time and where we are headquartered in Kenya, a lot of the people who used to read the newspapers, perhaps who are part of the 400,000 circulation per day of some newspapers, do not necessarily get to access these newspapers, that they are more likely to look for their news online. They're more likely to look for the audiovisual content from downloadable videos or even content where they could connect with these videos, these audio pieces. They were downloading from shared platforms like WhatsApp. They were distributing their content using platforms like Telegram. And so we know that audience habits have been shifting together with their spending potential.

One thing that really made a huge difference in terms of podcasting, we found, was the impact of the COVID-19 pandemic on digital content consumption. So, with a lot of the disruptions to daily commutes, a lot more people were accessing their content either from institutions, maybe offices, they shifted towards accessing it in a home sphere or a community space where they were sharing internet with other neighbors and colleagues. We also found that where people were having their commute maybe one or two hours or three hours, depending on the country you are thinking of between Kenya and South Africa, they shifted that and maybe had less time in a day to listen to podcasts, so maybe they were listening to the podcasts in a shorter format. And so we've seen the rise of shorter format podcasts really, really connecting with audiences, particularly with news.

And so there's been a huge push, and we want traditional mass media like television and newspapers to really interrogate whether they could shift towards podcasting. I know at least across Kenya, Nigeria, and South Africa, several media houses that are rooted in television, newspapers, and radio and other traditional media have started to experiment with new podcasting formats, audio formats. And even for ourselves as Africa Podfest, we worked with the UN Department of Global Communication to create their signature podcast, which is the Africa Renewal Podcast.

So, we want traditional media and digital media in particular to focus on these changes in demand and respond to them and really listen to one another in terms of what's working and not working. And we also want these different media players across Africa to create a space where podcasters can actually get the support they need from inception. So, we are not thinking of podcasts traditionally where perhaps you'd plant an advertisement and then see how the advertisement performs. You'd actually embed the storytelling of your brand together with a podcast from inception and really look at the long game in terms of this podcast, not just at one episode, but at a series of episodes as they go in a series. So, if you are looking at investing in one episode, think about being at the inception, really being there in terms of the audience design, and also really, really we found people want more authentic content. They want to hear people in a way that they can be understood. They want to hear people in their own language, in their own national way of example, speaking English or Kiswahili or Arabic or Igbo or any other language that's spoken widely across Africa. And so that's one of the ways that the trends are shifting. And we explore this much more in the research report, and we hope to explore this going forward.

ORDU: Fascinating indeed. Let's talk about the technical challenges to podcast listening and podcast production on the African continent, including issues like bandwidth and cost of data and access to equipment to create and distribute audio content, et cetera. How can we overcome these challenges?

KARIANJAHI: So, I think one of the best ways of thinking about the technical challenges each country faces is to think of if you are to take the journey of traveling from the Cape in the South all the way to Cairo, and think about each individual country along your journey and what's possible in each country. So, if I was to start my journey, I would start, perhaps I would land in Nairobi, Kenya, and then start my journey south. And just as an example, the cost of mobile data is not equal across Africa. And so in every country where the cost of data is quite high, you will find the podcasters are even more clustered around urban areas. Perhaps they have a higher disposable income, perhaps they have additional resources from other parts of the world to explore their podcast. And when you find the cost of data reducing, then you find podcasters have a little bit more data to work with.

One, remember, podcasting is really dependent on whether you're able to one have the know-how to create your podcast. And even if you do have the know-how, you really do want to explore and learn from other creators. And it's a very communal kind of space where people exchange ideas. But if you don't have the data to actually explore these connections with other podcasters and to learn the craft of podcasting and creating great sound and cutting good tape, then you really don't have what you need to grow your podcast. If you don't have the mobile bandwidth to connect with your audiences, you miss comments, you miss that sort of shared environment, and you lose the ability to connect in real time with your audience.

And I talk about mobile telephony because a lot of people who are creating podcasts will take their mobile phone and then they will plug in a set of headphones and then press play. And that's their podcast. So, when you get into a little bit more production and you have the opportunity to work with a studio, one of the things that you will find is that then the production quality goes up. You have access to audio professionals who understand how to craft podcasts because a lot of people understand the business of music, but not necessarily the business of podcasting in terms of studio. And so that ends up being another barrier. So, if you don't have access to a studio or if the studio you have is too expensive to access, then you're unlikely to continue venturing into podcasting.

Another area is electricity access. I think everyone who's listening to this podcast has had the experience of living or working or traveling through different African countries, and the electricity grid is not created equal. There are some countries where you don't have the internet because you don't have electricity. And if you don't have electricity, you know, you really aren't connected to your devices. And effectively that means that as a podcast creator, you're limited in many areas and your time becomes even more valuable when you don't have that access. Of course, these conditions are changing from country to country, but it is a real barrier for podcasters.

And I think for audiences it is a barrier as well because with that limitation you'd want to download your episodes and listen to them, but you don't necessarily have enough time in the day to do all your regular tasks and also download your favorite podcast episodes. And so there is that tension in terms of from a real feel. And you'll hear I talk about individual podcasts and not necessarily companies, because I do believe that behind every podcast are amazing people who are navigating the challenges of creating that podcast.

The other area is also financing. And I think one thing that Africa has led in is just giving arena for opportunities to monetize content in terms of we are not necessarily on the grid of lots of payment platforms. So, whereas perhaps you could set up a tip jar easily in a lot of countries, a lot of global players still haven't necessarily reached every part of Africa and even where they reach, it's quite limited in terms of whether people can access these monies. And so local content creators really rely on mobile telephone payment options to be able to connect with the payments with their players, and not just their players in terms of other studios and other content creators, but also their audiences. And so it makes a difference if you support your favorite podcast. And so we asked people in the survey, would you support your favorite podcaster? And one of the things that the podcasters said is, yes, I would absolutely create more content if I knew I was getting the support I needed to proceed. But there's a lot of learning that needs to happen in this area.

And that leads me to my last point in terms of knowledge access. So the digital expansion across Africa is really a big opportunity for creating connections with different countries, with different individuals. One of the challenges is with podcasting you do need to have quite a high level of knowledge about the craft of creating great audio. So if you don't necessarily have access to teachers who want to teach in your time zone; if you don't have access to many numbers of books and lectures that are available right now in podcasting; and if you don't necessarily know how to sift through the huge number of online available resources and say, this is a great teacher, this is a great opportunity; and also, if you don't have the money to actually pay for these courses, we found that a lot of podcasters have great raw content that could be produced at a high level, but without the funding, whether from established funds or from podcast platforms or even from individual listeners, then their journey is much slower in a space that demands that they be much quicker for them to really, really take their place in what we believe they bring to the global platform, which is African content served in African style with a lot of excellence.

And so we know that the knowledge barrier is a huge barrier, and that's why we created Africa Podcast Day. So as a company, we really wanted to make sure that we are not just celebrating African podcasters, but we took a day on the calendar, the 12th of February, and created Africa Podcast Day. And so one of the big benefits of that day is that it does become a centering point for sharing knowledge, for connecting with African podcast creators, for

really focusing on what we can do to grow our craft. And also in terms of building connections with Africans around the world, people creating podcasts about Africa, it's really an opportunity for growth. And so we are so excited that many African podcast enthusiasts have embraced this day. They've also created their own events and groups and networks around African podcasting to work together and continue to connect.

And so these barriers that we've identified are just the tip of the iceberg in terms of how much we can grow. And there are some more technical aspects that many who do listen to podcasts can then talk in more detail about. But I'll leave it at that for now.

ORDU: Josephine, let's now turn to regulation. What does the regulatory environment for podcasting across our continent look like? For example, here in the U.S. context, podcasts are not regulated by the government's Federal Communications Commission, which oversees radio and television. Some audio distribution companies like Spotify have content rules about what podcasts and music can appear on their platforms, but the government doesn't regulate them. So, how does this look in the African context?

KARIANJAHI: I hear your question. What it reminds me of is that we're in that space that's quite new across Africa and where, like many content creation platforms, we are still learning what works and what doesn't work in our context. So, what we've found is that the space has responded really well to creative business support, which would allow content creators to learn about elements of information and misinformation that spread across country, across the continent.

There's also a very fine line in terms of prescription. So, we would not necessarily, as Africa Podfest, have observed that there should be a certain kind of policy or there should be a certain kind of procedure that would work across Africa. I think we are very cognizant of the fact that every country has taken a different approach to supporting creative business. So, we are more interested actually in which countries have created a supportive environment in terms of allowing podcasters to create businesses that are sustainable, that they can register their creative businesses for money, that they can engage in the formal economy, and that they can contribute to what's happening in the individual countries.

When it comes to content, I think we have to really, really, really look to our own internal compasses to create what can be in terms of the African podcast space. And we found that when people have the opportunity to create content, a vast majority are creating content around preservation of culture and heritage. They are creating content around understanding what's happening in our young democracies. In terms of learning what's happening to different countries, and what issues are popping up in their countries. And so it's become a space where there's a lot of great podcasts that are creating an environment where you can learn across Africa. And we hope that the different governments that are considering supporting podcasting in each country will consider that as we move forward.

ORDU: Also here, Josephine, in the U.S, the podcasting sector is very well developed in terms of size and money. It includes the largest media companies like National Public Radio and the *New York Times*, and the largest podcast networks deliver dozens and dozens of shows, as you know. The U.S. podcasting advertising revenues are expected to exceed $2 billion annually this year. And there are also well-established national and regional podcasting conferences every year around the US. Is it your hope that the podcasting sector

will one day resemble the one here in the United States? Or do you hope podcasting in Africa develops in its own way and in a uniquely African way?

KARIANJAHI: Well, one of the biggest ways that the podcast sector could benefit from the experience of the global podcast arena is this precise capital injection. We would incredibly benefit from targeted funding, which invests in companies that are creating great audio. And in that aspect, I would take the example from our colleagues in the traditional media space. And just to demonstrate a little bit some of the major global media houses, a couple of which you've also mentioned, have ventured into Africa to expand their audiences and to expand their coverage. And I think before they hit the sweet spot in terms of really being able to tap into African stories, one of the things that they did is train and expand the pool of globally accessible training for different personnel in the media space, and I think that's a real opportunity in podcasting.

The second aspect is that they started hiring, recruiting, and retaining Africans to tell African stories. And so, I think one of the ways that we know that podcasting will grow across Africa is when Africans in different countries are in a position to actually really work in this space and dedicate their full time and resources to expanding their craft.

And one of the areas that we found with the research that we've done is that the real hunger for just growth and the appetite for education opportunities and the way that even podcasters have expanded what they're doing to include content for youth and children under the age of 18 has really responded to the need for educational content, which is a huge growth area across Africa. There's a lot of content around the different connections of our past, our historical past in Africa and our present. And I think investing in those areas will give us a much richer understanding of not only what's happening in the present, but how our past has really shaped where we are headed.

One of the things that you mentioned is also conferences. So, this year and I believe for the very first time, Africa will be well represented at the biggest podcast conference around the world, which is Podcast Movement. So, I will be speaking at Podcast Movement and representing our research project, which is in connection with Baraza Media Lab. And there will also be other panels and panelists which are dealing specifically with podcasting across Africa by our colleagues in the Afripods, from Sema books Africa, and a few others.

And so what we hope is that by being part of not only the world's largest podcasting conferences, but also inviting the world to our own podcasting conferences like Africa Podcast Day, Podfest Cairo as well, and others which are coming up across the continent. And also award ceremonies. There's the first African awards ceremony for podcasters and voiceover artists is ongoing and will be held in September 2022. So, there are so many opportunities for global companies and investors to really start to listen in and get involved in podcasting.

There's also a massive opportunity for research. If there's somebody who's listening who is really keen on African audience research, I'd be keen to have a conversation with them and our team as well to expand that. And I'm not the only one. There are also magazines like the *Podcast Sessions* magazine, which is the only African magazine focused on African podcasting. There are so many platforms that are coming up. [   ], which is focused on African content creators. Afripods: expanding what's known about podcasting as well. And so there are these different companies and organizations that you can already plug into and

connect with their founders and listeners and their owners. And not just in the three countries that I mentioned, but in many other African countries. In South Africa you can connect with "POC Pods," and you can connect with quite a number of other podcasts as well. Also growing the good folks behind the Alibi Podcast Company.

There's a number of opportunities also in Nigeria. If you look up the Niger Pod Hub, there is a growing podcast community there. If you connect even with new podcast communities, I know Zambia and Zimbabwe are having very robust podcast networks of independent podcasters who are telling the stories that may not necessarily get to the forefront in terms of traditional media.

So, there are so many opportunities to grow. Africa Podfest will continue to be part of the process of opening up the space so that we can actually make it a growing and sustainable space. And we really are encouraged by what's happening with different investment players, what's happening with the knowledge space and how much different players are growing, and also in terms of the uptake of this report, it's been very, very well received. And if you haven't read it, please check out www dot Podcasting dot Africa.

ORDU: Josephine, you're quite optimistic about the future of podcasting in Africa. Why is that important?

KARIANJAHI: Well, one of the things that is in scarce supply is in terms of hope and optimism about what's happening in Africa. Africa not only holds the key to the history of the worlds, the cradle of mankind, but it also holds a lot of the keys to the future in terms of the resources, the people, the actual understanding and historical knowledge and cultural context that we have in Africa. And so I'm exceptionally optimistic that through podcasting we can start to explore where Africa is leading in the world and not in typical format, where Africa is being led and being like the last to come to the table. I think there is a huge opportunity because Africans are shaping global podcasting. And this is set to grow in the decades to come.

ORDU: Josephine, it's been a pleasure speaking with you. Thank you very, very much. And have a wonderful day.

KARIANJAHI: Thank you, too. And thank you to the entire team and your listeners. Please do get in touch with us. Look us up at www dot Podcasting dot Africa, and at Africa Podfest everywhere. Thank you.

ORDU: I'm Aloysius Uche Ordu, and this has been Foresight Africa. To learn more about what you heard today, find this episode online at Brookings dot edu slash Foresight Africa podcast.

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Thank you very much.