

**CHALLENGES FOR ARTISTS IN  
PERFORMING AND VISUAL ARTS:  
A CRITICAL APPRAISAL OF THEIR  
IMPACT TO SOUTH AFRICAN TOURISM  
INDUSTRY**

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**CHALLENGES FOR ARTISTS IN  
PERFORMING AND VISUAL ARTS:  
A CRITICAL APPRAISAL OF THEIR IMPACT  
TO SOUTH AFRICAN TOURISM INDUSTRY**

by

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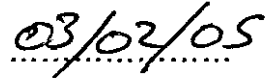
## DECLARATION

I declare that "Challenges For Artists In Performing And Visual Arts: A Critical Appraisal Of Their Impact To South African Tourism Industry" is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

A handwritten signature in black ink, consisting of a large, stylized 'N' followed by a horizontal line and a small dot.

Signature

N. B. Thusi (Mr)

A handwritten date in black ink, written as '03/02/05' with a horizontal line underneath.

Date

## Dedication

Firstly the honour goes to the Almighty for the vision and guidance

To my wife Weziwe Gcotyelwa and daughter Bahlangene Belaphile Thusi for your patience during this study, it was not easy

To my late parents Nomusa Virginia and O'brien Phiweyo for the inspiration

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## **TABLE OF CONTENTS**

### **CHAPTER 1**

	<b>Page</b>
1.0 The Study: Challenges for Artists in Performance and Visual Arts	1
1.1 Introduction	1
1.2 Statement of the problem	2
1.3 Definition of terms	2
1.3.1 Artist	2
1.3.2 Acronyms	3
1.3.3 Backing tracks	5
1.3.4 Management	5
1.3.5 Instruments	6
1.3.6 Musical Genres	6
1.3.7 Composers and Arrangers	6
1.3.8 Production Houses	6
1.3.9 Publishing Houses	7
1.3.10 Piracy	7
1.3.11 Learnerships	7
1.3.12 Galleries	7
1.3.13 Performer	7
1.3.14 Music Practitioner(s)	7
1.3.15 Cultural Industries	7
1.4 Motivation of the study	8
1.5 Scope of study	8
1.6 Aim of the study	8
1.7 Methodology	9
1.7.1 Qualitative Methodology	9
1.8 Analysis and Synthesis	11
1.9 Justifying Education and Development of South African Artists	11
1.10 Art and Interpersonal Competence	17
1.11 Conclusion	17

## **CHAPTER 2**

<b>2.0 Literature Review and Cultural Role of Artistic Disciplines</b>	<b>19</b>
<b>2.1 Introduction</b>	<b>19</b>
<b>2.2 Literature Review</b>	<b>19</b>
<b>2.3 The Value of Education and Training in Arts</b>	<b>22</b>
<b>2.4 Development of Cultural Awareness and Sensitivity</b>	<b>25</b>
<b>2.4.1 Cultural Influence</b>	<b>25</b>
<b>2.5 Performance Venues</b>	<b>27</b>
<b>2.5.1 Art Centres</b>	<b>28</b>
<b>2.5.2 Bat Centre</b>	<b>28</b>
<b>2.5.3 Indonsa Art and Craft Centre</b>	<b>30</b>
<b>2.5.4 Stable Theatre</b>	<b>30</b>
<b>2.5.4.1 Priorities of Stable Theatre</b>	<b>33</b>
<b>2.5.4.2 Objectives of the Centre</b>	<b>34</b>
<b>2.6 Music Institutions</b>	<b>35</b>
<b>2.6.1 University of KwaZulu-Natal</b>	<b>35</b>
<b>2.6.2 University of Cape Town</b>	<b>37</b>
<b>2.6.3 Tshwane University of Technology and Durban Institute of Technology</b>	<b>38</b>
<b>2.6.4 Sacs Primary School</b>	<b>39</b>
<b>2.6.5 Stirling High School (East London)</b>	<b>39</b>
<b>2.6.6 St. Andrews College and Diocesan School for Girls (Grahamstown)</b>	<b>40</b>
<b>2.6.7 Colleges and High Schools Offering Jazz Education</b>	<b>40</b>
<b>2.6.8 Funda Community College (Soweto)</b>	<b>41</b>
<b>2.6.9 Federated Union of Black Artists (FUBA) (Johannesburg)</b>	<b>41</b>
<b>2.6.10 Music Academy of Gauteng (Gauteng)</b>	<b>42</b>
<b>2.6.11 Siyakhula Community Music Centre (Umlazi)</b>	<b>43</b>
<b>2.6.12 Ukusa Community Arts Programme</b>	<b>46</b>
<b>2.6.13 Central Johannesburg College</b>	<b>47</b>
<b>2.6.14 Field Band Foundation</b>	<b>47</b>
<b>2.6.15 Khongisa Youth Centre</b>	<b>51</b>
<b>2.6.16 The KwaZulu Natal Youth Wind Band</b>	<b>52</b>
<b>2.6.17 South African National Youth Orchestra</b>	<b>53</b>

2.7 Organizations Promoting Arts Education in South Africa	53
2.7.1 South African Association for Jazz Educators	53
2.7.2 An evaluation of Art Education and Development in South Africa	56
2.7.3 Some of South African late musicians who contributed to the Music Fraternity	57
2.7.4 National Schools Youth Jazz Festival (Grahamstown)	64
2.7.5 National Youth Jazz Festival (NYJF)	64
2.8 Southern African Musicians Rights Organization	65
2.8.1 Needletime	67
2.8.2 Copyright	67
2.8.3 Moshito	68
2.9 Funding Institutions	70
2.9.1 National Arts Council of South Africa	70
2.9.2 Ronnie Madonsela Scholarship	70
2.9.3 BEES - Business Enterprise Entrepreneur Support	72
2.10 Conclusion	74

### **CHAPTER 3**

3.0 Data Collection	75
3.1 Introduction	75
3.2 Music	75
3.2.1 Kwaito	77
3.2.2 Maskanda	78
3.2.3 Isicathamiya	84
3.2.4 Choral Music (Amakhwaya)	87
3.2.5 Umakhweyana	98
3.2.6 Size of Music Industry	100
3.2.7 Challenges in the Industry	100
3.2.8 Piracy	102
3.2.9 Compliance and Monitoring of Local Content	103
3.2.10 Status of Musicians	103
3.2.11 Work Permits	104
3.2.12 Social Security	104
3.2.13 Reason for the expansion of the South African Music industry	104

3.2.14 Institutions of Importance in the Development of the Music Industry	104
3.2.15 Some Important Initiatives to Improve this Industry	105
3.2.16 Blank Tape Levy	108
3.2.17 Crisis of Credibility of Collection Societies	108
3.2.18 Collection Societies in Africa	109
3.2.19 Sponsorship and Funding of Music Development	109
3.2.20 Concentration of Music Industry in Big Cities	110
3.2.21 Live Music	110
3.2.22 Taking Arts To The People	110
3.2.23 Musicians that have contributed significantly in the different Musical Genres	113
3.2.24 Township Jazz	120
3.2.25 Foreign Musicians	124
3.2.26 Training of Backing Singers and Studio Session Musicians	126
3.3 Street Performers (buskers)	126
3.4 Theatre	128
3.4.1 Jerry Poee	129
3.4.2 Patty Nokwe	132
3.4.3 Thembi Venturas	133
3.4.4 Thami Skhosana	134
3.4.5 New Generation in Theatre	134
3.4.6 Caroline Smart	135
3.5 Magic	137
3.6 The Living Treasures Awards	140
3.7 Women in Arts	146
3.8 Artists that have put South Africa on the International Map	153
3.9 Audience Development	155
3.10 Conclusion	157
 <b>CHAPTER 4</b>	
4.0 Analysis of Data	159
4.1 Introduction	159
4.2 Poetry	159

4.3 Tourism and Festivals (Arts and Culture)	162
4.3.1 Awesome Africa's five year plan with Albert Park as part of the Urban Regeneration Programme	164
4.4 Dance	170
4.4.1 Female Dances	172
4.4.2 Indlamu and Ingoma	173
4.4.3 Gum Boot Dance	174
4.5 Craft	175
4.5.1 Markets for Craft Products	179
4.5.2 Craft Education, Skills Development and Training	184
4.5.3 Raw Material	185
4.5.4 Craft Copyright	186
4.5.5 Co-operatives	186
4.5.6 Strength of Craft Industry	187
4.5.7 Weaknesses in Craft Industry	188
4.5.8 Points Related to Finance	188
4.5.9 Cultural Heritage Issues	188
4.5.10 Rural Craft Sector Development	189
4.5.11 Beadwork	189
4.5.12 Telephone Wire Weaving	190
4.5.13 Zen Zulu Baskets	192
4.5.14 Challenges Facing Many Craft Artists and Traders	193
4.6 Paintings and Murals	194
4.7 Physically Challenged Artists	199
4.8 An Evaluation of Arts Education and Development	200
4.9 Experience and the New Developing Skills and Talents	201
4.10 Film industry	204
4.11 Comparisons	207
4.13 Conclusion	211
 <b>CHAPTER 5</b>	
5.0 Conclusions and Recommendations	212
5.1 Introduction	212
5.2 Recommendations	212

5.3 Proposed Projects to Enhance the Growth and Development of the Music Industry	213
5.4 The Way Forward for Film Industry	214
5.5 The Way Forward for the South African Arts Education, Development and Administration	215
5.6 Conclusion	217
 Bibliography	 i
Discography	iv
Sources	viii
Informants	xi
Appendices	

# CHAPTER 1

## 1.0 The Study: Challenges for Artists in Performance and Visual Arts

### 1.1 Introduction

This study will be focusing on visual and performance artists. It is the plight of artists that they work hard in their artistic disciplines, but do not benefit to the equivalence of their efforts. There are many reasons for this. Crafters are dependent on a sound tourists industry. The study will be looking at some of the reasons and concerns then try to provide what could be some answers and solutions.

"The heartbeat of the nation is determined by its arts (visual and performance), culture and heritage. South Africans boast of a cultural diversity that has kept their spirits alive. Music has always been present to mark various social and historical events. During the time of repression, the only way young people could deal with anger and pain was through song."<sup>1</sup>

Art is generally thought of as the development of performance skills and or craft manufacturing within a small minority of youth or community performers, usually selected on the basis of talent and motivation. The research leading to this study has been to a large extent, motivated by the need for a more comprehensive and holistic concept. This will lend itself to a fuller exploitation and will have potential for assisting larger numbers of artists to achieve a wide range of educational outcomes in art administration, instrument manufacturing, actual artistic performance and craft production.

A large number of arts practitioners internationally feel that understanding a country occurs through its arts and culture. The arts of any country is actually the mirror of the country. This study will look at the arts of South Africa and the impact it has on the proudly South Africans and the tourism industry at large.

This study will have two primary purposes:

- a. to make justification for artists (visual and performance) and

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<sup>1</sup> *Enterprising Women in South Africa: 10 years on – Launch edition 2004/5* page 158

b. to suggest ways in which artists can more prominently and profitably feature in the tourism industry and their sustainability as artists and proud members of South African communities. It is important to note that South African artists exist in highly diverse communities which are influenced by many factors such as:

- heritage
- cultural fabric
- ethnic identity
- experiences
- different beliefs and convictions

## **1.2 Statement of the problem**

The majority of art practitioners in South Africa have little pedagogic background. That is, a formal study of art education and administration is very limited. They also lack a practical understanding of established art and marketing education methods that have proved effective in developing the capacities crucial to successful performers and craft artists. Neither are they well informed regarding the implications for artist(s) rights and the legal implications of contracts they have to sign.

Artists are producers of visual art and performance productions. They are not able to price the products appropriately. They either price themselves out of the market without calculating the correct raw material utilized and hours spent on the production. They are unable to be at the correct place at the right time.

## **1.3 Definition of terms:**

The following terms will continually be used in this study

### **1.3.1 Artist: will mean**

- performer
- crafter
- curator



- sculpture
- painter
- poet
- praise singer
- actor
- musician

### **1.3.2 Acronyms**

**ASAMI - Association of South African Music Industry**

**BASA – Business Arts South Africa**

**BBSDP –Black Business Supplier Development Programme**

**BEE – Black Economy Empowerment**

**BEES - Business Enterprise Entrepreneur Support**

**BMR – Bureau for Market Research**

**B & B – Bed and Breakfast**

**CAB - Craft Action Body**

**CBO – Community Based Organization**

**CD – Compact Disc**

**CIDF - Cultural Industries Development Fund**

**CIGS – Cultural Industries Growth Strategy**

**CJC – Central Johannesburg College**

**DAA – Durban Arts Association**

**DAC – Department of Arts and Culture**

**DACT – Department of Arts, Culture and Tourism**

**DBSA – Development Bank of South Africa**

**DoE – Department of Education**

**DoL – Department of Labour**

**DTI - Department of Trade and Industry**

**EPWP – Expanded Public Works Programme**

**FEBDEV – Foundation for Economic and Business Development**

**FUBA – Federated Union of Black Artists**

**HRD – Human Resources Development**

**IAJE – International Association for Jazz Educators**

**IBA – Independent Broadcasting Authority**  
**IDB – International Development Bureaus**  
**IDC – Industrial Development Corporation**  
**IDP – Intergrated Development Programme**  
**IDZ – Industrial Developmental Zone**  
**KZN – KwaZulu-Natal**  
**KZNYWB – KwaZulu Natal Youth Wind Band**  
**LBSC – Local Business Service Centre**  
**MAC – Manufacturing Advice Centre**  
**MAPPP – Media, Advertising, Packaging, Publishing and Printing**  
**MEC – Member of the Executive Committee**  
**MIDI Music – Music Industry Development Initiative**  
**MITT – Music Industry Task Team**  
**MPP – Member of the Provincial Parliament**  
**MUSA - Musicians Union of South Africa**  
**NAC - National Arts Council**  
**NCC – National Craft Council**  
**NCF – National Choir Festival**  
**NGO – Non Governmental Organization**  
**NORRM - National Organization of Reproduction Rights in Music**  
**NQF – National Qualifications Framework**  
**NSBC – National Small Business Council**  
**NSDS – National Skills Development Strategy**  
**NYJF – National Youth Jazz Festival**  
**OBE – Outcomes Based Education**  
**PANSA – Performing Arts Network of South Africa**  
**RDP – Reconstruction and Development Programme**  
**RISA – Recording Industry of South Africa**  
**RMS – Ronnie Madonsela Scholarship**  
**SABC – South African Broadcast Services**  
**SACC – South African Craft Council**  
**SAJE - South African Association for Jazz Educators**  
**SAMA – South African Music Awards**  
**SAMICI – South African Music Industry Co-operation Initiative**

SAMPA – South African Music Promoters Association  
SAMRO - South African music rights organisation  
SANYO – South African National Youth Orchestra  
SAPS – South African Police Services  
SAPO – South African Port Operations  
SARA – South African Roadies Association  
SARRAL - South African Recording Rights Association Limited  
SASMT – South African Society of Music Teachers  
SDI – Spatial Development Initiative  
SETA – Sector Education and Training Authorities  
SIDA – Swedish International Development Agency  
SMME – Small, Medium and Micro Enterprise  
SMMDP – Small and Medium Manufacturing Programme  
TAU – Targeted Assistance Unit  
UCT – University of Cape Town  
USP – Unique Selling Point

### **1.3.3 Backing tracks: will mean**

Prerecorded music used to enhance the performance of a soloists or group of artists  
in:

- singing
- dancing
- acting

### **1.3.4 Management: will mean**

- artists management
- crafters management
- production management
- stage management
- stock control management
- tour management

### **1.3.5 Instruments: will mean**

- musical instruments
- production instruments

### **1.3.6 Musical genres: will mean different musical styles such as**

- amahubo
- amakhwaya
- gospel
- isicathamiya
- kwaito
- mainstream jazz
- maskanda
- township jazz
- wedding songs

### **1.3.7 Composers and Arrangers: will mean**

- People who conceive musical ideas that have never been composed and be able to reduce the ideas to paper or recording documentation
- People who compose music because of various inspirations and environmental backgrounds
- People who have the ability to adapt existing music and to arrange it in such a manner that it can appeal to certain moods and possibly to another musical genre. An example, music from isicathamiya to jazz as it has been done with Solomon Linda's composition "imbube".

### **1.3.8 Production Houses: will mean**

- Recording studios
- Rehearsal and Performance venues
- Theatre workshops
- Crafters workshops
- Music workshops

### **1.3.9 Publishing Houses: will mean**

- Music publishers
- Literature publishers

### **1.3.10 Piracy: will mean**

The reproduction of a finished product illegally for commercial purposes

### **1.3.11 Learnerships: will mean**

Programmes that are designed to help the arts practitioners to learn about important business skills and learnerships should:

- be structured learning components
- lead to a qualification
- be approved by the SETA and be registered with the Department of Labour
- be a written agreement between a learner(s), an employer (or a group of employers) and a training provider or providers

### **1.3.12 Galleries: will mean**

Places where paintings, drawings and any other form of art work can be displayed for artistic appreciation and potential sales

### **1.3.13 Performer: will mean**

According to the definition of "performer" in the performers' protection act (Act No.11 of 1967) excludes performances that are not performances of literary or artistic works. As a result, various other types of "un-scripted" performances, which make use of folklore, oral tradition and other forms of indigenous culture, are excluded.

### **1.3.14 Music Practitioner(s): will mean**

Individual or a group of musicians who would make music using voices or musical instruments as entertainers or in a learning area.

### **1.3.15 Cultural Industries:**

The term will be used to describe a wide variety of cultural activities which all have commercial organization as their vital motivating force.

#### **1.4 Motivation of the study**

This study will, to a large extent, be motivated by the need for a more in depth concept that will be more useful, be more informative and assist greater numbers of artists to achieve a wide range of functional outcomes in arts education, administration, craft production, instrument manufacturing, actual artistic performance and entrepreneurship. This will enable artists to play a significant role in the tourism industry of this country.

#### **1.5 Scope of study**

This study was planned to cover as many artists as possible in various artistic fields locally, provincially and nationally. Formal and informal art centres will be consulted so as to understand their predicaments and perceptions. Craft traders and music buskers will be consulted so as to gain their understanding and outlook on the industry. This will be reflected in artistic disciplines such as music, craft, film, drama and theatre

#### **1.6 Aim of the study**

The aim of the study is to get deeper into the areas challenging the artists. After detailed research, there will be suggestions and recommendations on how artists could be sustained in the business they love most and are best at. It will also look at how artists can start cooperatives and manage themselves from simple but formally acquired business principles that will lead to sustainability.

Making a case for artist's development, and determining how best it can fit into life-long education and development, requires a clear conception of what artists' education and development in its various forms is about. Only then can one begin to arrive at an understanding of what it has to offer, begin to find ways and means of better incorporating it into various communities and establishments.

## **1.7 Methodology**

The following will be used in this study;

- literature review – studies by many local and international scholars which will be used to support and analyse the data collected
- research in 25 artistic locations nationally
- interviews of 60 artists both visual and performance
- interviews of 15 administrators such as department of arts and culture officials and 10 independent administrators
- interviews of art centre administrators and managers, festivals directors, media personnel (both print and electronic), venue managers and owners.

The above data will be analysed using the following approaches:

- comparative
- industry and skills development analysis
- quantitative
- qualitative

### **1.7.1 Qualitative Methodology**

A qualitative approach has been considered by numerous researchers in different fields and has thus been opted for in this research too. The primary aim is to look at the life world of individuals or groups through the eyes of quantitative approach as far as arts and culture, visual and performances arts are concerned. Views of various racial groups and perceptions of experts in various artistic fields will be taken into consideration.

The theory and assumption emerge from the data. The objective of the study was achieved through a close observation, data collection and communication with the targeted participants for a reasonable length of time (22 months).

Targeted areas included, townships, city centres, art centres, rural areas, residential areas specifically hostels, institutions, libraries, theatres, street corners, bus and taxi ranks to access:

- street craft manufacturers and traders in Durban,
- organized craft traders in Rosebank (Johannesburg),
- foreign craft manufacturers and traders in Johannesburg, Cape Town and Durban
- poets in Nongoma and Durban,
- visual artists in New Brighton (port Elizabeth), bat centre (Durban) and Thokozisa centre (Drakensberg)
- wood carvers at the Bat centre in Durban and at the Drakensberg,
- musicians in Mdansane (East London), port Elizabeth and Pretoria
- craft traders at the Green Point flea market (Cape Town)
- choral groups in Pietermaritzburg, New Castle, Durban and Empangeni
- isicathamiya groups (New Castle and Zakheni – Ladysmith)
- jazz festivals (Bloemfontein, Cape Town, Grahamstown, Nelspruit and Durban)
- field bands national competitions at Witwatersrand university - Johannesburg
- gum dancers (Bulwer)
- traditional competition (Jozini)
- umaskanda at Ixopo, Durban, Johannesburg
- recording engineers in Durban and Johannesburg
- choir competitions in Johannesburg and Durban
- weddings and cultural ceremonies in Queenstown

The data will be collected through audio and video recordings as well as the digital camera. Participants will all be captured in their natural and different settings in different provinces in order to be able to compare and contrast the findings. There should be many interesting and relevant issues that should come up during the observation and interviews that should trigger a number of challenging questions and discussions, which this study will try and bring across.

Although the participants will be aware of the project none of them should be prepared for interviews and interaction. In this manner, they will give spontaneous answers. Data collection and the analysis will proceed simultaneously. The quality of



the data to be obtained will depend largely on the quality of the relationship between the researcher and the observed and interviewed participants. As the information and findings of this research report will be publisized, those to be interviewed will be asked whether they would prefer their real names or pseudonyms to be used in order to protect the participants' rights and avoid offending any individuals.

## **1.8 Analysis and Sythesis**

Findings will be more on advocacy for art education, skills development, art administration and business perspective. This has to focus on the current economic and social contribution of each. The important outcomes with regards to art industry growth and the opportunities for employment, creativity and positive competitive development will be made available to artists and appropriate institutions.

The discussion in some parts of this study will be qualitative and quantitative. This will be due to the available sources of data. An image of the industry is generated from the opinions of crafters, painters, curators, dancers, actors, musicians and craft business ventures instead of definitive statistics and aggregated data. It may be considered a limitation of the study by some, but it is important to recognise that it is symptomatic of the level of industry organisation in the South African art industry as a whole.

## **1.9 Justifying Education and Development of South African Artists**

The case for artists in South African education and development is particularly strong for four main reasons:

- the defining role that culture plays in art and the community at large,
- art's place in South Africa's cultural and political history,
- the extent of arts influence on the diversity of South African communities,
- the intercultural nature of the interaction between South Africans and tourists

In South Africa, there is an urgent need for such a consideration as there is a process underway to establish outcomes and unit standards for art in the various

national Sector Education and Training Authorities (SETA). Important seta for artists is the M.A.P.P.P (Media, Advertising, Printing, Publishing and Packaging). There is also the National Skills Development Strategy (NSDS) in place. NSDS is seen as vital to the success of training initiatives because it assists with the selection and initial assessment of participants, identify the possible learning and career progression possibilities, and assist with the funding of the skills programmes.

In defining roles for art in South Africa, account must be taken of what is currently happening, both locally and internationally. It is important also to consider the influence economic, cultural and historical diversity of our communities which has a great impact on artists and their product development.

There are excellent role models who have shaped some of the artists both visual and performance in various formal and informal art centres including those in rural areas. These are the people who play important roles in sustaining informal producers, more particularly in crafts. This is where the raw material is found for woodwork, grass and general craft manufacturing.

South African tertiary institutions have made great strides in the last few decades in shaping performance, visual and electro acoustic artists. At secondary level, arts education exists in a very small percentage of schools that have educators who love art whether it be music or visual, instrument manufacturing, actual artistic performance or craft production.

While arts administrators are the ones that would most obviously profit from the discussions that comprise this study, there is relevance for all music educators and Arts and Culture facilitators.

SAMRO and SARRAL (South African Recording Rights Association Limited) state it very clearly that the rights of the artists and composers should not be violated. There is much ignorance in our communities in terms of the duplication of artists' music and photocopying of composed and published works. According to these bodies, this is violation of artists' rights.

In providing a considered justification of art (performance and visual) in education, this study will necessarily explore and engage with educational theory and philosophy. Its discussions will be of value therefore to anyone involved in policy and curriculum development, especially in the arts and culture learning area. It will also explore possibilities of entrepreneurship for artists from various perspectives.

Recently, Monson, in *Sayin' Something* (1991), examines the interpersonal dynamics involved in collective performance and explores the many ways in which these are informed by the socio-cultural values that reveal themselves in other cultural forms.

Jazz musicians of yesteryear and many of South Africa's jazz artists are said to be, or themselves claim to be, 'self-taught'. Sometimes, this can be misleading, suggesting as it does, that they acquired their skills completely on their own, without guidance or any form of institutional assistance. Few such artists developed their competence just by listening to recordings. Nearly all acknowledge the role of 'mentors' and social and/or religious institutions as crucial. Nevertheless, their art education clearly was informal and/or indirect. Even in the USA, where jazz first evolved as a cultural expression, formal art education only started in the late '60s.

Zim Ngqawana, an accomplished South African jazz musician, who won three awards in the South African Music Awards (SAMA) awards in 2004, says:

Generally my approach to teaching is a holistic one. I like to know everything about my students, their family background, and their communities. I like to appreciate the person as a person, without expectation, accepting him for who he is. The concept of ubuntu has been "cheapified", but in its original sense it is a profoundly spiritual term, which implies unconditional acceptance of other human beings. I apply that philosophy to my students.

The first is language. It is essential to learn in the language that you think in and it's dangerous to teach in another language. Our language is the dancer's true rhythm. Our language is our witness. There is a whole music in our language, an internal rhythm.

The art of learning naturally is the simplest way of learning. Most African people learn by listening first. This can be elevated to meditation, the art of listening to yourself. Love is the art of teaching naturally. Education is love. There is the natural learning beyond the

physical, learning can happen in other dimensions. The medium of dreaming is one of the highest forms of learning.

You have to make people understand that they have been created by the law of music. There is the pulse of the heartbeat, the rhythm of breath. That is the vital music, priceless, no one owns it, you can do without it."<sup>2</sup>

Improvisation is by no means unique to jazz, even though it has lost the emphasis it once had in western art music and in the training of 'classical' performers. South African indigenous musicians use improvisation extensively. They are quite popular for that. Good examples are makhweyana, maskanda and isicathamiya artists.

Khaya Mahlangu, an accomplished jazz musician, studied classical music and performs jazz, said:

"We were in the same class with Sibongile Khumalo (Mngoma) at the University of Zululand, and both wanted to find a common ground for jazz and classical music. In my opinion, you cannot separate the two in class but, yes in a performance, these are two separate disciplines."<sup>3</sup>

Khaya studied under khabi Mngoma at the DOCC hall in Soweto as a trumpeter with the junior Ionian choir and orchestra. He went on to say

"I got a lot of classical grounding though my ear was in jazz. I wanted to understand how music is put together. I found that in terms of basics, rules principles and progression there is no difference between jazz and classical music except when it comes to performance in classical music, there is no improvisation, yet this feature is at the heart of jazz."<sup>4</sup>

George Mari is a music lecturer at the Durban Institute of Technology and also at Ukusa music project at the University of KwaZulu Natal. George and his wife Debbie are both top jazz musicians in the KZN province. They wrote very interesting tips for a working musician. These are:

1. "Always be punctual and suitably attired

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<sup>2</sup> Africa Rootz Music and Culture 2004 Volume 13 page 54/5

<sup>3</sup> Khaya Mahlangu was interviewed at the Sandton Convention Centre on the 22<sup>nd</sup> July 2004

<sup>4</sup> Jazz Heritage, South Africa's jazz Magazine, page 10

2. Improve your repertoire daily – best to have documented
3. Be versatile – learn many styles of music – there are only two kinds of music: music that is played well and music that is played badly
4. Be friendly on and off stage – remember you are in the entertainment industry & you never know who is going to hire
5. Listen to the “greats” and hang around with the best – this will eventually rub off on you
6. Practise daily – pay special attention to technique and reading music
7. When ever given an opportunity, sit in with other players
8. Be curious about other instruments and how they work – this is a music for budding composers / band members
9. Learn how to negotiate financial matters – always try to save for rainy days
10. Work on original material / ideas – that takes time<sup>5</sup>

Through the arts and culture learning area, which includes music, individuals should be able to:

- create and present work in each of the art forms.
- reflect critically on artistic and cultural processes and products in past and present contexts.
- demonstrate personal and interpersonal skills through individual and group participation in arts and culture activities.
- Analyze and use multiple forms of communication and expression in arts and culture.<sup>6</sup>

According to the pioneer of humanistic psychology, Abraham Maslow (1954), all human behaviour is motivated by a felt need. Psychological needs, that is requirements that must be met if an individual is to become the “best” of what he or she can be.

The most basic needs are physical, such as the need for shelter, food or safety. Psychological needs, such as the need for social acceptance, for self-esteem and for

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<sup>5</sup> Ukusa News No: 8 October 2004 page 6

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[http://education.pwv.gov.za/DoE\\_Sites/Curriculum/New\\_2005/draft\\_revised\\_national\\_curriculum.htm](http://education.pwv.gov.za/DoE_Sites/Curriculum/New_2005/draft_revised_national_curriculum.htm)

knowing and understanding, are hierarchical such that more sophisticated, complex needs only become motivators of behaviour when more basic needs have been gratified. The highest need, which Maslow posited as the ultimate goal of education, is self-actualisation, the fullest possible realisation of an individual's potential. The connection between creative development and self-actualisation is in various ways implicit in Maslow's characterisation of a self-actualising individual as seeking rather than avoid<sup>7</sup>.

Maslow's theories have often been cited by music educators because of the view that music is one area that is likely to be pursued by the self-actualized individual:

"A musician must make music, an artist must paint, a poet must write if he is to be ultimately at peace with himself"<sup>8</sup>

Maslow highlights six categories of needs::

1. Physiological needs.
2. Need for safety
3. Need for love and feeling of belonging
4. Need for esteem
5. Need for knowing and understanding
6. Need for self-actualization

"When a higher need becomes an actual motivator of behavior, a more mature stage of development has been reached. However, the higher needs do not become actual motivators of behavior unless lower needs have previously functioned as such motivators. It is only a *felt* need that motivates behavior".<sup>9</sup>

Training and development must be structured in such a manner that new needs will arise and be felt, and their challenge will be met. The trainee must be helped to develop a pattern of accepted needs.

In all educational training and skills development the following will happen:

- Each person has needs, some of which are strongly felt and hence motivate behavior.

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<sup>7</sup> (Maslow, 1954, p 91).

<sup>8</sup> Maslow, A.H. *Motivation and Personality*. New York: Harper and Brothers, 1954

<sup>9</sup> Maslow, 1954, p 93

- The educational situation confronts the person with new situations and tasks that can make the person aware of entirely new needs.
- There either is or is not an adequate supply of that which is lacking in order to gratify the need. However, the mere availability of the supply is not enough; it is not a matter of quantity only, but of quality as well.

## 1.10 Art and Interpersonal Competence

Collective craft making and performance, as has already been emphasized, is an essential feature of all art forms. It is an activity that is obviously interpersonal, probably more so than any other.

It is emphasized that collective craft making and performance as a means of developing “cooperativeness”, “the willingness to subordinate self interests to collective interests”. All forms of ensemble playing, craft making, involve individuals in contexts where individuality must be made subordinate to some degree, but it is not unique in this regard. Team sports make the same demand. The distinction that is highlighted here is the role of empathy. Malcolm Nhleko said:

“what is defined as the capacity to enter imaginatively into the feelings and thoughts of others.”<sup>10</sup>

## 1.11 Conclusion

Having provided for a more in-depth understanding of what arts education is and what it is capable of, the study will conclude by looking at ways in which arts education in South Africa can be developed and more fully integrated into the education of all South African arts’ practitioners. It must be noted that arts education in South Africa is still very much in its infancy, that is, not much documented about crafters by crafters themselves. The same applies to other art disciplines. Moreover, attempts to develop it are made in a context in which formal music education is being reduced due to financial constraints (e.g. the closure of music centres and school based music programmes). This situation is not likely to improve significantly in the

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<sup>10</sup> *Malcolm Nhleko interviewed in Durban at the United Rhythms studios on the 20<sup>th</sup> December 2003*

near future. As such, there is a need to identify strategies that can continue to develop art education, financial constraints notwithstanding.

Entrepreneurship and skills development will play a major role once artists understand their importance. This will cut out the middle men that have benefited so much in the exploitation of artists because artists are assumed to be uneducated despite the talent and art producing skills. Training in running business and proper workmanship will change the incorrect perception that artists are not business people at the same time, it will also help to maintain the appropriate production standards.



## **CHAPTER 2**

### **2.0 Literature Review And Cultural Role Of Artistic Disciplines**

#### **2.1 Introduction**

In this chapter there will be a review of what other scholars and researchers have written and their general perception about arts in its various forms in South Africa. Some scholars like Professor Christopher Ballantine, David Copplan, Brett Pyper, Gareth Walwyn and Christopher Small have documented and contributed quite significantly to South African music particularly township or hostel popular music and its practitioners like isicathamiya, gumboot, marabi and the ever popular African wedding songs. Rolf Solberg wrote about his talks with prime movers in his "alternative theatre in South Africa". He interviewed icons such as Ronnie Govender, Gibson Kente, Fatima Dike and maishe Maponya. Researchers have compiled a detailed report on cultural industries growth strategy (CIGS).

Literature review and detailed research, will be interwoven so as to achieve the desired outcomes. There will be suggestions and recommendations on how artists could be sustained.

#### **2.2 Literature Review**

There is a need to mention that for the artists to sustain their artistic business, they need to have at least a basic understanding of contracts, marketing skills, public relations and how to maintain and sustain their businesses. The study will also review literatures written by scholars who understand business such as Guy Macleod and his "Starting Your Own Business In South Africa" (2004) and Tonny Manning and his "Making Sense of Strategy" (2001).

It is strange that although so much is written about South African artists, it is mostly about Johannesburg and its surrounding townships (Sophiatown [Koffi], Alexandra, Soweto, Meadowlands and many others). South Africa is a big country, all parts of

South Africa should be researched. Many artists in Johannesburg are from various provinces and are only there because of the infrastructure available such as recording studios, publishing houses, galleries and general marketing facilities.

KwaZulu Natal is a very rich province artistically. Many South Africa's artists come from KwaZulu Natal. Examples are Daphney Hlomuka, Simon "Mabhunu" Sabelo, Mbongeni Ngema, Leleti Khumalo, (theatre and television), Deborah Frazer, Mthunzi Namba, Gcaba Twins, Jabu Hlongwane, Abafana Baseqhudeni, Soul Brothers, P.J. Powers, Swazi Dlamini (singers), Sandile Shange, Mfiliseni Magubane, Phuzekhemisi Mnyandu, Mfaz' omnyama Khumalo, Ernie Smith, Shiyani Ngcobo, Baba Mokoena, Gerald Sloans, Maqhinga Radebe, Sanah Mnguni, Themba Mkhize, Bhekumuzi Luthuli, Mandla Masuku, Gavin Minter, Sipho Gumede (instrumentalists), Lindelani Mkhize (music producer), Njabulo Hlongwane, Zamani Makhanya and Sokhaya Nkosi (visual artist), Phila Myeni, Charles Mbutho (poets), Nick Dupplexis, Nise Malange, Smangele Mbeje, Caroline Smarts (art administrators), Anant Singh (film industry) and many more.

It is emphasized that art manufacturers must be competitive. The standard of their products should be of very high quality. That would be another form of sustaining in the business. Guy Macleod (2004) says:

"South African bureau of standards (SABS) is not only for manufacturers who want their stamp of quality in their products. They also provide accreditation for any organization that want to show that it conforms to international standards of quality."<sup>11</sup>

Some of manufacturers rush to make a certain target and in the process the quality is compromised. Isaac Sithole, a wood carver at the Bat centre believes that the good standard should always be maintained and artists should rather produce few items as long as products are of good quality.

Artists are unable to make concrete business decisions, there are some ideas which could be suggested by some scholars. Some of these ideas when properly utilized could benefit the art industry tremendously. Tonny Manning suggests that if you are

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<sup>11</sup> Macleod G. *"Starting your own business in South Africa"* p 254 (2004)

in business, you should be able to make the difference. We understand that artists are not trained in business operation, but it is up to the individual artist to make the difference. It is actually up to artists and their management to be aggressive in marketing practice. Some artists have gone a little further by attending learnership programmes and business workshops. Tonny Manning (2001) goes on to say:

"Making a difference makes the difference. If you don't make a difference, you don't matter. In this fast moving world, when changes and innovations are on everyone's lips, it's increasingly hard to stand".<sup>12</sup>

Gareth Walwyn sees the composition and performance as important aspects of an artist. He compares the African performances which are more focused on entertaining with the western performances which are more business since they are for financial gain. His perception is so crucial in that it spells out the importance of the two without compromising the creativity of the artist. He says:

"I am an educator by profession, and so this affects my perception of the state of things. I am also an unsurprisingly culturally confused South African, for reasons which are obvious to the eye, mixed with a strong sense of cultural belonging, for reasons which probably only make sense to me. My concern is always for the music and the composition discipline. To put it simply: the composer is always right. If I did not believe this, I would not be able to create new music and would simply re-manufacture the proven examples of my predecessors.

Although I have quite a lot of training in Western music, it was never my major interest beyond the intricacies of the theory. The theory, however, fascinated me intensely, and I was completely taken with analysis, form, devices, orchestration, arrangement, and the aural perception of all of these. It is the aural enjoyment of the theory which linked it to the South African jazz I was learning, as the South African tradition is far more practical than theoretical, and music is learned by ear and by memory. To return to the issue of the critics, you'll see now my predicament - I was being criticised for my reasons for writing it by my teachers on one hand, and on the other by the audience for performing it!

First, and probably most importantly, African traditional music typically has no audience concept. All music is participatory, and so everyone is involved. Furthermore, the audience concept in western

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<sup>12</sup> Manning T. *making sense of strategy* - page 31

music implies some sort of payment for the music as a form of entertainment: a service rendered

In order to not use it as a device, and write to retain the particular needs of *ukubonga*, I consulted with Rhodes University's Professor Peter Mtuze, who in turn put me in touch with a younger and rising star, Dumisa Mpupha. Dumisa explained how the form of a praise song is part-preconceived and part improvised, and that it is common for the audience to shout, ululate and applaud during the delivery. This seemed like a marvellous co-incidence, as this same description could explain just about any instrumental jazz solo. He also said that when performing with a group, the group will sometimes pick up on choice words and repeat them, and so I siezed on the idea of writing a section for him to improvise over.

The last issue I'd like to highlight at this point is that of originality in African music. In western music, originality is a legal issue, which can be proven or disproved in a court, and which has great financial worth. In African music, composers are often unknown and performers freely play from a wide collection of known songs".<sup>13</sup>

### **2.3 The Value Of Education And Training In Arts**

Our creative artists both on stage and in creative situations, are not educated enough to take care of their artistic business. They create brilliant art as in craft or poetry including performances, but are unable to make business decisions and business calculations for sustainability. As a result, they fear and trust nobody as they feel they maybe taken for a ride by many so called producers or exporters of their products. It has been noticed that organized cooperatives do much better than individuals, but still, there is a perception that if the products were to be produced for reputable organizations or individuals, then artists would make money more quicker than if they wait for their own organizations. It takes a while to be properly organized. There is always a middle person who reduces the profit margin for artists.

Babhekile Mkhize, a mother of three school going children, who is a craft maker and a vendor said,

"kade sasikhohliswa abantu abaningi bethi asifake nezimpahla zethu ezinhlanganweni zabo ezidayisa emazweni aphesheya impahla esiyenzayo, kodwa akukho lutho oluphinde luqhamuke. Asisathembi

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<sup>13</sup> Gareth Walwyn's paper on composition at the South African Association for Jazz Education 2004

muntu".<sup>14</sup>

Translation

*"There has been a lot of false promises made by people who came to us and said we should give our products to their organizations that will sell them in the international markets, but nothing transpires from that. We trust nobody".*

As regards to the training of art professionals, it is obvious that there must be opportunities for training if art is to survive and grow as an art form. Artists must be willing to be trained in learnership programmes according to the Seta rules.

Art education should encourage and provide the means for creativity development. The exercise would seem to be a strong point. However, it is only indirectly emphasized in the Revised National Curriculum Statement, in its second outcome, i.e. the capacity to "display a developed spirit of curiosity to enable creative and scientific discovery".

While a "spirit of curiosity" is characteristic of a creative individual and should be cultivated through education, the more crucial outcome is the ability to create meaning. To be able to create meaning linguistically is obviously a paramount concern, but language is limited in respect of the types and qualities of meaning it can convey. As John Dewey pointed out:

If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence.<sup>15</sup>

Improvisation is the equivalent of extemporization in speech. But while one could never be considered linguistically competent if unable to extemporize in a language, improvisation has somehow never been regarded equally vital in music education.

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<sup>14</sup> Babhekile Mkhize was interviewed in New Castle on the 8<sup>th</sup> April 2004.

Maslow, AH. "Some education of the humanistic psychologist." *Harvard Educational Review* 38 (1968)<sup>1515</sup> Robinson, JE. "Towards a Polyaesthetic Approach to Music Education" (Masters Thesis, University of Natal, 1987), p. 25, quoting John Dewey, *Art as Experience* (New York: Capricorn books, 1958), p. 74.

Indeed, many music educators are themselves unable to improvise, even at a basic level. Improvisation is unique to particular artists.

Nachmanovich (1990) refers to intuition as “a synaptic summation, our whole nervous system balancing and combining multivariate complexities in a single flash.”<sup>16</sup>

Reasoned knowledge proceeds from information of which we are consciously aware – only a partial sampling of our total knowledge. Intuitive knowledge, on the other hand, proceeds from everything we know and everything we are. It converges on the moment from a rich plurality of directions and sources.”<sup>17</sup>

Nachmanovich (1990), likens intuition to the faculty Michelangelo called *intellecto*, intelligence, not of the merely rational kind, but visionary intelligence, a deep seeing of the underlying pattern beneath appearances.”<sup>18</sup> It is what the epistemologist, Polanyi calls “tacit knowing.” His theory stresses that:

- 1) “all knowledge of must rest upon knowledge from an interpretive framework that is its defining ground;”
- 2) “what we know from, we know tacitly” (intuitively); and
- 3) “tacit and intuitive knowing give meaning to all that we know explicitly.”<sup>19</sup>

Improvisation, arguably, is the form of problem-solving in the mind and eyes of the artists.

The outcomes in the revised curriculum that have special relevance to arts education are the abilities to:

- demonstrate aesthetic and cultural awareness needed to function effectively and sensitively in a multi-cultural society;
- use effectively a variety of problem-solving techniques that reflect different ways of thinking;

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<sup>16</sup> Nachmanovich (1990), pp. 39-40.

<sup>17</sup> Nachmanovich (1990), p. 40.

<sup>18</sup> Nachmanovich (1990), p. 31.

<sup>19</sup> Robinson, JE. “Towards a Polyaesthetic Approach to Music Education” (Masters Thesis, University of Natal, 1987), p. 29, quoting Wayne D Bowman, “Polanyi and Instructional Method in Music,” *Journal of Aesthetic Education* 16 (January 1982): 80.

- gather, analyse, organise and evaluate numerical and non numerical information, and then communicate it effectively;
- work effectively with others and organise and manage oneself, one's own activities and one's leisure time responsibly and effectively;
- deal with the spiritual, physical, emotional, material and intellectual demands in society.<sup>20</sup>

Pokie Klaas, a double bass musician from Gugulethu, cape Towns said:

"There are no short cuts to becoming a good musician, most people want to play, but few want to read music."<sup>21</sup>

## **2.4 Development Of Cultural Awareness And Sensitivity**

The Revised National Curriculum Statement could have been more in tune with the South African reality by using the terms multicultural and/or intercultural. Music is arguably the most multicultural and intercultural of all art traditions, and provides the best possible context for intercultural sharing. Such sharing takes the participant beyond simply being aware of, or having knowledge of, cultures other than one's own. The researchers are engaged with culture in a direct way, and drawing from it to create something new and personal. The most salient example of this, in the context of South African art development is the annual national youth jazz festival (Grahamstown arts festival) which will be discussed in this document.

### **2.4.1 Cultural Influence**

The diversity of our communities in South Africa makes our cultures to be very interesting. Tourists visit various parts of our country and find different music, food, heritage, beliefs, craft, languages and behavioral patterns. These are so important because they shape the artists in performance as well as craft and poets.

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<sup>20</sup>[http://education.pwv.gov.za/DoE\\_Sites/Curriculum/New\\_2005/draft\\_revised\\_national\\_curriculum.htm](http://education.pwv.gov.za/DoE_Sites/Curriculum/New_2005/draft_revised_national_curriculum.htm)

<sup>21</sup> *Jazz Heritage, South Africa's jazz magazine, Volume 2 1999 page25*

Linda Koehler, a German tourist said:

"You see and understand the country through its culture. In two weeks I have seen so much of South Africa, artists in the roads, craft centers, a wide variety of wild animals in various parks. I love the various cultures we have seen. What we saw in Mpumalanga Kruger National Park is completely different from what we saw in Peddie in the Eastern Cape and now Phezulu in Hillcrest has something different to offer".<sup>22</sup>

Having said that culture shapes artists of that cultural group, music and craft including theatre is unique to that particular group. South Africa is characterized by cultural diversity. Examples are the wedding songs which are different but bring the same joy and happiness. This even goes further to rhythmic patterns and dance routines. The Xhosas in the Eastern Cape will "Xhensa" which is unique to them. This can be borrowed and be found somewhere else because of the migration and general movements of South Africans around the country. The dances of the Shangans in Mpumalanga and Limpopo provinces, involve a lot of 6/8 rhythmic patterns which are also unique to them. The Zulus are popular for their "Indlamu and Ingoma". Again, this is unique to where the Zulus are found. Gauteng province is unique because almost all music genres are available.

Tourists appreciate these various artistic forms because they are all found in one country. Tertiary institutions have introduced unique traditional music classes that are popular in the various geographical situations. Research has been conducted and artists who are experts in various fields have been introduced as facilitators. Shiyani Ngcobo a popular maskanda guitarist has been teaching at the KwaZulu Natal University for over five years. His input is of high quality as he has the information that is needed by students who want to research the Maskanda music.

There is a belief that good art comes from foreign countries whereas in fact South Africa is artistically very rich. Most tertiary institutions provide western classical music tuition and American mainstream jazz. That is good to a certain degree. It should be noted that students should be provided tuition based on their needs. Music education was not provided in many institutions until recently. Jazz and African music is not

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<sup>22</sup> Linda Koehler was interviewed in Hillcrest on the 8<sup>th</sup> May 2004



even provided in some institutions as yet. Tertiary institutions that are making this provision are the following:

## **2.5 Performance Venues**

Venues are very important from arts perspective. Venues can be production houses where rehearsals are conducted, craft is produced, craft displayed and sold. Some types of venues are:

- theatres
- night clubs
- stadiums
- community halls
- cinemas
- exhibition centres
- parks
- organised open space
- school halls
- amphitheatres

There are important aspects about venues, which are:

- physically challenged artists and audience should be catered for
- transport
- management
- situation
- facilities
- parking for cars and tour buses
- ablution facilities
- audience history
- neighborhood
- stage facilities, public address system, curtains, lights, back line
- dressing rooms
- green room

### **2.5.1 Art Centres**

Community art centres are important facilities cultural, social and political development in the African community. The rich tradition of providing art education and production space in the arts centres has delivered many artists. Today they work as professionals. Some of these centres are not properly equipped with appropriate facilities for artists. Understanding that some of these centres are informal, that is they were not built as art centres and some do not have facilities for disabled community, poor lighting, poorly constructed stage and toilets.

### **2.5.2 Bat Centre**

Bat centre is a non-profit community arts centre started in 1995. It operates out of the ex – South African railways – Inkonkoni base in the small craft harbour off Durban's victoria embarkment. It has enjoyed great success in the field of entertainment, that is performing arts, and is also a major centre for visual art. It is vital to note the importance of this centre as it is well situated for the artists to access it. It has visual and performance art programmes that keep artists alive. There are studios which are buzzing on a daily basis. One artist, Manuel Mangué, works daily in a rented space at this centre said,

"I would have left this country long ago had it not been for the Bat centre that has provided me with space and I am able to use my creativity".<sup>23</sup>

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<sup>23</sup> Manuel Mangué was interviewed at the Bat Centre on the 6<sup>th</sup> December 2003 and 6<sup>th</sup> September 2004



***This is craft displayed at the Bat Centre Craft Shop which is a favorite venue for tourists – Durban 2003***

Manuel works on sculptures and produces huge craft which have brought pride to the Bat centre and to himself. I visited him and other artists more than five times and each day Manuel is working on a different order. He says,

“I am commissioned to work on special projects. Sometimes I have to go home “Mozambique” to get special tree for the special projects”.<sup>24</sup>

Bat has a programme called artists in residency, which is an initiative designed to empower historically disadvantaged art students to improve their artistic skills and equip themselves with appropriate practical information. This programme takes 50 students per year and they are exposed to visual art workshops and entertainment law which is what artists need to know so as to understand contracts.

The Bat has two art galleries, (democratic and Mchunu) which showcase artists' finished products. There is a main where many national and international artists perform.

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<sup>24</sup> Manuel Mangue was interviewed at the Bat Centre on the 6<sup>th</sup> December 2003 and 6<sup>th</sup> September 2004

### **2.5.3 Indonsa Art And Craft Centre**

Indonsa Art Centre is situated in (Ulundi) Zululand region. This centre is managed by Reeves Gumede, a visual artist by training. The centre has initiated many arts programmes which have benefited the Zululand community, including sewing, manufacturing of craft, painting, visual arts, drama, music tuition and dance classes.

“The Zululand District Municipality has a rate of unemployment with an abundance of talent in arts, which makes the centre an important vehicle for the promotion of self-employment, self-reliant and self-sustainability amongst the community. Job creation and tourism have been identified as key issues in Zululand District Municipality’s Intergrated Development Plan.”<sup>25</sup>

### **2.5.4 Stable Theatre**



***Vukile Mtshali- Stable Theatre manager – Durban September 2004***

Stable theatre, just like Indonsa and Ntuzuma art centres, are supported by the department of arts, culture and tourism financially. The artistic roles that these art centres play in the communities are very crucial. Indonsa managed by Reeves

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<sup>25</sup> SA – Flemish News, Issue No: 1 page 4

Gumede, is inclined on the visual art, and Stable is more on the performance art. Stable theatre has a very clear mission statement that says:

**"The Stable Theatre Art Centre shall encourage and stimulate public interest and participation in the Arts, Cultural Heritage and Programmes, expand the cultural resources, encourage and assist the freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons, thereby to preserve, present and promote the cultural identity of and for all the people of South Africa with the primary focus on the Province of KwaZulu Natal by providing and facilitating entertainment, education and development in drama, music, dance and other performing art forms".<sup>26</sup>**

Mtshali talks about some challenges that face all art centres, formal and informal, in rural areas and urban areas. This how he outlines them:

**"Funding seems to be the main problem. This limits programmes in the centers. Raw material for visual artists and crafters is not easily accessible and is highly priced. Practicing and performance: instruments for aspiring musicians are not always available. Productions without sponsors are practically impossible. Visual and performing artists suffer and feel highly deprived.**

**Some staff members are demoralized because so much is expected from them in various day to day operations and some are not competent enough to face the real challenges of the art world. It is important to note that they work very hard but appropriate training in different art expertise like arts administration, project management and some in actual production management (craft, theatre, sound & lighting).**

**There is a very evident decline in theatre audiences particularly Africans and Indians hardly attend theatre productions. They do attend live entertainment like song and dance, again not in the expected volumes. They give many reasons for this such as: poor transportation facilities, language understanding, no disposal income and crime in the townships and taxi ranks**

**There are limited resources in some cases like non functional Computers and not connected to the outside world like electronic communication. Poor human resources is another factor that needs to be addressed. Centres need secretariat support so that management staff can function appropriately effectively.**

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<sup>26</sup> Vukile Mtshali, manager of Stable Theatre – interviewed at the Stable theatre on the 8<sup>th</sup> September 2004. Statement attached to appendix

There is also a problem of performance related equipment. Artists do share limited resources but in some cases equipment is not available.

There are stakeholders who can and should be of great assistance in the development of the centers and the programmes such as: community at large, district and local municipalities, potential sponsors and various artistic communities and Crafters.

A Comprehensive knowledge and appropriate guidelines are not readily available to the management of the centres. This does create problems as to Who is supposed to respond to certain problems and When is the specific time to do What and Why that has to be done.

It is appreciated that we have different cultural groupings in the country. It is also noticed that certain racial group does not support other groups. This is not viewed as a racial issue, but it needs to be addressed by educating our communities about cultural diversity and the importance of appreciating art in its correct form.

Our artists are dependent on what they do as in visual and or performance. They look upon administrators of the centers to provide performance platforms and contacts for craft exhibitions. Art centers are doing their level best to educate the artists of various forms to be completely independent and network with various organizations nationally and internationally. Some have taken the advice and some are just not taking that route. That is caused by many factors like such as illiteracy, financial constraints, demographics, incompetency in networking, unable to understand competition, poor productivity and marketing standards

There is a continuous request for rehearsal space. Artists always say that they have no funds but space should be provided for them at no charge. This is a unique problem for every centre. It needs proper addressing by deferent management depending on the merit of each case. Artists also request performance equipment like amplifiers and drum kits. Some centers do not have these facilities which are very essential for the development of musicians. It is a suggestion that artists have to be educated about independency and should strive to equip themselves with appropriate instrumentation eventually.

Artists request performance venues for no charge. This can also be a decision of various management depending on the merit of each case and terms of operation.

All activities of Art Centres should be properly marketed to assist artists and musicians to sustain themselves. Tourism Industry is a thriving business in the country. Art Centres should have their websites and be helped to achieve this so that they network and assist their artists.



Schools programmes need to take place in these centers particularly workshops and special set books productions.

Youth programmes should be encouraged in these centers where various activities can take place during school holidays and weekends.

Some very important workshops should take place in these centers but because of their location and poor infrastructure they suffer. This will depend on the nature of the workshop, be it for the centre staff, visual artists, musicians and the community. The management will move the workshop temporally to a different venue until the problem is addressed for the future usage of the centre.

Researchers who are mostly from tertiary institutions should be allowed to work with artists and musicians or utilize the available resources in the centre as researchers. There is hope that their research information will impact on the development of artists and musicians eventually.

Some of the productions that are brought by artists to be performed in art centers are not the appropriate quality expected. This tells us that centres need to develop programmes to train producers, scriptwriters, directors, sound technicians, lighting technicians and publicists

Artists and musicians do not understand competition and criticism. When they are criticized they think their creativity is being questioned and compromised. Competitions and criticism are part of the art world and that will need proper development and addressing."<sup>27</sup>

#### 2.5.4.1 Priorities of Stable Theatre

The stable theatre art centre will maintain a principle of community development through arts and culture as a way of working in all its programmes. Stable theatre art centre commits to sustain the priorities established in its pivotal 2004 plan:

- to strengthen KwaZulu-Natal communities through the arts, culture and tourism initiatives,
- support learning, growth and development in and through the arts, and

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<sup>27</sup> Vukile Mtshali, manager of Stable theatre – interviewed at the Stable theatre on the 8<sup>th</sup> September 2004.

- to create a strategic situation to encourage and support KwaZulu-Natal artists, performers, entertainers through guided programmes.

#### **2.5.4.2 Objectives of the Centre**

- build economic development partnerships.
- support full access to learning and responsible development in and through the arts.
- advocate that every able citizen and developing artist will participate in the arts every day of their lives in order to create meaning and understanding in their world.
- lobby and hunt for funds and opportunities for professional development of administrators, staff, volunteers, support bodies and teaching artists to build their capacity to excel through the arts.
- work with arts and culture coalitions to advocate for arts education.
- work with local, regional, provincial and national organisations such as arts partnership organisations, to create a clearinghouse for arts education information.
- develop institutional programme for public art projects in schools, institutions, churches, orphanages, youth clubs, etc.
- maintain a distinct contemporary artist programme at the centre.
- maintain programmes for traditional artists including Traditional Arts apprenticeships, even in the visual arts and crafts.
- tap talent search to identify new artists for the development and excellence initiatives and apprenticeship programmes / learnerships.
- help cultural organisations plan to comply with affirmative action requirements and assure universal access and full inclusion.
- promote cultural tourism and regional and international arts exchange programmes.
- encourage initiatives that document the arts' role in attracting visitors, new residents and new business development.



## **2.6 Music Institutions**

### **2.6.1 University Of KwaZulu Natal**

The University of KwaZulu Natal, which was formally the University of Natal, in Durban, was the first tertiary institution to introduce jazz studies. This was motivated by a determination to develop programmes in the school of music making them more relevant to the interests of the broad population of South Africans. Instrumental in motivating it was Prof Christopher Ballantine, whose writings in the sociology of music and Marxist aesthetics have underscored a commitment to freeing musical studies from the ideology that maintains western 'art' music as the only music worthy of serious study. Such commitment has manifested itself in other curricular changes such as the introduction of African Music and Dance as a specialization for diploma and degree students.

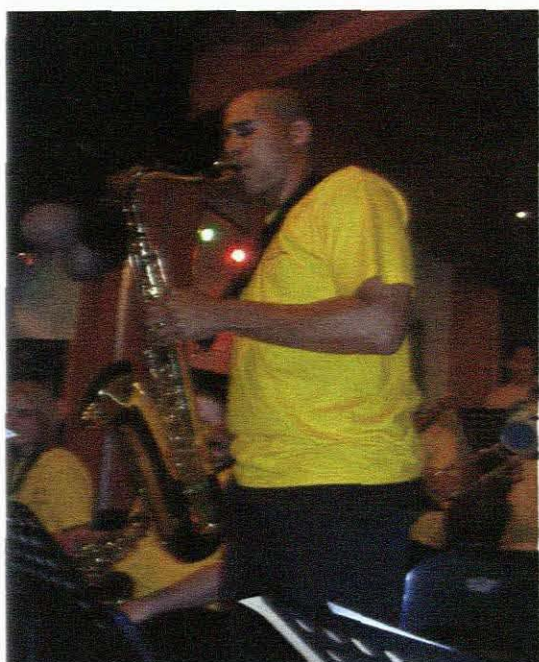


***Darius Brubeck conducting the University's big ensemble on the 6<sup>th</sup> November 2004***

In 1983, Darius Brubeck was appointed to the post of lecturer in jazz, and in 1984 jazz was approved as a specialisation for bachelor of music students. In 1988, the university diploma in jazz performance was brought about which allowed students with sufficient competence as players to study without having to meet the academic

criteria for admission to degree programmes. Diploma students have the option of changing to the BMus programme if they have progressed adequately. The school of music at KwaZulu-Natal university also offers a master of music in jazz performance and composition and is one of the few universities world-wide offering this postgraduate specialization.

Several KwaZulu-Natal university jazz students have attended and performed at conferences of the international association for jazz educators (IAJE), have toured overseas, and have recorded both as leaders and backing musicians.



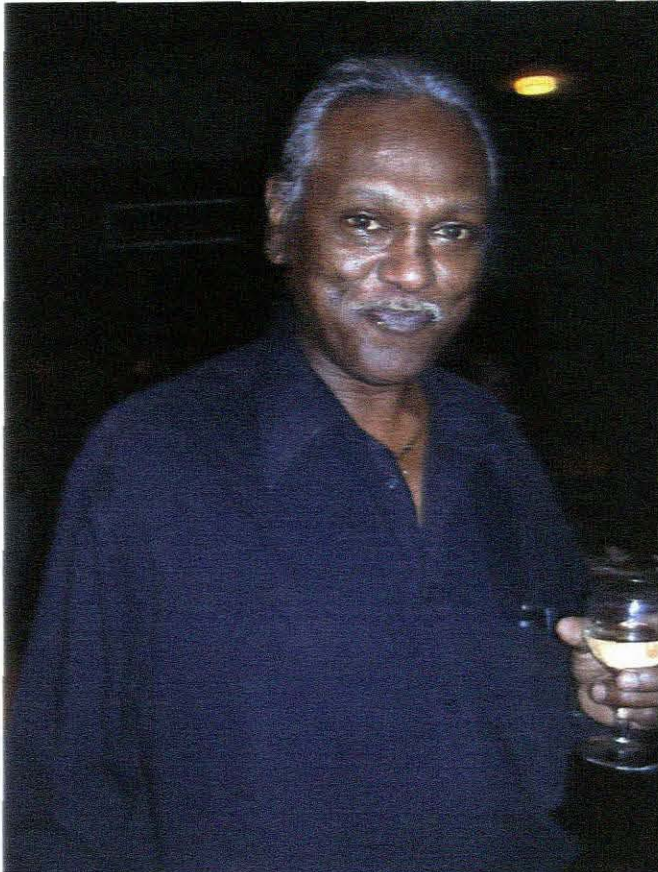
***Leon Scharnick – one of the tenor saxophone students, in a performance 2004***

Some of these have gone on to pursue advanced studies at universities abroad. Former students include Feya Faku, Lulu Gontsana, Victor Masondo, Johnny Meko, Zim Ngqawana, Concord Nkabinde, Melvin Peters, Neil Gonsalves, Zanele Madondo, Sydney Mavundla, Bongani Sokhela, and many other active, full-time musicians and teachers. Unique to South Africa is the university's centre for jazz and popular music which serves as a venue for a wide range of jazz performances and workshops organized to benefit students and the wider community. The centre also



plays a vital role in helping to secure funding and employment opportunities for needy jazz students.

### **2.6.2 University Of Cape Town**



***Darrel Andrews - University of Cape Town guitar lecturer -2004***

The University of Cape Town launched its degree and diploma in Jazz Studies in 1989. The jazz studies programme was set up by and is directed by Professor Mike Campbell and is essentially the same as that at KwaZulu Natal University. The jazz programme has developed to be the highest producing institution. It boasts of product such as Jimmy Dludlu, Simon Bates, Judith Sephuma, Menyatso Mathole and Marcus Wyatt to mention but a few.

Professor Cambell said:

“There are expectations in jazz studies. A student should not expect to be made into a brilliant musician by a teacher or a group of

teachers in jazz. There is a need for creative expression that has to come from the individual; ultimately. The teacher's expertise is employed in providing the student with the materials, methodology and the guidance to use them. In a sense, a teacher can inspire one, igniting a creative spark that may previously have lain dormant.

Most teachers I know feel satisfied when students act on their advice and take their instructions seriously. That is my expectation as a teacher. The student must make effective use of what I have to offer, and in so doing become a better musician." <sup>28</sup>

### **2.6.3 Tshwane University of Technology and Durban Institute of Technology**

Pretoria Technikon introduced its three year National Diploma in Light Music<sup>29</sup> in 1985, which included jazz improvisation and jazz workshops. Technikon Pretoria, now offers a BTech (Music) programme which is a four year degree course. Natal Technikon began offering the National Diploma in Light Music in 1995. The curriculum for both programmes is essentially the same and by comparison to the university programmes cited, places greater emphasis on music industry skills such as composing for film and advertising, MIDI applications, and sound engineering.

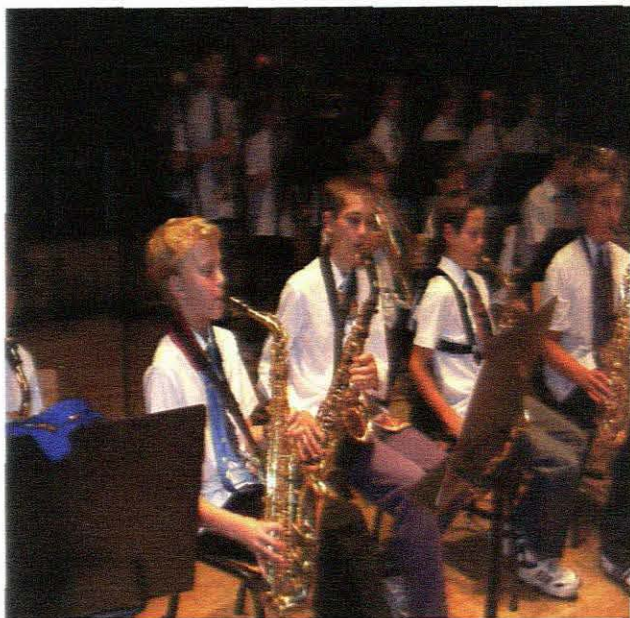
Natal Technikon (Durban Institute of Technology) addressed the issue of access to music knowledge for the historical disadvantaged students with the introduction of a one year bridging course. It was designed for students with demonstrable music aptitude and some experience, but without any formal education in music. It has had remarkable success in bringing students up to a level in accordance with the entrance criteria for the National Diploma in Light Music.

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<sup>28</sup> Professor Mike Campbell – Head of Jazz Studies at the University of Cape Town, interviewed in Cape Town on the 2<sup>nd</sup> December 2004

<sup>29</sup> The inappropriate title "light music" is in the process of being dropped. Yet it still reflects an attitude towards jazz that is prevalent in South African music education.

#### **2.6.4 Sacs Primary School**



***Sacs Junior Primary School Band – Cape Town 2004***

While not offering specific programmes in jazz studies, other tertiary institutions have introduced jazz as a performance option and have begun to place more emphasis on jazz in its history of music courses. These include Rhodes University in Grahamstown, the University of Port Elizabeth, the University of the Witwatersrand in Johannesburg, and the University of Fort Hare in Alice. Schools like Sacs and many others are giving hope to the South African music scene.

It is in the Eastern Cape that the most promising secondary school jazz programmes are to be found and it is worth describing two of them, at least briefly, because of the extent to which they have established models for instrumental jazz education in South Africa.

#### **2.6.5 Stirling High School (East London)**

Stirling high school is a public school that had the good fortune to employ a history teacher in the early '90s who is also a talented jazz saxophonist and dedicated jazz educator, Alan Webster. He soon set about procuring instruments and identifying

promising students to form the first Stirling high jazz ensemble. The ensembles that he has directed since then have gone from strength to strength. Two CDs have been recorded, and in 1998, he took a selected combo to the Netherlands where students performed and were able to attend the north sea jazz festival. Several of his students have carried on with their involvement in jazz after leaving school, either at tertiary institutions or in performing ensembles such as the Eastern Cape big band.

Alan is the current director of the National Schools Jazz Festival since 2001. This is because of his close involvement and crucial contribution to the annual National Youth Jazz Festival.

#### **2.6.6 St. Andrew's College and Diocesan School for Girls (Grahamstown)**

These two private schools share a school of music directed by Mike Skipper. Though not trained in jazz, being a trombonist with some big band experience, his love for jazz motivated him to more fully integrate it into the programme of the school of music. To this end, he employed in 1993, one of the first jazz graduates from the jazz studies programmes at the University of KwaZulu Natal, Rick van Heerden, to teach jazz performance and appreciation, and to assist him in hosting the national youth jazz festival. One of the early 'products' of the programme, Simon Bates, went on to complete a bachelor of music in jazz performance at the University of KwaZulu Natal and is presently completing a master of music in jazz at the University of Cape Town.

#### **2.6.7 Colleges and High Schools Offering Jazz Education**

There are only a handful of public schools where jazz could be said to be receiving significant emphasis. The majority of South African secondary schools do not even offer music as a time-tabled subject and do not have the facilities needed for any form of instrumental music activity, at least, where this involves common jazz instruments. Private schools, because of their financial means, almost all have highly developed music programmes and, in recent years, have been placing more and more emphasis on jazz and popular music.



Where jazz as a performance activity does feature in secondary schools, the focus is on the development of a proficient jazz ensemble, a 'big band' if possible, where the emphasis is more on playing written swing music than on developing improvisation skills. This situation is however changing as the inclination and capacity of music educators for teaching improvisation increases. The forces that have promoted this will be identified further in the study.

Methenjwa Machi a matric student at Hilton college in Pietermaritzburg has been exceptional in that he is a top trumpeter in the country in both jazz and classical music. He was chosen as the lead trumpeter for the national youth orchestra in Pretoria 2004.

Great effort is made by KwaZulu Natal department of education. Competitions that promote culture are held. There are various workshops that are conducted to promote indigenous music such as "amahubo, ingoma and indlamu". I want to believe that with this kind of practice, the youth will understand their culture better and be proud of it.

#### **2.6.8 Funda Community College (Soweto)**

Funda means "learn". It has recently been renamed the Funda Community College, the centre began as a community-oriented project to assist black students in the uneasy aftermath of the 1976 Soweto uprisings. Students and lecturers from the University of the Witwatersrand have contributed their skills and time as Funda teachers over the years. Funda offers a variety of courses, from adult literacy to management and public enterprise, but throughout its existence it has placed a clear focus on the fine arts and music. The jazz programme is directed by University of Natal alumnus, Zami Duze.

#### **2.6.9 Federated Union of Black Artists (FUBA) (Johannesburg)**

The FUBA arts academy was founded in 1978 with the aim of helping promising black artists in the disciplines of music, drama, contemporary dance, creative writing and fine arts. Since 1985 it has received funding from the Swedish international

development agency (SIDA). FUBA offers students up to three years of full-time studies in jazz, classical, and/or African music. Up to 30% of these students carry on to study music at tertiary level. The late Moses Molelekwa is the most notable FUBA alumnus.

#### **2.6.10 Music Academy of Gauteng (Daveyton)**

The Music Academy of Gauteng (MAG) is a music school for disadvantaged students located in Daveyton, a township east of Johannesburg. It was established in 1992 by one of the country's top jazz trumpeters, Johnny Meko. The centerpiece of the academy is its big band which serves as a vehicle for teaching music literacy and ensemble skills.



#### ***Students from Music Academy of Gauteng***

Many of its students are homeless youth drawn from the Benoni children's shelter. Meko, a Natal University graduate, did post graduate studies at Indiana University. The MAG jazz ensemble performed at the 24<sup>th</sup> annual conference of the international association for jazz educators (IAJE) in Chicago.

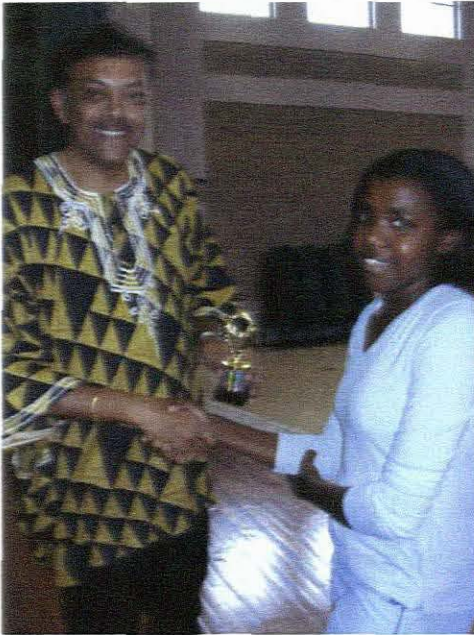
Mapule Tshabalala plays alto saxophone in the big ensemble and has been with Johnny's music school for over four years. She said;



"learning music was an eye opener because I never thought I could play an instrument. Now I play alto saxophone and I am highly influenced by Cannon ball Adderley and Barney Rachabane who in my opinion are the best alto saxophone players that ever lived in this world"<sup>30</sup>

#### **2.6.11 Siyakhula Community Music Centre (Umlazi)**

Siyakhula (Zulu for "we are growing") was established by the author in 1986. The aim was to offer music tuition to historically disadvantaged youth from the Durban townships. This was to prepare them for tertiary institutions so that they did not have to go through the bridging courses but straight to the mainstream music studies.



***Sandru Pillay presenting a trophy to top saxophone player of Siyakhula Community Music Centre, Gugulethu Khoza 2004***

The centre has a symbiotic relationship with the school of music at the University of KwaZulu Natal where several of its students continued their studies. Some of these have returned to Siyakhula as teachers and are teaching the younger generation.

The performance focus of the centre has been a wind band in the mould of the tradition of British brass bands, but recently, this has moved increasingly toward

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<sup>30</sup> MaPule Tshabalala interviewed on the 9<sup>th</sup> October 2004 at Kippies International Jazz Club

jazz, especially South African township jazz. It has introduced African traditional music classes. It has attracted many learners from multi-racial schools. Students feel they are learning something which gives them their appropriate identity.

Siyakhula Music Centre has an annual end of the year concert where learners showcase what they have learnt each year. In 2004, Sandru Pillay, donated trophies to the best students in various categories, that is traditional dancing, musical instruments and theory of music.



***Skhumbuzo Khumalo – He started with Siyakhula Community Music Centre and now works professionally with the South African Police Services music ensemble in Pretoria.***

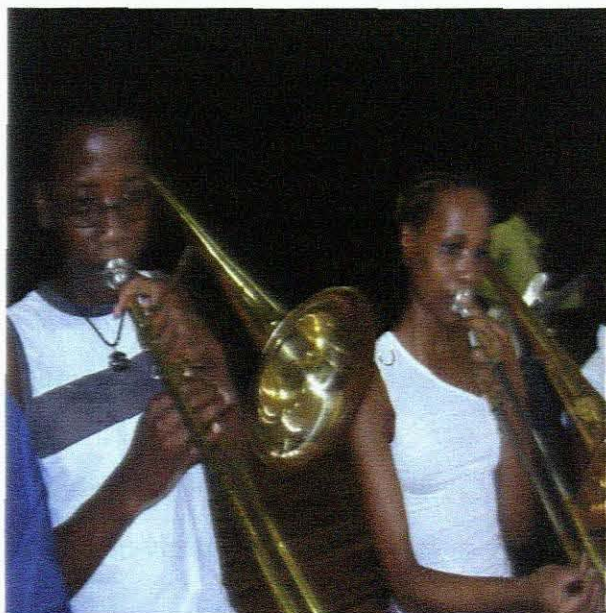
Siyakhula has had learners who have progressed to the point of playing for the KwaZulu Natal philharmonic orchestra and provincial youth wind band. Some students are currently working as professional musicians with established music structures in the country such as the defense force bands, orchestras and jazz ensembles. One of the students is currently in Germany completing a masters degree in composition. He is sponsored by Southern African music rights organization (SAMRO).



Siyakhula has enrolment of more than 150 learners every year. Instruments are on loan from the Playhouse company and Durban music school. There is sponsorship from "ukusa" which is an outreach programme from KwaZulu-Natal university. Occasionally national arts council would give limited sponsorship which becomes very useful for the needy township youth.



***Vukani Cele (tenorsaxophone) and Philani Biyela (Altosaxophone) from Siyakhula Community Music Centre***



***Zakhele Zwane and Cebisile Nkosi on trombones at Siyakhula Community Music Centre – Umlazi 2004***



***Siyakhula Community Music Centre's young clarinet players in a rehearsal – January 2005***

#### **2.6.12 Ukusa Community Arts Programme**

Ukusa (Zulu word for 'sunrise') has been in existence for 20 years and is one of South Africa's most successful community arts projects. It uses the facilities of the KwaZulu Natal University, and with funding from the Swedish International Development Agency (SIDA), Ukusa employs a staff of seventeen to offer courses in music theory (grades 1-5) and performance skills on a range of popular instruments including Maskanda guitar. There are also traditional dance programmes.

Tuition is open to any student over the age of 16 with a strong interest in the performing arts and serves as a bridging programme for students interested in studying at KwaZulu Natal University or Durban institute of technology. University of KwaZulu-Natal lecturer in jazz saxophone, Paul Kock, started his studies as Ukusa student.





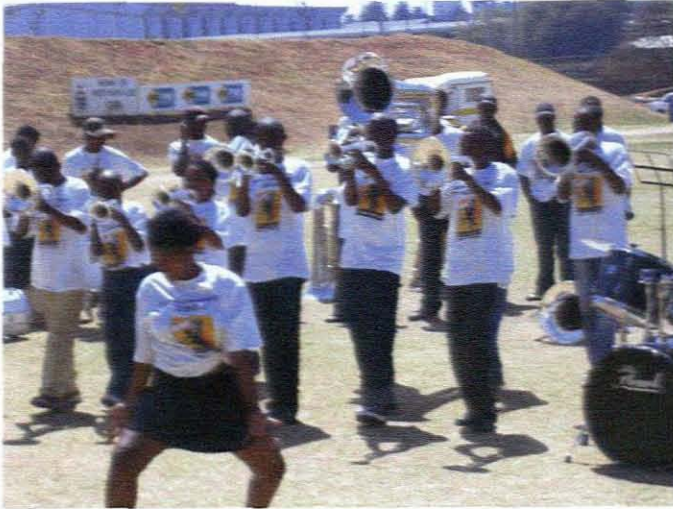
***Ukusa music students changing classes at the University of KwaZulu Natal 2005***

#### **2.6.13 Central Johannesburg College**

This college is popularly known as CJC. It is one of the colleges that offer extensive programmes for aspiring artists. CJC has attracted most brilliant artists as tutors and role models. Artists such as Mncedi Kupa, Godfrey Seleso, Bheki Khoza, Christine Conraad, Phiwe Solomons and Sisa Sophazi. Visual art and design is offered including drawing, history of art and computer graphics,

#### **2.6.14 Field Band Foundation**

Mention is made of this initiative because of its effectiveness as an opportunity for disadvantaged youth to learn musical instruments and be productively involved in "field bands" along the lines of American drum and bugle corps. The field band foundation is a non - profit organization that, in just over eight years, has established 17 bands in six regions, involving over 3400 youth around South Africa. Standing instruments such as steel drums, marimbas and djembes are also included.



### ***National Field Band Competition at Witwatersrand University - October 2004***

Field bands have been instrumental in producing new musicians in this country. However, there are challenges that need to be mentioned in this study:

- all blowing instruments are in concert "G"
- learners are taught to play instruments only by memorizing the repertoire and can not read notated music

These challenges have been addressed by some of these new musicians, by joining art centres that will teach them to read and possibly notate their own music. In Port Elizabeth, Cape Town, Johannesburg and Durban, there has been a dramatic transformation of these young musicians who now write their music and others have joined established musical structures for more tuition and exposure. Njabulo Mtshali and Riaan Van Heerden are good examples who now practice professionally as musicians.





***National Field Band Members Rehearsing at Mogale City October 2004***

Field band foundation has a wonderful 'mission statement' that puts clearly the stand point of the foundation. It says:

"The field band foundation improves the quality of life of historically disadvantaged young people and their communities through music and movement. Motivational coaching, structured rehearsals and regular public performances ensure that members acquire creative skills, develop self discipline and build team spirit. A new sense of self-worth and achievement equips members to play a positive role as proud citizens of South Africa."<sup>31</sup>

Ann Evy Duun a music teacher from Namsos-Norway said:

"for better outcomes, it is best that music teachers should be patient with their music students. Some learners will be fast in grasping information and other learners can be extremely slow. Music learners should please exercise patience. There are many factors that cause the slowness, but tutors should be patient".<sup>32</sup>

<sup>31</sup> Field Band Foundation brochure – January 2003 front page.

<sup>32</sup> Ann Evy Duun was interviewed at Mogale City on the 9<sup>th</sup> October 2004.



***Riaan Van Heerden, a composer, music arranger, and band director, at Mogale City 8<sup>th</sup> October 2004***

Riaan started as a young trumpeter in Port Elizabeth. He had a vision of being a music arranger and a top country's trumpeter. After joining the field band, he progressed so much that he was awarded a scholarship by the field band to further his music arranging and trumpeting in Norway 2001 -2002. He never looked back after he returned from Oslo. He is now a band director of Cullinan field band. His band is doing exceptionally well, considering that he started them in January 2004. When interviewed, he said:

"I never had the opportunity that these youngsters have. I have a dream of producing more than twenty young trumpeters a year. All the knowledge I acquired in Norway, will be utilized fruitfully".<sup>33</sup>

Andies Doubell started with the field band in 1997 also in Port Elizabeth, where he found his musical career. He was offered an opportunity to study music and brass instrument teaching methods in Maulde (Norway). He performed well. As a result, he currently is employed as a national field bands administrator in Johannesburg. Brian Gibson, the deputy chairperson of the Field Band Foundation, says there are

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<sup>33</sup> *Riaan Van Heerden interviewed at Mogale City on the 7<sup>th</sup> October 2004.*



fundamental objectives that the field bands members should be aware of and adhere to them. When interviewed he emphasized he said:

"It is important to assist in the building of character, teach life skills and create opportunities for the youth of South Africa through the medium of music and properly coordinated choreography. There should continuous improvement on all performances."<sup>34</sup>

#### **2.6.15 Khongisa Youth Centre**

"Khongisa" is the clan name for "Mngomas". This youth centre for performing arts was initiated by professor Khabi Mngoma at Kwa-Dlangezwa in Empangeni in 1989. This was not the first time that Mngoma assisted the historically disadvantaged community. In Soweto, he started the Ionian Choir and the orchestra which enabled young artists to become professional musicians, and become sustainable in the business as music educators and performers. Cyril Khumalo, Khaya Mahlangu and Sbongile Khumalo are a few to be mentioned.

When Professor Mngoma settled in KwaDlangezwa, he saw the need to expand the arts family by teaching young aspiring artists music theory and instruments. This was a golden opportunity for some young artists who would never have had formal musical lessons in their lives, considering the geographical situation and the environment. This resulted in professional music educators such as Linda Zulu, Musa Dube and Sibongile Khumalo to mention but a few.

Khongisa, like all non government organizations, suffers from poor funding. The National Arts Council provides some assistance, but purchase of instruments is a big concern.

String instruments are a main emphasis in this institution because violins were Mngoma's love and passion. The current educators in the centre are Musa Dube and Sandile Cele. They are also the products of Khongisa Youth Centre.

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<sup>34</sup> Brian Gibson (Deputy chairperson of the Field Band Foundation was interviewed in Johannesburg (Witwatersrand University) on the 2<sup>nd</sup> October 2004

It would be important for the administrators of this centre, to consider networking with the other institutions for funding, instruments, educators and general administrative assistance.

#### **2.6.16 The KwaZulu Natal Youth Wind Band**

The KZNYWB offers gifted young musicians the opportunity to develop musically and socially. His band of young musicians was established in 1977 by the current conductor, Werner Dannewitz. He has dedicated most of his career to the promotion and development of young musicians. Werner was the founder member of the Academy of Music at the Natal Technikon (Durban Institute of Technology), and is presently the director of the newly established Durban Music School. Many members of the wind band and other young musicians receive their training from dedicated music educators.

The mission of the band is to be a leading symphonic wind orchestra, producing excellent music for a wide variety of audiences. The aim is to raise public awareness and interest in music, to develop and train formerly disadvantaged musicians, and to develop its members musically and socially.

The development programme is organized with the help of Siyakhula Community Music Centre at Umlazi, which facilitates the introduction of young brass players into KZNYWB. These students are supported as members of the KZNYWB by grants received from the National Arts Council of South Africa, KwaZulu Natal Arts and Culture Council and lately the introduction of Cell C. Over the last few years, developmental school concerts have been organized as part of the band's outreach programme.

The KZNYWB has participated in the international competitions and performed abroad. It is at the forefront of the symphonic wind music. The band came first in the International Concert Band Competition in Bangkok in 1999. It came second in the 30<sup>th</sup> International Youth and Music Festival in Vienna, Austria in 2001. The band performed at the United Nations, Vienna in July 2001.

The band is committed to developing musical appreciation throughout the country. These dedicated young musicians demonstrate a strong commitment to the development of future musicians of South Africa.<sup>35</sup>

Some of the young musicians who have come out the KZNYWB and are now professional musicians are, Ross Butcher, Sikhumbuzo Khumalo, Khulekani Bhengu, zanele Madondo, themba Radebe, Njabulo Mtshali, Michael Wagner, Lucky Mfuphi, Noluthando Madondo to mention but a few.

#### **2.6.17 South African National Youth Orchestra**

South African National Youth Orchestra (SANYO) was formed in 1964 with the assistance from South African Society of Music Teachers. The success was only noticed in 1975 when SANYO was invited to the International Festival of Youth Orchestras in Aberdeen. It later went to Scotland, Red Square in Moscow (Russia) and a short tour of Europe.

SANYO courses have been held around the country, Durban, Bloemfontein, Pretoria, Stellenbosch and Cape Town. Tutors are drawn from South Africa's best orchestral musicians. Some of them are former SANYO members. Conductors are drawn from the international pool such as Anton Hartman, Victor Yampolsky, Gerard Korster and Omri Hadari. The orchestra has enjoyed sponsorship by Sasol.<sup>36</sup>

### **2.7 Organizations Promoting Arts Education In South Africa**

#### **2.7.1 South African Association For Jazz Educators**

The South African Association for Jazz Educators (SAJE) was formed in 1992 at a conference at the University of the Witwatersrand and it became the South African chapter of the international association of jazz educators (IAJE). The then president of the IAJE (Dennis Tini) was in attendance. Subsequently, conferences were held at

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<sup>35</sup> KwaZulu Natal Youth Wind Band brochure

<sup>36</sup> South African National Youth Orchestra (2004) Brochure and interviewed Fani Malani, executive director of the SANYO in Pretoria on the 11<sup>th</sup> July 2004

the University of Natal, Durban (1994), the University of Cape Town (1996), Rhodes University, Grahamstown (1998), the University of Natal (2000) and Technikon Pretoria (2002).

Members come from all geographic regions of the country and include professional musicians and student members as well as music teachers from community projects, and secondary and tertiary institutions. SAJE membership fees include membership in the international association for jazz educators (IAJE) at a greatly reduced rate.

Board members and officers are elected to a two-year term of office, serving until the next conference. Logistics and funding considerations make it too difficult to have an annual national conference, but board members meet between conferences and members receive newsletters.

Sponsorship for conferences has come principally from SAMRO (Southern African music rights organization) which is a non-profit company formed to administer and protect the rights of South African composers and promote the composing of new music. Other sponsors include host institutions (universities), participating organizations and old mutual (2000)

Before the formation of this association, Cathy Brubeck raised funds and organized for student groups to attend five different IAJE conferences, the Jazzanians being the first multi racial student jazz band from South Africa to perform in the United States and attend IAJE (Detroit 1988). The group made political and musical history in the apartheid era, and were featured on national television stations. Most of the band members have since become jazz educators or very well known performers in their own right. For example, Melvin Peters, Johnny Mekoa, Zim Ngqawana, Lulu Gontsana, Marc Duby, and Rick van Heerden to name a few.

Since 1988, members of SAJE have performed or given papers at IAJE conferences. It has been very important for South Africans to participate, and on every occasion, there have been direct benefits in the form of scholarships, educational material and practical assistance for our students and teachers. There has been much

encouragement from US headquarters and from the centre for jazz & popular music (University of KwaZulu-Natal).

The main objectives of SAJE are to promote jazz education and to facilitate the growth of jazz as an art form in South Africa. It does the following:

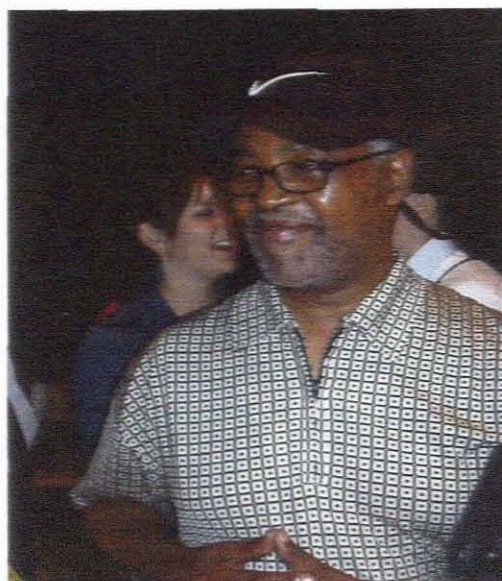
- publishes a newsletter to keep members up to date on current developments at its various institutional centres, to share ideas and approaches to jazz education, and to inform members of important events and opportunities;
- holds a biennial two and a half day conference at which members and guests (including IAJE representatives) present papers and workshops focusing on jazz education in South Africa, offering recommendations for its development as well as practical ideas and approaches to enhance members' teaching competence. Adequate time is put aside for performances by guest artists, members, and student ensembles.

A survey was conducted by the South African association of jazz educators (SAJE). It aimed at gathering the necessary information for such a report. What was presented there, was an overview of the primary forms of jazz education as it existed in South Africa, and of the various forces that are promoting and attempting to develop it

As with all large academic societies, much of the value has been the international exchanges and networking that brings fresh perspectives and methods to bear on music education in South Africa. The following IAJE members have visited and taught in South Africa: Bart Marantz, Bill Prince, Chris Merz, Butch Miles, Richard Syracuse, Dustin Cox, Dennis Tini, Chris Collins, Bob Sinicrope, Ron McCurdy and Willie Hill.

Locally, members of SAJE are working to upgrade the understanding and practice of music of all kinds. However, the primary aim during this relatively early period of existence in South Africa, is to introduce jazz education wherever feasible, especially

at secondary level. SAJE members are therefore eager to offer expertise and effort towards incorporating more jazz-related skills and studies in the national syllabus.



***Duke Ngcukana, the educator, administrator, jazz composer and performer at the SAJE Conference in Cape Town 2004***

### **2.7.3 An Evaluation Of Art Education And Development In South Africa**

The foregoing overview highlights many of the positive developments that have contributed to the rapid growth of art education in South Africa in the last two decades. There is certainly much to commend, yet the conclusion that is inescapable is that art education benefits only small minority of South African youth and not the community at large. Moreover, existing art education and development programmes reveal a limited conception of what art education is and is capable of.

What emerges most clearly from the discussions on the primary value of art education and development is its effectiveness as a vehicle for developing creative capacity. Accordingly, the most important criterion for assessing art education and development programmes is the extent to which arts administrators place a premium on developing creativity.

### **2.7.3 Some Of South African Late Musicians Who Contributed To The Music Fraternity**

#### **(a) Teaspoon Ndelu**

Teaspoon Ndelu, as he was affectionately known in the music business, was born in Durban. He performed with many local ensembles, and gained recognition when he was performing with Mhlathi's band in Umlazi. He moved to Purple Haze where he worked with the renowned musicians like Mduduzi Magwaza of the famous Mango Groove. They both proceeded to Johannesburg in search of further develop and exploited different fields of jazz. He will be remembered in Mhlathini's backing band "Makhonasotle" with Mahotella Queens.

He influenced many saxophone players, young and old. He also was seen in live performances of Mbongeni Ngema's "Sarafina". His life was terminated by unknown gun man when returning from a performance in Johannesburg (2003).

Teaspoon will also be remembered for his significant display of talent when performing with Isitimela music group of the famous Ray Phiri. In the recording of their live album, Teaspoon leads "who is fooling who?", a composition of comical nature.

#### **(b) Gibson Kente**

Gibson Kente produced many popular actors, producers, singers and playwrights. People like Dieketseng, Makalo Mofokeng, Mfana Hlophe, Ndaba Mhlongo, Zakithi Dlamini, Brenda Fassie, Stella Khumalo, Vusi Dibeko, Percy Mthwa, Mbongeni Ngema, Sello Maake KaNcube, list is endless.

"Bra Gib" as he was popularly known by his lovers and fans, produced his very first show "Manana the Jazz Prophet" in 1963. He worked with top jazz musicians of the time like Theo Bophela and Cocky "Two Bull" Tlotlimalaje. They toured almost all the townships of South Africa. His main supporters were township residents.

Kente produced 23 theatre productions and three television shows. Some of Kente's productions were controversial in the eyes of the government of the day. He was harassed and banished.

### **(c) Sipho Gumede**

Sipho Gumede was a fine musician, composer, arranger and a top bass player. He was born in Cato Manor (Durban). His first guitar was homemade: a five gallon tin, wood and fish gut. He and his friends would play the tunes of Spokes Mashiyane, Zakes Nkosi and Lemmy "Special" Mabaso.

Cyril Magubane introduced Sipho to the music of Wes Montgomery and the world of jazz. He also met Dick Khoza and obtained his first professional job as a member of the Jazz Revellers. He changed from lead to bass guitar. Dick Khoza was a music institution of the time, and believed in thorough practice before any performance.

In 1971, Sipho headed for Johannesburg, arriving in a strange city, he headed for the only place he knew, Dorkey house in Eloff street. Sipho later worked with Dick Khoza, Baba Mokoena, Khaya Mahlangu at the Pelican in Orlando (Soweto) under Lucky Michaels. Pelican was a great musical laboratory in the 1970's. On any given night, legendary artists would pop in for a jam or perform as part of the Sunday night cabaret.

Later Sipho joined Gibson Kente and toured the country. He then left Gibson to concentrate on practising and perfecting his technique. Sipho met Bheki Mseleku and formed a dynamic and creative partnership which eventually led to the formation of "Spirits Rejoice" - a group which provided the space for creating an opportunity, which both artists had been looking for. "Spirits Rejoice" was an innovative and creative band that explored the many facets of jazz fusion. It had South Africa's great musicians like Duke Makasi, George Tshefumane, Thabo Mashishi and Mervin Africa.

In 1981, Sipho together with Khaya Mhlangu, decided to explore fusion coupled with the African sounds he had grown up with, and so "sakhile" was born. It was here that



Sipho was able to merge the divergent musical paths travelled over the years and produced magical songs like "Mantombi".

His band represented South Africa at the "meeting of the world music festival" which took place in Finland and the Soviet Union. In 1992, his debut solo album 'Thank you for listening' won an OKTV award for best african fusion album. In 1995 he was awarded with an achievement award from Johnny Walker Black Label for his outstanding contribution to the South African music industry

Sipho's latest album "from me to you" is made up of simple South African melodies, based mostly on the bass and guitar. The 2nd track, "Nontuthuzelo", is named in honour of his daughter. "Sithethelele", which features Shaluza Max on lead vocals, is a prayer appealing to the creator, to find an answer to the AIDS virus, for We have tried everything else. Sipho produced the album himself in his studio Sigude Home Studios, Durban.

Sipho recorded with legends Including: Timmy Thomas, Kippie Mocketse, Margaret Singana, Dollar Brand, Winston Mankunku Ngozi, Harare and Sipho Hotstix Mabuse, Juluka, Stimela, Brenda Fassie, P.J. Powers, Hugh Masekela, Letta Mbulu, Mango Groove, Leslie Ray Dowling, Vicky Sampson and Andy Narell.

#### **(d) Lionel Pillay**

It is so sad that very little is documented about this legend who came from a musical family in Durban. Lionel, during his good days as a top pianist, was well respected for his creativity. He recorded with Winston Ngozi's debut album "Yakhal'Inkomo" with greats who have passed on such as Agrippa Magwaza and Early Mabuza.

Lionel was known for his musicality and a huge jazz repertoire. Jazz musicians say that when asked to play any jazz tune, his response would be "how do you want it, and what key". Lionel was able to talk to any body whilst performing a solo and never make a mistake or lose the tune's form. Pillay died in a mental hospital after a very long illness.

### **(e) Baba Mokoena Serokoeng**

Baba was a well known guitarist. He could not be classified as of any particular music genre as he performed all South African music genres from Jazz, Maskanda, Pop and Rhythm and Blues. Baba performed with many groups in the country including Gibson kente's musical productions, recorded almost all Mbongeni Ngema's recordings, Joyous Celebration and madala Kunene (Maskanda musician). He toured many countries with Mbongeni Ngema's productions including germany, USA, France, and Australia.

Baba died of natural causes in April 2003 whilst touring with Joyous Celebration. The music industry lost a wonderful musician who was willing and able to work with any musician as long as there was discipline and commitment in the practice and production.

A journalist wrote:

"Baba was the leader and composer of the brilliant quartet, Four Wisemen, which he found with his long time friend, Barney Bophela."<sup>37</sup>

### **(f) Aaron Jack Lerole**

Jack Lerole said:

"I will keep on playing music until I am 90 or 100 years old. As long as God can spare me I will keep on making music. The music is in my veins. I don't have to say anything. I am music."<sup>38</sup>

Big Voice Jack was at the forefront of the distinctive South African pennywhistle sound for five decades. Jack taught himself to play by rehearsing all the popular songs of the time. Songs like "in the mood" and "the chattanooga choo choo", and once he became good enough he joined the older men and went out with them on weekends to play for money. In 1952, Big Voice Jack recorded his debut 78 inch single with Troubadour Records called "fislasiyafRhala". Over the next couple of

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<sup>37</sup> *The BeJazzed Journal Volume 1 page 48*

<sup>38</sup> *Mail & Guardian, April 1999*

years he recorded many singles and by 1956 he was starting to receive recognition for his unmatched skill with the pennywhistle. He formed a band with his brother Alias Lerole, David Rhamamosa, Peter Khumalo and Zeph Nkabinde called, The alexandra shamba boys and recorded an album that became hugely popular in the dancehalls and shebeens of South Africa.

"Suddenly I had an entourage," remembers Jack, "and people used to follow me through the streets like I was a preacher." Jack and his band used to march from one end of the city to the other, playing and collecting money as they went. This was during the dark days of apartheid South Africa, and the band members were frequently arrested for causing a public disturbance. "We used to just pay the fine and carry on".<sup>39</sup>

Big Voice Jack started his musical career at an early age in the dusty township of Alexandra on the outskirts of Johannesburg. In the late 40's and early 50's, Alexandra was alive with bands playing various styles of music. There were brass bands, jazz bands, bands playing marabi, boogy woogy and progressive jazz, but the sound that really captured young Jack's heart was the sound of the pennywhistle. On weekends in Alexandra, big voice jack furthered his love for the pennywhistle sound by following his favourite bands through the streets of Alexandra as they marched and played.

Big voice jack got his name because of the distinctive singing style. He employed a deep groaning style that striped his vocal cords forever. Jack's solo career took off and he put out many hit singles throughout the 60's and 70's, "cherry beat", "Big Voice Jack no1" and "JackingJjack" were some of his more popular hits.

Big Voice Jack's generosity was repaid when the Dave Mathews band invited him to the states and play two gigs with them at the Foxboro stadium in Boston and the Giants stadium in New York. This invitation from arguably the hottest rock act in America at the time was a fitting tribute to the lasting contribution that big voice Jack had made to South African music. Jack's gigs with the Dave Mathews Band were recorded in a documentary by South African filmmaker Johnathan Dorfman called "Back to Alexandra." The film showed Jack on stage before an 88 000 strong crowd, jiving and jamming with the band like a man half his age. He went down so well that

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<sup>39</sup> *mail & Guardian, April 1999*

the band even asked him to play one of his own tunes, "Back to Alexandra," a song in which Jack gave vent to his lifelong hatred for guns.

January 24 2003 saw the release of the pennywhistle king's new album "Ziman'ukwenzeka - Things just happen", through Indi jazz and world label Sheer sound. The album is typical Jack style, great township jazz, with tourist appeal, as well as contemporary and traditional jazz appeal.

The old man of the pennywhistle' was not slowing down for anything. He was considered the leading pennywhistle player in the land for a very long time. Big voice Jack, who was well over sixties, still brought to his music the vibrancy, authenticity and spirit that was reminiscent of Johannesburg in the early '50s when the pennywhistle could be heard on street corners all over the city and Aaron Jack Lerole (his real name) was a Kid with Big Dreams.

#### **(g) Allen Khwela**

Allen Khwela was born in Durban and grew up on the south coast. He began his young life as a herdboys. While attending school he soon realised that his passion was for the guitar. His brothers were both musical, playing the guitar and violin respectively. Rather than encourage their younger sibling, they would give him a severe beating if he touched their instruments.

In desperation he made himself a guitar out of a one gallon oil drum and cable wires which he would strum while tending his fathers herds. It was not until he left home that he acquired a proper six string guitar which he would tune to a major triad so that he could achieve a sound akin to that of Glen Miller and play one of his favourite tunes: "In the Mood". When he returned to his home town after a year away from home, the word soon spread that there was a youngster with burning fingers. A neighbour brought him an electric guitar to practice on and he was soon the solo act doing shows that lasted the whole night at jazz spots around his home.

Like so many musicians, he felt it essential to move to the bustling city of Johannesburg in order to meet other musicians and hopefully cut a record. It was here that Allen Kwela found a home for the emerging sound that was to become known as "kwela" music, a strange twist of fate barring in mind the name of the

composer. It was in Johannesburg that Allen met the late Spokes Mashiyane, and together they composed, arranged and played their own brand of music at all the local night-spots. Spokes went on to greatness, acquiring the title of father of Kwela music and sadly leaving his premier song-writer by the way side.

Allen found that his natural inclination was for jazz and moved away from Kwela to carve out his own niche as one of South Africa's finest jazz guitarists. He incorporated a myriad of styles from township to indigenous rhythms and jazz which he played to incorporate a wider range of listeners and broadened the appeal of his music.

His debut album "The Broken Strings of Allen Kwela" speaks of the broken dreams and aspirations of the black people as a result of the apartheid era. Allen was known to be controversial and would argue a lot about music. He had a very strong following by jazz lovers.

#### **(g) Thulane Mkhize**

Thulane Eugene Mkhize was one of those musicians who graduated from the paraffin tin guitar and rose to the ranks of professional performances. He performed with the other musicians of his age at Kwa-Mashu after his matriculation at Isibonelo High School.

His first serious music ensemble was the Purple Haze with musicians like German Dlamini and the late Madoda Sosibo. As a young aspiring musician, he was prepared to face all challenges in the art world. He went on to join the stage production of Nonkamfela Ndelu's "uMkabayi kaJama" to try the other side of art which was theatre. He did not stay long there before he proceeded to the Duke's Combo as a guitarist and lead vocalist. He was later snatched by the drive in Johannesburg where he joined the late musicians like Nelson Magwaza, Danny Sithole, Stanley Sithole, Tonny Sauli and Jabu Nkosi.

After a while, he went to a solo venture. This is where he was admired and became a role model for many musicians. He worked in southern sun circuit. His performances

were outstanding as a one man band. He had his unique style of programming. He recorded with many musicians as a session musicians.

He passed away in 2004 whilst working on a solo album. He had just completed a recording with Themba Mkhize's "Hands On" where he is featured on guitar and vocals.

#### **(h) Sandile Shange**

Sandile grew up playing his guitar. He is known as a hero in the jazz circles by many jazz performers and jazz lovers. He was a perfectionist. He worked with Mbongeni Ngema in many stage productions, including Township Fever which also toured United States of America. Sandile represented South African jazz musicians in a jazz festival in Germany, playing with Darius Brubeck in 1985.

Sandile was recognized as an institution, as many guitarists came to him for advice. He recommended people who could repair their instruments as he was very particular about the guitar.

Sandile never had a chance to record his own solo album which leaves many jazz lovers feeling they have been deprived. Sandile recorded with all the great South African musicians like Ronnie Madonsela, Duke Makasi, Hugh Masekela, Dick Khoza, Pat Matshikiza, Kippie Moeketsi and Darius Brubeck to mention but a few.

#### **2.7.4 National Schools Youth Jazz Festival (Grahamstown)**

One of the most important jazz education activities is the national schools jazz festival in Grahamstown which was established by Mike Skipper, former secretary of SAJE. Alan Webster, a music teacher at Stirling High School, is the current director of this very popular and valuable education event.

#### **2.7.5 National Youth Jazz Festival (NYJF)**

The national youth jazz festival in Grahamstown is an annual event bringing together students of jazz and jazz educators from all over South Africa for five to six days of

intensive activity. The objective is to develop students' skills in, knowledge of, and appreciation for jazz. The primary method it employs to this end, is the placement of each participant in a jazz ensemble led by a qualified jazz educator (generally a respected jazz artist). This follows a rigorous rehearsal schedule and performs at least once. Placement is determined on the basis of a short audition and top students are chosen for one of three select ensembles:

- national schools jazz band, a big band for secondary school students;
- national youth jazz band, a big band for any student aged 26 and under;
- national youth jazz combo, a smaller ensemble for students aged 26 and under with developed improvisational skills.

The NYJF overlaps with the national festival of the arts and is a component of the standard bank jazz festival which runs concurrently. Participants therefore, have the opportunity of experiencing some of the best of South African and international jazz, and as importantly, the opportunity to interact with and learn from eminent jazz artists through a diverse array of lectures, clinics and workshops.

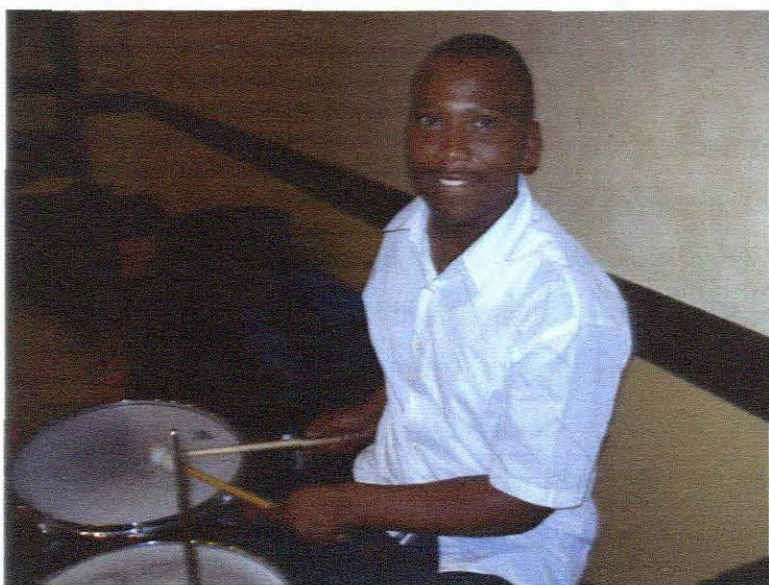
The founding father and vital spirit of the NYJF is Mike Skipper, director of music at St Andrew's college and the Diocesan school for girls in Grahamstown, which have hosted all 9 festivals since it began in 1992. There are few individuals to whom South African jazz education owes a greater debt of gratitude. The NYJF has grown by leaps and bounds, with both the 2000 and 2001 festivals attended by over 240 youth together and with thirteen nationally and internationally acclaimed jazz educators and performers. Encouraging is the extent to which recent festivals have evidenced a far more representative cross-sampling of South African youth, and demonstrated clearly the strides that have been made in making jazz education more accessible to the historically disadvantaged. Many of the emerging stars in South African jazz received their first real taste of jazz at an NYJF.

## **2.8 Southern African Music Rights Organization (SAMRO)**

The Southern African Music Rights Organization is a non-profit organization that exists primarily to protect the rights of South African composers and promote the

composing of new music. It also promotes music education in South Africa through the awarding of bursaries and scholarships and the sponsoring of projects and events with a music education focus, such as the National Youth Jazz Festival (NYJF) and conferences of the South African association for jazz educators (SAJE). Further, it commissions well known composers to produce new works. In the last few years, jazz composers and arrangers have been commissioned to write works for the NYJF select ensembles. NYJF participants from disadvantaged backgrounds have part or all of the costs of their participation covered by SAMRO.

It is very encouraging to notice the commitment of SAMRO to the artistic development of the youth. They give many aspiring young musicians bursaries so that learners can pursue their musical talents. Recently, they ran a drummer's national competition where the winner has an excellent opportunity of studying at the tertiary institution of her or his choice. In 2004, the competition was won by Ayanda Sikade, an up and coming drum student from the University of KwaZulu Natal.



***Ayanda Sikade a young drummer from Mdantsane – East London***

In 2002 Andile Khumalo from Umlazi received the sponsorship to study Masters in music composition in Germany at the Stuttgart University. Efforts made by such organizations are appreciated by the South African communities.



### 2.8.1 Needletime<sup>40</sup>

Needletime gives musicians (in their capacity as performers) the right to receive remuneration when their repertoire is either played on radio or performed live amounting to a public performance right. This right can impact on income for musicians and expenditure for broadcasters both domestically and internationally. It was removed from South African copyright legislation in 1965. Amendments to relevant legislation are currently under review by the department of trade and industry in Government gazette No.21156, published on 10 May 2000 .

Under the current legislation, performers enjoy no copyright protection – this right is confined to composers and authors. The lack of protection for performers is out of keeping with international trends in which needletime regulations are increasingly the norm. South Africa's non-accession to the Rome convention is similarly anomalous. The absence of needletime legislation is one of the key obstacles to the development of local music and the music industry.

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### 2.8.2 Copyright - The Importance Of Protecting Content

The revenue of the cultural industries is not derived from the sale of commodities but from the sale of intellectual property. For example, the songs of the soundtrack from the blockbusters motion pictures "Shaka Zulu" and "Titanic", derived revenue from the public performance of the "Shaka Zulu and Titanic" through public performance royalties. The same songs are also sold in compact disk form and constitute another revenue stream known as mechanical royalties. Yet, a song from that soundtrack may be altered for use in an advertisement jingle and given to synchronisation royalties. And from there extends an almost infinite number of applications for the songs of the "Shaka Zulu" and "Titanic" soundtracks.

In each instance, the intellectual property right remains the intangible yet incontrovertible source of profit for the cultural industries. Thus, it is important that this property is protected, for without it, a fundamental source of the cultural industries revenue would be lost.

<sup>40</sup> Needletime is referred to as the broadcast right.

<sup>41</sup> MITT report on copyright

Copyright is the legislative mechanism that enables rights holders to make money. Without this protection producers of cultural works (songwriters, authors, and musicians) and the disseminators of those works (publishing houses, record and film companies) would not receive due return on their investment in content development.<sup>42</sup>

South Africa's copyright legislation provides adequate *de jure* protection for the majority of cultural producers, although a number of gaps exist in its enforcement. Cultural producers are often unaware of the value of copyright, and as a result, they often sign agreements which compromise their potential earnings from the ownership of those rights.

Copyright is also infringed by the illegal physical reproduction of cultural products. An estimated one third of the South African record industry's revenue is lost to piracy on an annual basis. The battle against piracy is an issue that needs to be fought on both a regional and an international basis, although stringent domestic and customs enforcement would go some way to alleviating this.<sup>43</sup>

### **2.8.3 Moshito**

Moshito Music and Conference Exhibition was run by representatives of key membership-based organizations in the South African music industry. These were the Southern African Music Rights Organization (SAMRO), the South African Recording Rights Association Limited (SARRAL), the Recording Industry of South Africa (RISA), the South African Music Promoters Association (SAMPA), the National Organization for Reproduction Rights in Music in Southern Africa Limited (NORM), the South African Rodies Association (SARA) and the Musicians Union of South Africa (MUSA).

Nick Motsatse, chairman of Moshito said:

"Moshito initiative, emerging out of the broad-based South African Music Industry Co-operation Initiative (SAMICI), covers a wide spectrum of the domestic music industry. Our aim is to see everyone from roadies to producers, from major music publishers to promoters

<sup>42</sup> From MITT report

<sup>43</sup> From MITT report

and many more engaging directly with the challenges, problems and stumbling blocks that face the homegrown music industry.

Moshito '04 sees us focus on three key issues. These will be developing new markets for South African markets and relative products, enabling the industry to formulate and implement a coherent strategy to combat piracy and explore viable means of addressing social issues facing musicians, especially with regard to substance abuse, HIV/AIDS and social welfare.

In its commitment to tackling major issues facing the South African and the African music industry, Moshito '04 is set to become an important annual event on the global music industry calendar. But more than that, through our action-centred themes at this year's conference, we hope to significantly impact on the economic and social lives of everyone who makes their living from that wonderful thing, South African music.<sup>44</sup>

Moshito board of directors is made up of Nick Motsatse (SAMRO), Daphne Mashaba (SARRAL), Mbongeni Ndlovu (MUSA), Freddy Nyathela (SARA), David du Plessis (RISA), Peter Tladi (SAMPa) and David Alexander (NORM).

Some interesting issues discussed were:

- Social welfare of musicians
- Audience development
- Development of policies to help develop the South African music industry
- The 4% Recording royalties
- Music consumer muscle
- Developing markets
- Market segmentation
- Copyright laws
- South African music in the international market
- Use of South African music in other industries like theatre and South African Airways
- Building partnerships with appropriate structures in the business
- Digital exploitation of the music
- Needle time
- Legislation to be amended to cut piracy
- Violation of human rights
- Pricing to cut out piracy
- Drugs and substance abuse
- Freedom of creativity
- Down loading of music
- Digital archiving of music

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<sup>44</sup> Moshito '04 brochure and interviewed Nick Motsatse, chairman of Moshito and executive officer of SAMRO, on the 22<sup>nd</sup> July 2004

- Understanding contracts for protection
- Strong corporate governance structures
- Support services
- Mobile music market
- Ring tones sales increase
- Royalties collection societies
- Unemployment – Pension funds
- Unification of the industry
- Recommendations of the task team instructed by Dr Ben Ngubane
- Resolutions
- Time frame
- Action plans

## **2.9 Funding Institutions**

### **2.9.1 National Arts Council of South Africa**

National arts council was established by an act of parliament in 1997 to promote arts and culture in South Africa, primarily through making available funds for approved projects, programmes and organisations as well as study bursaries. The Council is made up of nine provincial representatives and between nine and fourteen additional members appointed by the minister of arts, culture, science and technology. Many of the community projects and centres discussed earlier, receive funding from the NAC, and many students pursuing jazz studies at tertiary institutions are recipients of NAC bursaries.

### **2.9.2 Ronnie Madonsela Scholarship**

Ronnie Madonsela was possibly South Africa's best and most popular jazz singer, known nationally for American jazz standards as well as South African township jazz and mbaqanga.

In May 1985, he was murdered in a Shakespeare-like family revenge story and a scholarship was established in his name to help needy students wanting to study jazz at the University of Natal.

The scholarship especially helps first year students who have been accepted into the Jazz Programme but with insufficient funds to register.

Johnny Mekoa was the first black student to graduate from a South African University in Jazz Studies. He won a Fulbright Scholarship to continue his studies in the States and graduated with a Masters degree in jazz pedagogy from Indiana University. He returned to South Africa and started the very successful music academy of Gauteng in Daveyton township.

Mark Kilian, passed Masters in music with cum laude and was accepted to study film scoring at the University of Southern California. He already has credits on feature films such as "Virtuosity".

Zim Ngqawana is a successful recording artist for MELT 2000 (England) and has toured England, Europe and the States.

Lulu Gontsana is one of South Africa's best known jazz drummers. He has performed with all the top South African jazz musicians (e.g Abdullah Ibrahim, Hugh Masekela, Winston Mankunku and Darius Brubeck, as well as with visiting artists from Europe and the United States.

Lex Futshane, George Mari, Feya Faku and Bongani Sokhela, are Ronnie Madonsela Scholarship recipients. They both teach and pursue performance careers. Many others including Faku and Sokhela perform internationally.

Brian Thusi is a well known performer and educator who started the Siyakhula Community Music Centre in Umlazi. A number of Brian's students have been chosen for the national youth jazz band, and one student represented South Africa as a member of the Sydney 2000 olympic band.

Cyprian Cebekhulu is a former student now teaching at the Mmbana Cultural Centre. Two of his students would not have been able to register at Natal University without the help of the scholarship. Their marks were so good that the head of music advised them to change from a diploma to a Bachelor of Music. McDonald Setlotlo is an outstanding saxophone student, and was the top jazz student an average mark of 80%.

Mageshen Naidoo graduated “cum laude” with a bachelor of music in composition and jazz performance. He was awarded a Fulbright Scholarship to the University of Southern California, LA.

The scholarship is administered by the centre for jazz and popular music and has helped over 400 students study jazz at the University of Kwa-Zulu Natal. The annual “jazz jol” is held in October each year to raise funds for the scholarship and features the Kwa-ZuluNatal university jazz ensemble (big band) and student groups.

### **2.9.3 BEES - Business Enterprise Entrepreneur Support**

The Kwazulu Natal music project, funded by the national lottery distribution fund and managed by Business Enterprise Entrepreneur Support (BEES), was initiated by Dr Bheki Langa, with the KZN Department of Economic Development and Tourism, and now with the National Institute of Economic Policy. The motivation for this project lies in the belief that the indigenous music from Kwazulu Natal has great poverty alleviation, plus massive economic and development potential. The project has since been a great success in developing an awareness of the value and unique heritage of traditional music, as well as economically empowering those involved by earning a sustainable income from their craft.

Dr Romanus Monji, BCG Director of Operations (2004) said:,

“What’s exciting is the possibility in the minds of those involved that they can actually make a living out of what they love doing. It is hard work, but it is amazing upliftment. They play and opportunities open up.”<sup>45</sup>

Two enriching projects are currently underway, with others in the pipeline. The SMME Technicians Development has focused on training young sound, light and recording staff by identifying and boosting skills vital to their success. They are then assisted in finding jobs within the industry. The private sector has already employed more than fifteen sound, light, engineering and recording managers, all of whom

<sup>45</sup> Dr Monji’s speech at the Bat Centre in Maskanda concert (2004)

trained under Izan Greyling, a lecturer at the Durban Institute of Technology, and Malcolm Nhleko, a DIT graduate and a popular recording engineer.

The second project surveys, archives, digitally records and upgrades the performing skills and income generation possibilities of traditional music performers. Over 60 groups from various communities in the Claremont, Empangeni, and Port Shepstone areas have been surveyed, digitally filmed and recorded. There is a wealth of talented musicians in the region and they are being taught how to market and promote themselves. Kevin Kane, BCG Director says,

"This has made a massive difference in peoples lives. Their skills and talents have become more broadly recognised and they're able to get into the limelight of entertainment, which is a very affirming experience."<sup>46</sup>

The musicians involved have the opportunity to generate income from their music. For the very first, time their music has been recorded. The CDs are distributed to the musicians free of charge, which can then be used as promotional material and to sell to the public. Some of these bands are now also getting airtime on local Kwazulu Natal radio.

Maskanda, traditional Zulu music, has excellent commercial potential. Since March 2003, monthly Maskanda sundowner concerts have been organised at the BAT centre in Durban, hosted by Trans Africa Express Restaurant. Other regular concerts are now held at Wilson's Wharf and the Rainbow Restaurant. Recently Savela, one of the maskanda groups, wonderful applause at a show held at the Rainbow Restaurant, featuring music icon Dolly Rathebe, and the American-based group the Peacetrain. Regan Jules-Macquet, BCG Programme Officer says,

"The public response to maskanda music has really been very interesting. People from all backgrounds, as well as tourists, really enjoy it, even getting up and dancing. We're aiming to get more exposure in the tourist, as well as the local and local township, audience."<sup>47</sup>

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<sup>46</sup> Kevin Kane speech at the Bat Centre in a Maskanda concert

<sup>47</sup> Comments by Regan Jules-Macquet, BCG Programme Officer at the maskanda show at the Rainbow Restuarant

"These performances are the ideal opportunity for the bands to showcase their music on a professional stage in front of an audience," says Malcolm, who is the current organiser. Musical equipment has been made available so that the sound is of top quality at the venues. The exposure has led to people booking them for events. Also, a commercial performance upgrading "school" was held in Claremont with similar training exercises later to be extended to Port Shepstone and Richards Bay, Empangeni. The project is successfully managing to take traditional music to a new level by making it commercially accessible, while uplifting the lives of many local technicians and musicians. An international Internet radio program is also in the works and should be up and running by mid-November 2004.

## **2.10 Conclusion**

Chapter two stated that art education and development has great potential for developing critical consciousness, i.e. the capacity and disposition to engage critically with ideas, situations, relationships, and social reality in general. It was further stated that art education and skills development are especially capable of developing intercultural competence and multicultural awareness. In each social context, it has grown into something new that, in intriguing ways, reflects and reveals its context. A Scandinavian playing or listening to South African jazz experiences not only hear a music that sounds different, but one that tells a story and offers unique insights into South Africa and its history.

Artists with proper training in business who can cut out the middle man, will sustain themselves properly. Artists should form cooperatives and avail themselves to be trained, so that they can expose themselves in the correct market and gain international exposure. It is time for artists to do things for themselves rather than wait for some individuals to assist or exploit them.

Project knowledge is an added advantage to effective management as some managers exist because of their financial power and have either purchased instruments or the transport and the equipment, communication is also a useful aspect of proper management.



## **CHAPTER 3**

### **3.0 Data Collection**

#### **3.1 Introduction**

There are many artistic disciplines practiced in South Africa. They exist in our diverse communities. All of them are prominent but some are more prominent than the others. There are factors that make South African artistic disciplines to be world acclaimed. These are craft, traditional dances, isicathamiya, amakhwaya and visual art.

In this chapter, the artistic disciplines will be outlined accordingly. Performance and visual art industries will be looked at as the main contributing factors to arts. The challenges, reports such as the Music Industry Task Team and Cultural Industries Growth Strategy reports will be looked at and the role that can be played by sponsors in the art development. Audience development is also a critical issue in South African arts, this will be addressed. New dynamics of the arts industry and the contribution by female artists as administrators, manufacturers and performers will be outlined.

#### **3.2 Music**

Music is a powerful force in the everyday life of most people around the world. Music entertains, makes people move, at the same time, it mediates and defines social and cultural experiences. Music unites individuals and can draw a demarcation line between groups. As a symbolic form, music has a cultural and political history. It articulates and shapes identities. It is embedded in a national and international institutional context in which it is produced, marketed, distributed and consumed. Music is the most internationalized cultural form. People in many different countries, speaking different languages often relate to the same kind of music.

South Africa has a variety of musical genres based on a rich cultural heritage. This has the potential to suit a wide variety of markets. There are significant niches within international and regional markets that can be exploited for great reward by South African musicians.

Musical meaning is not static. it simply changes with the time context. Music composed and developed in another country can produce different meanings in another part of the world.

Dr Ben Ngubane, the former Minister of Arts, Culture, Science and Technology, appointed the music industry task team (MITT) in response to an expression of problems within the music industry by musicians and their representative organisations.

The music industry task team had the following members: Carol Steinberg – advisor to the minister (chair), Doreen Nteta –ceo, (national arts council), Sipho Mabuse, (professional musician and a composer, owner of, a live music venue), Jan Lothe Eriksen –( general secretary, Norwegian traditional music and dance association), Keith Lister – president, ASAMI (association of South African music industry), Motsumi Makhene –president, MUSA (musicians union of South Africa), Rob Hooijer –managing director, SAMRO (South African music rights organisation), McDonald Netshitenzhe –registrar of patents and copyright, DTI (department of trade and industry), Professor Komla Amoaku – (Ghana national theatre), Lazarus Serobe – (sony music), Bradley Silver – (weber, wentzel & bowens), Themba Wakashe – chief director of culture, (department of arts, culture, science and technology)

The mandate of the task team was to recommend to the minister, strategies to address the problems facing the South African music industry.

Recommendations were to be based on the oral and written submissions both national and provincial, and the experiences of MITT members. Recommendations could be made regarding the interventions of all role-players government, industry, unions, publishers, etc.

To indicate priorities regarding the recommendations, areas of investigation had to include the adequacy of the legislative framework governing the industry, contracts, comparison to international best practice and the education of musicians regarding their rights, human resource development, coordination of existing efforts, piracy and its possible solutions.

### 3.2.1 Kwaito

This is a new musical genre that has been in the music scene in South Africa and neighbouring states for just over a decade. Kwaito is very popular with the youth. It is also enjoyed by all racial groups. When Gerald Sloans (2004) was interviewed, he said,

I have just been to a family wedding. The popular music in the wedding reception was a "Kwaito" song called "Inkalakatha". I did not even understand what "Nkalakatha" meant but the beat and rhythm was very catchy and everyone was dancing the night away. It was first time that I was exposed to this musical genre, it was very funny but I enjoyed it.<sup>48</sup>

Some old musicians had a big resistance against "Kwaito" music because their perception was that it was not proper music but statements were made over music background. The argument is that Americans had the "Rap" music which is "Kwaito" in South Africa.

Researched on sales perception of "Kwaito" and results are not very exciting. Sheer Sounds recording company say a popular Kwaito song does not stay on the market long enough to attract good sales. The main problems are piracy and home taping. These two practices are destroying South African music and affect all musical genres.

Only a few "Kwaito" musicians, are musically trained or have had any music tuition. This does not take away the talent that some of these musicians like Kabelo, Mandoza, Mdu, Thebe and "Mzekezeke" have. The messages that they have in their products, in some cases, are very motivating and good enough to listen to. Having said that, some messages are extremely irresponsible and not good at all for certain age groups, requiring censorship before it can go to the open market.

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<sup>48</sup> Gerald Sloans interviewed in Bloemfontein on the 4<sup>th</sup> September 2004

### 3.2.2 Maskanda

South Coast (Amanzimtoti to Harding) and north Zululand (Eshowe to Nongoma) are popular for coming up with magnificent maskanda musicians. Ichwane leBhaca comes from Ixobho. The winner for 2004 KZN cultural activities competitions in maskanda category, Mxolisi comes from Ixobho. Maskanda is popular in KwaZulu Natal, but is also found in Mpumalanga (Nothembi Mkhwebane) and Eastern Cape (Nkunz'emdaka Khweshube).

Maskanda was born of the Zulu experience of labour migrancy at the turn of the twentieth century. As a musical form, it is recognized by the instrumental flourish that sets the tone at the beginning of each song, by the 'picking style' of guitar playing, and by the rapidly spoken sections of Zulu praise poetry (izibongo). But maskanda is more than a set of formal procedures; it is cherished as a practice that is firmly rooted in Zulu experience. From its very beginnings, maskanda has been self-consciously stamped with tones and textures that are strongly reminiscent of older, pre-colonial musical practices. In the early decades of the twentieth century, migrant workers recalled the comfort of their rural homes by using the sounds and styles they associated with the life they had left behind, singing of their new experiences in the city.<sup>49</sup>

Maskanda music was dominated by male musicians for long time and only recently have female musicians become popular in the scene. "Izintombi Zoma", "Imithente", "Amatshitshi Amhlophe", "Osenzeni" and "Busi Mhlongo" with uMfazi Omnyama" in the "Urban Zulu" is the good testimony. The message usually sent is loud and clear:

"Zithini izizwe, enikwenzayo ma-Afrika, uma senibulalana nodwa.  
Zikhuluma ngani, ziyasihleka izizwe maAfrika, sesehlisa isithunzi  
sethu maAfrika"

#### Translation

*"What are the other nations saying about Africans, when we kill each other. They talk about you, they laugh at us, we are no longer respected Africans".<sup>50</sup>*

<sup>49</sup> [www.sheer.co.za](http://www.sheer.co.za) (Shiyani Ngcobo)

<sup>50</sup> Busi Mhlongo recording with the late Mfaz 'Omnyama in "Urban Zulu" track 9

Mfiliseni Magubane, Phuzekhemisi Mnyandu, Madala Kunene, Mfaz'omnyama Khumalo and Bhekumuzi Luthuli have put this musical genre on the international music map. Maskanda dominates where the community love them most, like at hostels and in townships.

Most Maskanda artists have very strong messages in their music. They sing about topical issues and their experiences. Whether memories are wonderful or horrible, all that be expressed.

Amtshitshi Amhlophe were popular with the song that was saying:

"Ngizombulala kanjani, ngesaba igazi lomuntu"

#### Translation

"How can I kill him, I am scared of human blood"

Amatshitshi Amhlophe have come up with another hit that says "Ufile Umuntu"

" Ufile muntu ufile,uzawufel' izimoto zakhe, ufile umuntu ufile  
uzawufela ukulunga kwakhe, Azawufel' izinkomo zakhe, uzawufel'  
umculo wakhe"

#### Translation

*" A person is dead, is dead, hea died for his cars, he died for his  
cattle, he died for his humbleness, he is dead"<sup>51</sup>*

Zibokwakhe Johnson Mnyandu, popularly known as " Phuzekhemisi", is popular for challenging authorities whether local, provincial or national, and he will sing about his political perception of the day. Recently, he challenged the political leaders in a song, in which he was complaining about his community having voted but there is no proper development in his area. In the manner he puts it, he makes it very obvious that the poor development in his area is caused by certain political groupings.

In his recording " Ngo '49", he complains about the loss of guns and burning of official offices. He says:

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<sup>51</sup> Amatshitshi Amhlophe recording "Ufile Umuntu" track 1 "Ufile Umuntu"

"Ngibona sengathi okokuqala ngqa, ukuthi kungalahleka izibhamu zikaHulumeni, okokuqala ngqa. oGogo nabantwana bayadlengulwa, sekuphethe thina sekuyonakala,"

### Translation

*I see as the very first time, how can government guns get lost, it is the first time ever, elderly people and children are raped, now that we are the government"*<sup>52</sup>

In his earlier recordings he was complaining about the "Imbizos" (meaning brainstorming meetings), that the chiefs convened. He said his community was poor, they did not have enough resources and it was not appropriate for them to be having meetings continuously. He had a song where he complains about politicians. The manner in which he puts it, is very artistic where he says:

"We baholi bepolitiki, hlalani phansi nakhe iSouth Africa"

### Translation

*"Political leaders, please sit down and build this country, South Africa"*<sup>53</sup>



**Bramie Ngwazi – a popular drummer used by Phuzekhemisi Mnyandu, Mfiliseni Magubane and Osenzeni – Stable Theatre – Durban 2004**

<sup>52</sup> Phuzekhemisi recording "Ngo '49" track 12 "Okokuqala"

<sup>53</sup> Phuzekhemisi recording – "Uyimpimpi" track no:8 "Weba Holi"





***Mfiliseni Magubane at a rehearsal in Stable Theatre Durban 2004***

Maskanda for a very long period was regarded as special music for special audience. This has been changed by trend setters in this field. Artists like Ihashi Elimhlophe have mixed popular music with maskanda and is enjoying popularity amongst the youth with his vibrant "WeNunu" hit which has had extremely high air play on almost all community and national radio stations. Fredick Norren, a musician from Norway, said that he had heard about Ihashi Elimhlophe in Oslo where his music was played daily in the night clubs. Norren bought some Maskanda music, when he got to South Africa. He took it back to the music loving community in Norway.

This tells us that when music is properly produced, it can make the necessary impact on the tourism industry and can break into the international market.

Mfiliseni Magubane has a valid argument about Maskanda music that is played by radio stations. His argument stems from the limited air play that it receives compared to foreign music and local "Kwaito" music. Magubane says:

"We work so hard to be creative and try to stick to our music that give South Africans an identity and respect. In the same breath, it is our brothers and sisters in the media who promote Kwaito and foreign popular music. How I wish South Africa could respect all countries music without any discrimination. At this point in time, Kwaito gets

the first preference. We all need need time so as to improve our music and preserve our creativity and heritage".<sup>54</sup>

Mfiliseni Magubane is a romantic and full of comedy maskanda musician, in most of his hit songs, he is talking about love and beautiful girls. He is popular with his love songs when he says:

*"Waze wamuhle ntombi, uyangiqholoshela, angiganiwe"*

#### Translation

*"You are so beautiful girl, your lovely movements, I am not married"*<sup>55</sup>

Shiyani Ngcobo comes from Umzinto, where many maskanda musicians come from, on KwaZulu-Natal's south coast. The exodus of people into the migrant labour force had already significantly eroded community life at Umzinto, and he remembers his childhood as being a harsh struggle with poverty and the insecurity of family and neighbours always 'on the move'. Like the early maskanda musician, Shiyani also finds solace in a sonic space, and it is through music, rather than through any concretely lived experience, that he has forged a sense of belonging. In his youth, Shiyani was exposed to a number of different musical styles, but it was maskanda that captured his imagination. He would beg his older brother "Khethuyise" to show him how to make his first igogogo (guitar made from a five-litre oil can) and to teach him the song 'sevelina'. Little did Khethuyise realize how much maskanda would direct the course of his brother's life.

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<sup>54</sup> Mfiliseni Magubane (Maskanda musician) interviewed at the Stable Theatre on the 23<sup>rd</sup> September 2004

<sup>55</sup> Mfiliseni Magubane recordings in "Engimthandayo" track 4 "Inyathela ngabantwana"





***Ichwane LeBhaca and Izimbali ZaMasoka maskanda champions of 2003***

Shiyani Ngcobo has been a maskanda musician for more than thirty years. The winner of maskanda competitions and a dedicated teacher, he has earned a reputation within South Africa as someone of a maskanda guru.

Shiyani Ngcobo's prolific repertoire gives voice to the dilemmas, trials and dreams of a generation of South Africans who carry the full weight of the apartheid legacy without falling prey to the stereotypes upon which apartheid traded.

Perhaps it was maskanda's textured shifting between different moments in time that resonated with Shiyani's own unsettled experience, or maybe it was the liberating effect of speaking his mind with the impunity afforded a musician that appealed to the young Shiyani Ngcobo. Whatever the reason for the initial attraction, Shiyani has remained true to the aesthetic of early maskanda, while at the same time nurturing his own individual take on this musical practice. Maskanda is categorized into different styles, differentiated according to the rhythms of different dance patterns. Each set of dance patterns is associated with a particular regional community and named accordingly – for example, the style associated with the people from the south coast is called isishameni. Ordinarily, maskanda musicians prefer to play exclusively in one style in order to demonstrate their loyalty to the community into which they were born. However, Shiyani Ngcobo's music is a mixture of the rhythmic patterns associated with the different maskanda styles, and it is in this regard that his music differs quite significantly from the maskanda that has been punted commercially in South Africa.<sup>56</sup>

<sup>56</sup> [www.sheer.co.za](http://www.sheer.co.za) (Shiyani Ngcobo)

The research's opinion, the best of maskanda music comes out in the collaboration recordings of top Maskanda musicians in "Izingqungqulu Zomhlaba" in the recording called "Sxaxa Mbiji". In this recording the late "Mfazi Omnyama Khumalo", Johnson "Phuzekhemisi Mnyandu" and "Ihashi Elimhlophe Ngcobo" showcase their brilliant guitar playing styles and lovely vocal harmonies usually in major triads.

They advocate the unity amongst artists that they should form collaborations and be united so that they can well be respected. In "Sxaxa Mbiji 4" they say:

"Asisakwazi nokuhamba ngenxa yobugebengu, asisakwazi  
nokuhamba sesaba omunye umuntu"

translation

*"We are unable to move freely because of crime, we are unable to  
move because we are scared of another human being"<sup>57</sup>*

### 3.2.3 Isicathamiya

Isicathamiya is called many names stemming out from incidents such as:

- Isicathamiya is walking slowly without making noise.
- Oswenka refers to the singers as they are always smartly dressed
- Ongomabusuku refers to the singers who normally sing in the competitions at night.

Isicathamiya has been a popular musical genre in the hostels since the days of its inception. In the early 40's there were artists like Solomon Linda who composed music that is still performed and played in many parts of their world. The popular "Imbube", which has been changed many times by many performing artists internationally, is still regarded as one of the best compositions that have come from this country.

There are many Isicathamiya artists that have put this music on the international map. Joseph Shabalala and the Ladysmith black mambazo, Empangeni home tigers,

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<sup>57</sup> Izingqungqulu Zomhlaba recording, Sxaxa Mbiji no 4 track 3 "Asisakwazi Nokuhamba"

Chris Ntuli and the black drifters have been enjoyed by many countries. Mbongeni Ngema has had sections of Isicathamiya in stage productions like "sarafina" and "township fever" which have been very popular.

Frank Reach, a journalist for New York Times said in New York that this music is soothing and has wonderful and simple harmonic structures. Ladysmith Black Mambazo have recorded with many artists in many musical genres including Paul Simon (Grace Land), Andreas Wollenweider and Dolly Patton.

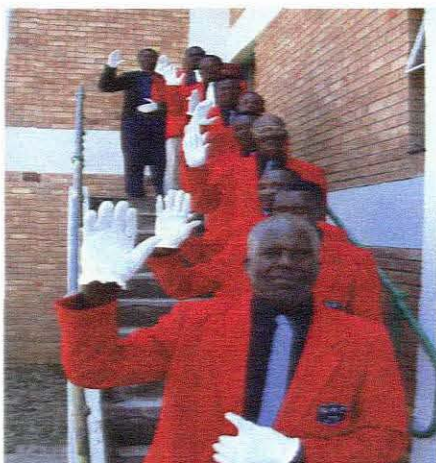
There are isicathamiya competitions every weekend in various venues, mainly in the hostels. Isicathamiya choirs compete for prizes which range from monetary gifts to animals such as sheep and goats.



***Joseph Shabalala, the leader of the Ladysmith Black Mambazo at the stable theatre – Durban 2004***

KwaZulu Natal Department of Arts and Culture conducts various cultural activities competitions provincially. The winners in the various musical genres are given opportunities of recording their creativity. Isicathamiya is one of the categories that are involved in these competitions.





***Newcastle Limited – The Isicathamiya Provincial Champions of 2003***



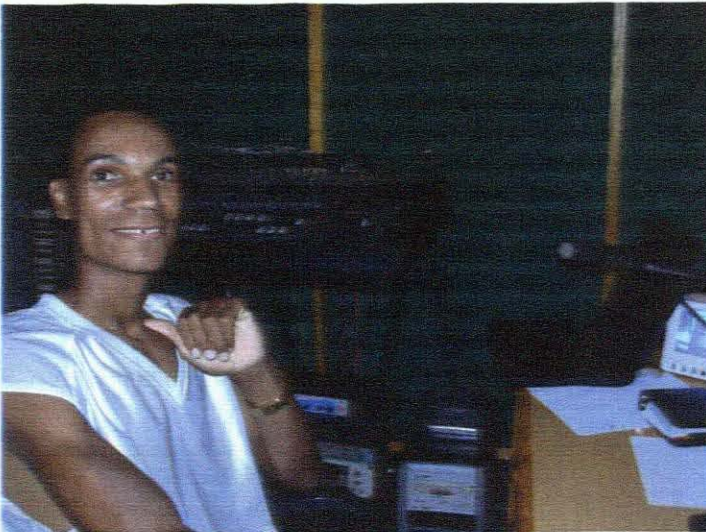
***Newcastle Limited – Madadeni 2003***



***Isicathamiya - Provincial competition in Ezakheni 2004***



***Competitors in Isicathamiya – Zakheni, Ladysmith 2004***



***Malcolm Nhleko (recording engineer) at the studio recording (isicathamiya)  
Peace Brothers from Newcastle – Durban 2005***

### **3.2.4 Choral Music (Amakhwaya)**

This is a very popular musical genre amongst the African communities. This is because it requires mass participation. Many choral organizations all over the country have contributed in keeping this music alive.

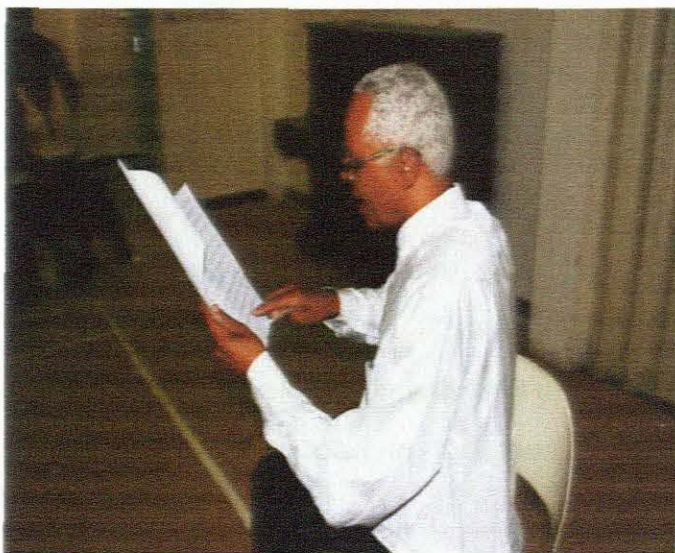
There are many South African choral composers who are recognized and respected nationally and internationally. Some of them are: Mbeki Mbali, R.T. Caluza, B. Myataza, Mahapelo, Phelelani Mnomiya, Thanduxolo Ngqobe, Themba Madlopha,



Thulani Mthethwa, Mrs T.L. Tsambo who composed "Ma-Afrika molato keng", Newman Sibisi, professor Mzilikazi James Khumalo, L.M.B. Chonco, Tyamzashe, P.J. Simelane, Prof E. Sithole, Musa Ntombela, Thulasizwe Nkabinde and M.M. Moerane. In this study only one female composer could be found. It is possible that other female composers works are not properly documented.

Competitions are held and sponsorships come from corporate business such as Telkom, Old Mutual, Post Office, Metropolitan, Pick and Pay, Sasol and Provincial Arts & Culture departments.

Best choirs win provincially and nationally. There are choirs that have done extremely well in the last decade such as Pietermaritzburg Choral Society conducted by Doctor J. Radebe, Afrcan Chorus conducted by the energetic Mongi Mzobe, Durban Serenade conducted by Siyabonga Ngcobo, Matthew Singers conducted by Mzwandile Mathews, East Coast singers conducted by Nkanyiso Cibane, Imilonji ka-Ntu conducted by George Mxadana, S.A. Singers conducted by Vusi Khanyile, Clermont Community Choir conducted by Wiseman Mkhize, Kimberley Spoornet Choir, Princess Square and Bloemfontein Serenade to mention but a few.



***Dr Radebe at a rehearsal with Pietermaritzburg choral society - 2003***



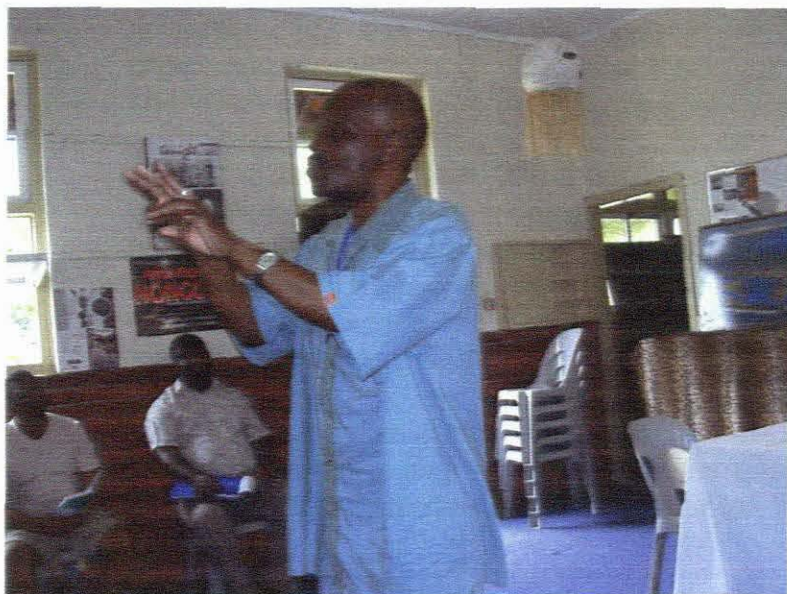
***Osizweni Combination of Humanity – Provincial champions of 2003 in the Department of Arts & Culture Choral Competitions - Newcastle 2004***

It is important to note that there is very little money that goes to the choristers themselves, but they are promoting the art of choral music and the love of it.

There are highly challenging aspects in this music genre. These are:

- low standard of performance in the competitions
- dissolution of choirs
- choir management
- financial managent
- music literacy
- consistency in rehearsals and maintaining accepted music standard
- choirs taking part in too many choral competitions. They should choose competitions.





***Phelelani Mnomiya, a renowned and respected choral composer presenting at a choral workshop at the Durban Documentation centre 29<sup>th</sup> January 2005***

Phelelani Mnomiya gave an excellent lecture at the choral workshop. He is a practical composer who loves progress and advocates for proper choir management and proper planning on daily basis. He had this to say:

**"Good leaders produce good leaders.**

The competition spirit sometimes makes conductors to jump the gun and skip many musical basics which are a recipe for musical taste and professionalism. But I also dare to realize the underlying problem in the way we structure our workshops. Our workshops are mostly song-oriented than music-oriented. We tend to be pressurized into thinking that we don't do justice to our workshops if we don't let the conductors sing the songs from beginning to end. Yes, this is good, but the most important thing to do is to give somebody some tips for fishing than to give him fish

In the classical / choral world the whole music centers around the conductor. Yes, it's the choristers who sing and sometimes they can sing without him / her but guess what? The better they can sing without him / her the more the accolades to him/her.. The more we empower him / her with relevant knowledge the better.

I think that it is important to note that the choir is made up of individuals and individuals are human beings. Before all the titles, human beings are human beings. The deeper we get into that understanding, the better we become in our dealings with the choir/ensemble/soloist. If the conductor can see conductors in choristers that will pay immeasurable dividends.

The song is what unites the conductor, the chorister and ultimately the audience. Before the song gets to the public, it goes through different stages. Before it gets to the rehearsal room the song must be studied very thoroughly because there is more to it than meets the eye. The conductor's knowledge of the written song determines how the final product is going to be.

It is in studying the song in advance that the conductor can identify the problem areas in the song which the choir will struggle with. In that way s/he can devise some means of facilitating those tricky passage(s).

Nothing beats preparation. It's not only the song which needs preparation but the whole range of things. I understand the conditions under which our conductors work but be that as it may there is always room for preparation. A little bit of thought will reveal that even the least conducive environment can be far better if well prepared. The greatest task for conductors is to make the music environment encouraging to choristers. What stands against this is just doing what our forefathers did and never being inventive. The choristers must be encouraged by what happens in the rehearsal room. The choristers must enjoy and not endure the rehearsal.

The choristers enjoy to be assigned certain duties. For instance, giving physical exercises to a man/boy or even a woman/ girl who may not be a good singer but who is fit and able enough to do that may assert him/her as a chorister.

It may seem like it's little time dedicated to the main repertoire. A careful consideration will reveal that all other "peripherals" reinforce the very repertoire. Rigorously sticking to the format (especially at the beginning) will bring a lot of motivation and musical results.

Preparation is good but following what has been prepared can also be a daunting task. The rehearsal schedule must be strictly followed so that all its components may get a chance. Otherwise it's pointless to have it. I suggest that somebody in the choir be given the task of time keeping or the conductor must do it.

I also find it useful to spell out the rules for the day in every rehearsal. For instance, it makes a huge difference to start the rehearsal by invoking the co-operation of the choristers by reminding them that discipline is important, e.g. no noise when no musical

sound is made. Some people have oral diarrhea: in every stop they see a chance to speak. A commitment to discipline in this area right from the beginning will prove more useful than quelling fires during the rehearsal.

Another point to consider is that of language. Sometimes conductors can be abusive in the way they talk to their choristers. I know that sometimes choristers can be naughty. But care must be taken not to use abusive language. A good leader is the one who can control his/her emotions.

Openness to suggestions from choristers during rehearsal is another recipe for success. Choristers' offerings may add much value to the development of the choir or the item in progress.

When teaching a song it is important that some tricks of the trade be mastered. When the choir makes a mistake at bar 30, for instance, there is no need to start the song right from the beginning. Time is very important. The choir must be taught to start from any point in a song.

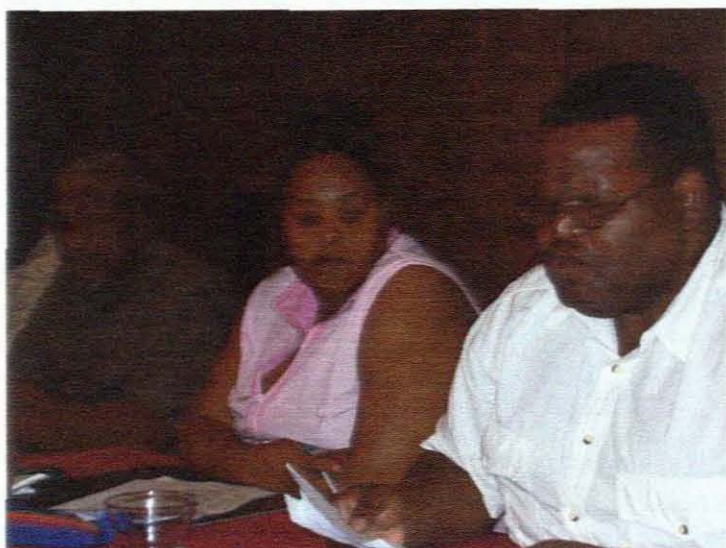
It must be remembered that being a conductor is being a leader. All general leadership qualities are expected from the conductor. The conductor's rehearsal room is a testing ground not only for his/her musical prowess but that of a myriad of qualities.

It is also very important to enjoy the whole rehearsal. It shouldn't be a drudgery of unimaginative engagements. It should be full of vitality which invites everyone to come to the next rehearsal. That is why it is important to be positively unpredictable. There must be new things now and then so that everyone may be on their toes. All this will happen only if it is well planned for. Nothing will happen on its own but it will be a sum total of conscious and scrupulous planning."

It should be noted that if choirs do not have correct management be it financial or general choir management, it is not possible for it to function appropriately. In research towards this study it was noticed that most choirs are formulated around the conductor. If there is suggestions that he or does not favour, things do turn sour which affects the performance of the choir".<sup>58</sup>

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<sup>58</sup> Phelelani Mnomiya was interviewed at Drakensberg Sun on the 21<sup>st</sup>, 29<sup>th</sup> Documentation centre 30<sup>th</sup> January at his house in Montclair Durban.

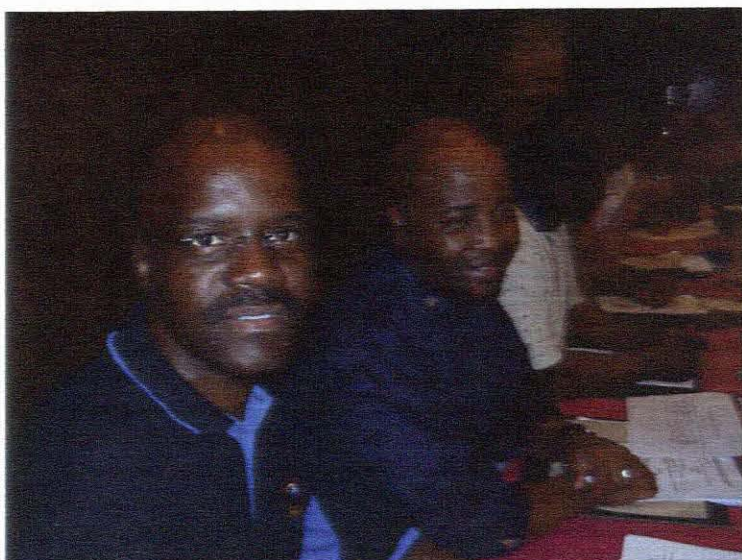


***Nomusa Seleke and Griffiths Khanyile (prominent national choral adjudicators) in a choral workshop 2005***

Choir management will guide the choir as to which competitions to target that particular year. Choirs will have to have specific objectives. Choirs such as Durban Serenade have a sound choir management hence there is so much progress and have won almost all competitions they have entered into. The development of the choir is another strong point where the choir does not only look at competitions but also long term sustainability and reputation of the choir and its members. Some choirs such as Pietermaritzburg Choral Society and Durban Serenade have started important music academies, where choir members are taught not only songs but music generally for future investment.

It was also noted in this study that most choirs can not read staff notation. Some of these choirs feel highly handicapped. They should start programmes where they can learn to read notated music. This will mean networking with other helpful structures like tertiary and music centres that can provide such resources. Nothing comes free at this day and age. There are structures and individuals that can assist in this development at a very minimal fee.





***Phelelani Mnomiya, choral composer, lecturer and on his right is Falithenjwa Mkhize Durban serenade administrator and manager – Drakensberg 2005***

In the recent choral workshop held in Drakensberg in January 2005, there were issues that were identified as crucial for choral music to develop and be sustainable.

These were:

- conducting and choral technique so as to develop all choirs
- composers workshop so that the standard can be measurable and improved where necessary and also they should be aware of their legal rights and royalties
- choir management so that they do not become the burden of conductors only
- finance management so that there would transparency in handling of funds and to be managed by an individual
- training of soloists so that there would be proper development of soloists
- workshops for accompanists and instrumentalists so that many instrumentalists could be used to avoid the monopoly that is practiced by some accompanists
- archiving for future reference so that material of previous composers and other famous choirs could be available
- marketing and promotion of choral music so that the public would be aware of choral competitions and festivals

- constant evaluation of choral music through competitions, concerts and adjudication



***Thokozani Ndlovu, television choral music programme presenter (Imizwilili) and also a choral soloist of top standard - 2004***

Choral music (amkhwaya) though popular, has poor sales. Record companies would prefer to record fast selling music and avoid some of the very heritages that this country has. In music shops only Imilonji ka-Ntu are found to have done many recordings.

Thokozani Ndlovu, presenting choral music on the television said:

“Choral music needs to be marketed like any other commodity. Our youth need to be educated about music, they can then make their decisions as to what music genre they can love. One thing I know is that choral music is a highly disciplined music genre. During the days of the struggle, parents would be comfortable when they know that their children are out practicing with choirs. The choirs over the years have produced brilliant solo performers such as Sbongile Khumalo, Lwazi Ncube, Sibongile Mngoma, Joyce Mmkholaahae, Nomthando Mkhize, Raphael Vilakazi to mention but a few”.<sup>59</sup>

<sup>59</sup> Thokozani Ndlovu was interviewed at Drakensberg on the 22<sup>nd</sup> January 2005

Thokozani being an experienced opera and choral singer herself, always has wonderful hints for singers and choir conductors such as:

- breathing mechanisms
- posture and breathing
- vocal resonance, pitch, volume and dynamics are important
- voice parts and registers
- aural perception
- blending and choir uniformity

Thulasizwe Nkabinde, a composer, choir conductor and SABC senior official, when asked about the future of choral music and composers, responded by saying:

The development of this music genre has taken a wonderful turn in the last decade. We now have brilliant composers such as Phelelani Mnomiya. Mnomiya does not end up being the music composer but takes it a step further by arranging orchestral parts to enhance his music. This is a notable development because Mnomiya is one of our modern composers of international standard. The interest shown by youngsters in choral music, is a good evidence that it will go from strength to strength.<sup>60</sup>

KZN Arts, Culture and Tourism Department has embarked on programmes that would assist choir in sustaining in choral business. All winners in various choral categories are given an opportunity to record. The recorded choirs are given 100 compact discs and 100 cassettes to sell for their own fund raising purposes free. When these CDs and cassettes are finished, choirs can then communicate directly with the recording company to replenish stock at a cost price.

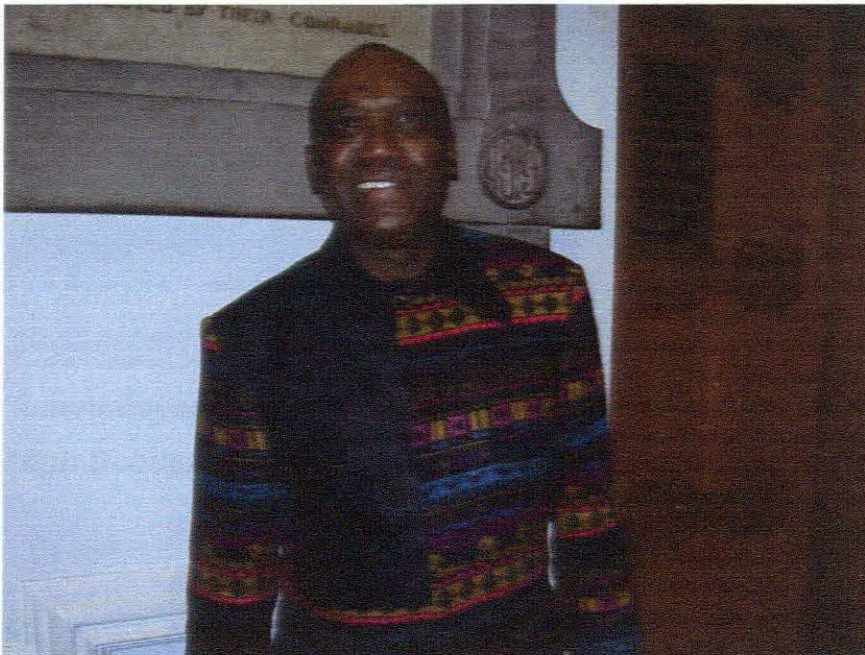
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<sup>60</sup> Thulasizwe Nkabinde was interviewed at SABC buildings in Johannesburg and at the Durban City Hall 2005





***Mongi Mzobe and Griffiths Khanyile (South Africa's popular conductors and adjudicators) choral workshop at the Durban documentation centre on the 29<sup>th</sup> January 2005***



***Thulasizwe Nkabinde – SABC choir conductor, composer and senior SABC official at the Ukhozi FM Choral Music Festival in Durban 2005***

### 3.2.5 Umakhweyana

This is the indigenous music genre that is gaining popularity with the young musicians. Tertiary institutions such as University of Zululand and University of KwaZulu Natal are offering courses in this instrument. The popular performers of this instrument are Amankonyane kaJobe, the six elderly ladies from a village north of Hluhluwe Game Reserve, Brother Clement from Vryheid, Sazi Dlamini a top jazz and academic from Durban and Xolani Zungu. Xolani said:

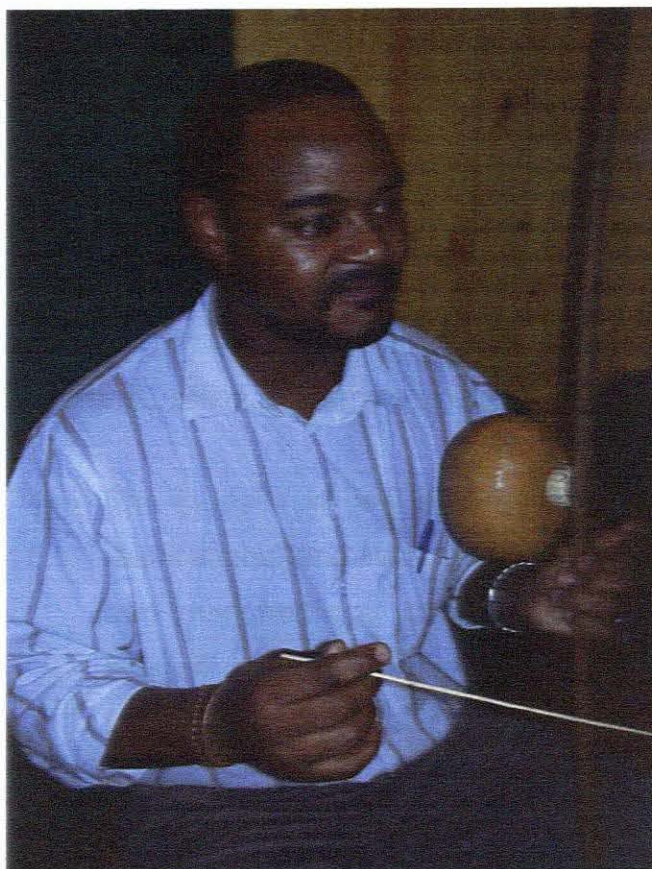
I was attracted to uMakhweyana by the unusual sound. I said to myself this is the instrument I will learn after having attempted to play the trumpet. Makhweyana is cool. I need to practice more to actually master it and then I can be called a musician.<sup>61</sup>



*Amankonyane kaJobe on standby for a performance at Bergville – Intambane High School –February 2005*

<sup>61</sup> Xolani Zungu was interviewed at the United Rhythms recording studios in Durban 2005





***Xolani Zungu – a “Makhweyana” musician at United Rhythms recording studio in Durban 2005***



***Amankonyane kaJobe performing (uMakhweyana) at KwaMaphumulo – February 2005***

### **3.2.6 Size of Music Industry**

The South African music industry is a vibrant and growing sector of the economy and grew in value by 70.7% between 1992 and 1996 making it the 23<sup>rd</sup> fastest growing music market in the world. The gross turnover of the South African industry in 1996 was approximately R900 million. Industry experts estimated that the industry is worth around R2 billion and employs approximately 12 000 people.

The industry is well organised and is characterised by a range of multinational and independent record companies; significant recording and manufacturing capabilities; an extensive retail and broadcast network for the collection of copyright revenues and strong professional organisations.

The rapid growth of the industry can be attributed to:

- the high percentage (23%) of local content, people like listening to their own music;
- the promulgation of local content legislation;
- an explosion in radio broadcasting services as a result of deregulation;
- increasing synergy between local musicians and international musicians through cultural exchange programmes and industry development initiatives;
- a critical mass developing within the industry which has led to the development of numerous projects<sup>62</sup>

### **3.2.7 Challenges in the Industry are:**

- Rampant piracy and the lack of its control;
  - a) There is home taping of recorded music to be sold for lesser price
  - b) Privately produced video cassettes and DVDs are sold at the taxi ranks and street corners
  - c) The real artists do not benefit from the royalties.

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<sup>62</sup> *Music industry task team report*

- The limited finances available for investment in the development and promotion of South African artists;
  - a) Development and promotion of artists is done by many organizations, some of the organizations do not have the interest of the artists but the available resources
  - b) Art centres have a major role to play in the control of finances for the development
  - c) District and local municipalities should assist in the control and identifying appropriate organizations that will assist artists
- a lack of integration between the live music venues and other activities such as tourism and the hospitality industries.

There are venues that are under utilized and can be used for this purpose, such as :

- a) Airports,
  - b) Tourists bus terminals
  - c) Main train stations
  - d) Shopping malls
  - e) Recreation parks
- Racialised music consumption due to the limited disposable incomes of different racial groups
  - a) It is a fact that mine workers listen to a particular music genre and will only support that music even in the live performances.
  - b) The African youth will buy and listen to Kwaito and Rhythm and Blues only
  - c) A church going youngster will listen to Gospel music
  - d) A hostel dweller will listen to Mqgashiyo, Maskanda and Isicathamiya

There are however, people who buy what they want to listen to and can never be influenced by media or friends.

- conflict over the distribution of royalties;
  - a) Most artists are not aware of the royalties distribution
  - b) Artists need to be informed through workshops about their rights
- the concentration of the industry mainly in Gauteng even though the 'raw material' is drawn from all over South Africa

There are factors that contribute in the industry such as

- a) Accommodation
- b) Transport
- c) Raw material
- d) Market for finished product
- e) Trading spaces
- f) Performance opportunities
- g) Opportunities for exhibitions and trade fares

### **3.2.8 Piracy**

The revenue lost by the industry due to piracy is estimated at R1 billion per year. Tax revenue lost amounts to R140 million per year.<sup>63</sup>

Piracy in South Africa harms the development of local music, the primary target of the pirates. International research shows that the most effective method of combating piracy is a banderole system.

The methodology of the banderole system is to mark legitimate products with a label that is impossible to forge. This assists the consumers and the criminal justice system to identify legitimate products and provides the necessary proof of

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<sup>63</sup> MITT Report

counterfeits, something that is difficult to do at present. Integral to the efficacy of the banderole system, and thus to combating piracy, is an effective law enforcement exercise.

### **3.2.9 Compliance and Monitoring of Local Content**

The public broadcaster is a primary custodian of South African culture. Other broadcasters also have a profound impact on the well being of local culture. Broadcasters thus have a responsibility to mirror the broad range of national and local artistic expressions. International trends indicate that exposure to local music creates a demand for local music products among consumers.

The IBA has the constitutional responsibility to enforce and monitor local content. There is, however, a widespread perception that the IBA is not executing these duties adequately. As a result, many broadcasters are not adhering to the local content quota. The impact of this non-compliance, on both the economics of the local music industry and on the development of South African culture, is severe.

- *In the absence of systematic monitoring by the IBA, SAMRO will attempt to provide some information to indicate trends of local content usage by broadcasters South Africa.*
- *In the interim, the MITT suggested that the IBA consider adopting the monitoring system outlined by ASAMI.*

### **3.2.10 Status of Musicians**

Musicians and related workers are disadvantaged by the lack of clarity regarding their status in labour legislation. At present, they fall outside of the legal ambit of a range of rights, protections and benefits.

Legal advice should be commissioned to find the most advantageous definition for the status of the musician in this industry<sup>64</sup>.

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<sup>64</sup> *Sony volunteers to pay the expenses of this research.*



### **3.2.11 Work Permits**

*Internationally cultural goods and services are considered exceptions in the trade environment, given their dual character of commodity on the one hand, and embodiment of culture, identity and values on the other.*

Common international practice with regard to the issuing of work permits in the cultural industries therefore tends towards a system of reciprocity.

### **3.2.12 Social Security**

*As freelance workers, the majority of musicians and related workers do not have access to rudimentary social security.*

The music industry suffers from a relatively high number of complaints and disputes. At present, largely because most musicians and related workers fall outside of the ambit of labour legislation and do not have access to legal recourse, adequate arbitration or resolution mechanisms do not exist.

### **3.2.13 Reason for the Expansion of the South African Music Industry:**

- *a strong industrial base with internationally comparable consumption and growth rates;*
- *the high degree of domestic consumption of local music.*
- *the opportunity to export into niche markets; and*
- *an immensely talented pool of musicians and a diverse range of music products;<sup>65</sup>*

### **3.2.14 Institutions of Importance in the Development of the Music Industry:**

- *arts and culture trust;*
- *national arts council; and*

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<sup>65</sup> *Music industry task team report*

- provincial departments of arts and culture.

All of these institutions provide some form of funding to the arts and culture sector, of which the music industry is a part.

The emerging entrepreneur scheme and standard credit guarantee scheme are programmes aimed at increasing small, medium and micro enterprise (SMME's) access to finance. Given that the majority of independent record companies fall within the SMME sector, this may be a potential source of finance for these companies. However the provision that the SMME meet the banks normal lending criteria may prevent record companies from obtaining access to these loans. In KwaZulu Natal the department of arts, culture and tourism is engaged in talks with ithala bank to secure appropriate finance facilities for crafters and performing artists.

### **3.2.15 Some Important Initiatives to Improve This Industry**

- The Department of Trade and Industry's sub-committee which is investigating copyright and the implementation of needletime with the support of - Association of South African Music industry (ASAMI) and the musicians' union of South Africa.
- ASAMI and the Department of Customs and Excise to eradicate piracy;
- The Music Industry Development Initiative (MIDI), is involved in developing training materials on business skills for the music industry;
- A few initiatives aimed at developing song-writing skills including the Nexus song-writing course at Witwatersrand Technikon.
- University of KwaZulu Natal has a music outreach programme on Saturdays that helps musicians to improve their playing abilities and music arranging

- Department of Arts and Culture in KwaZulu Natal records all their cultural winners. These groups get the product which they sell and they benefit directly from the sales. This venture is well controlled for the sake of artists.

Music is a fast-growing industry with limitless potential. As one of South Africa's most significant cultural industries, the music industry is a powerful means of enhancing the country's identity and distinctiveness, while simultaneously creating employment, developing human skills and generating social capital and cohesion.

The music industry, however, like any South African industry, is infused with the legacy of apartheid's political economy. As a cultural industry, the music industry suffered additional setbacks because indigenous culture was actively suppressed and distorted by the apartheid regime. One of the most devastating aspects of this legacy is that *local* music is not developing as fast as it should. Eighty per cent of the music sold in South Africa is international. While international music is thriving in the South African market, the development of local music is not keeping pace.<sup>66</sup> Likewise, live music venues and productions are not thriving in South Africa.

The MITT attempted to recommend strategies whereby both the cultural and economic potential of music can be realised within this context.

The MITT is part of a wider initiative of the Cultural Industries Growth Strategy (CIGS). The starting point of CIGS is a recognition of the global movement towards an information or knowledge economy. This change has seen a world-wide decline in the job-creating potential of the traditional sectors of the economy both the primary industries and manufacturing and the growth of "value-added" jobs. These "value-added" jobs are created in sectors like advertising, finance, consulting, media, tourism, fashion design, and a range of activities, traditionally classified under "services". South Africa is fortunate enough to have a strong cultural sector, rich in potential and emerging talent, to feed and sustain its further growth. The MITT's recommendations attempt to harness this extraordinary talent and originality in the South African music industry.

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<sup>66</sup> ASAMI figures (Annexure A), illustrate the decline in local music sales.

The environment in which the music industry operates is influenced by a number of government departments in addition to department of Arts and Culture.

- The Department of Trade and Industry (DTI) is responsible for the copyright legislation that governs the cultural industries, and for creating the conditions, including incentive packages and export support, that facilitate the growth of these industries.
- The Department of Labour (DoL) is responsible for the legislation regarding human resource development in the cultural industries, most notably the Sector Education and Training Authorities (SETAs), as well as for the legislation that governs labour relations.
- The Department of Education (DoE) is responsible for the provision of in-school music education.
- The Department of Home Affairs is responsible for the issuing of work permits in the cultural industries.
- The Department of Communications (DoC), and the Independent Broadcasting Authority <sup>67</sup>(IBA) in particular, are responsible for local content regulations that impact on the music industry.
- In addition to government, the well-being of the music industry is affected by the record companies, the collecting societies, the unions, relevant NGOs, the state of live music, and many other factors.

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<sup>67</sup> The Independent Broadcast Association IBA has now been joined with the South African Telecommunications Authority (SATRA) to form Independent Communications Authority of South Africa (ICASA)

The MITT further recommended to the minister the establishment of a joint performers and producers collecting society to administer the needletime royalty, in order to make the act functional and in line with international norms.

Performers protection act should be amended to include artists who perform works of folklore. The revised definition should include not only performances in the recognised performing arts disciplines, but also the wealth of indigenous performance.

### **3.2.16 Blank Tape Levy**

It is estimated that at least 90% of tapes bought in SA are used for illegal purposes. Value-added Tax (VAT) lost through blank cassette piracy is conservatively estimated at R42 million per annum. Blank tape levies are imposed in many countries throughout the world and often prove to be crucial to the growth of music industries.

The MITT recommends the implementation of a blank tape levy. The first use of this levy is for law enforcement with regard to piracy<sup>68</sup>. The remaining revenue could be dedicated to kick-starting a social security fund for artists in the music industry<sup>69</sup>.

It is critical for the South African music industry to keep in touch with trends in the international trade environment. The development of the new technologies brings new challenges for combating piracy.

### **3.2.17 Crisis of Credibility of Collection Societies**

Collection societies collect royalties for artists. Societies ensure that the rights of composers, arrangers and performers are correctly protected. Royalties are collected in compliance with the international standards of collecting societies.

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<sup>68</sup> The adoption of a blank tape levy is not a prerequisite for the implementation of the *banderole* system. Piracy is an illegal activity and the government is therefore responsible for funding law enforcement to prevent it. The blank tape levy is a suggested additional source of revenue.

<sup>69</sup> See Recommendation 14.

South Africa is in the fortunate position of having three functioning collection societies, namely, SAMRO (South African music rights organisation), SARRAL (South African Recording Rights Association Limited) and NORRM (National Organisation of Reproduction Rights in Music). The hearings of the MITT, however, highlighted a perceived crisis of credibility among some constituencies in the industry of the collection societies. Linked to this is a widespread lack of understanding among performers and composers about their rights, those of record companies, music publishers and collection societies.

The record companies, music publishers and collection societies, independently or jointly, initiate national information drives to promote and improve awareness and a fundamental knowledge of their businesses as well as their contracts and agreements.

### **3.2.18 Collection Societies in Africa**

Most countries in Africa do not enjoy the services of functioning collection societies. This adversely affects both the development of their own music industries and the ability of South African musicians to obtain the royalties due to them when their work is used on the continent.

### **3.2.19 Sponsorship and Funding of Music Development**

The funding demands for music development far outweighs the resources available within the music industry and government structures. There is a critical need, however, to encourage music that might never generate wealth, both for its own value and because artistic experiment constitutes the research and development necessary for a thriving and competitive music industry.

There is a fundamental problem with regard to the provision of music education in schools. In most cases, no music education, appreciation or learning of instruments is offered. Where music education is offered, African music is generally not included.

In addition, the low level of knowledge among musicians and related workers in the industry with regard to the functioning of the industry, labour relations, contracts, opportunities related to the music business, and so on, is of grave concern. There are currently some training initiatives in this area by MIDI trust, non governmental organization (NGOs), collection societies, record companies and private education enterprise, These, however, lack intergration and coordination..

The majority of musicians and related workers are not in full-time employment in the industry and therefore are not automatically the beneficiaries of the training that will be provided by the Media, Advertising, Packaging, Publishing, and printing (M.A.P.P.P.) Sector Education Training Authorities (SETA).

### **3.2.20 Concentration Of The Music Industry In Big Cities**

It is a fact that the concentration of the music industry in South Africa is in Gauteng. There are many factors to this issue, including the infrastructure that big cities of the country have. All proper recording studios are in these cities and artists agents are in Cape Town, Durban and Johannesburg. Access to the industry by aspiring musicians resident in other parts of the country is not good. This issue can be addressed by having talent scouts moving all over and learnerships to involve people who are less fortunate.

### **3.2.21 Live Music**

Some of the issues repeatedly raised include the importance of live music to the development of local music; the exploitation of artists in live performances; the lack of support for entrepreneurs who establish live music venues; the tendency of promoters to disregard "local" artists in favour of Gauteng-based artists. Live music, especially where it is accessible to the youth, is seen as the basis for building the future musicians and audiences necessary for the growth of the music industry.

### **3.2.22 Taking Arts To The People**

This is an important initiative by the Department of Arts, Culture and Tourism in the province of KwaZulu Natal. When it started, it encompassed visual and performing arts disciplines such as music, dance, drama, craft, video production and poetry. The



main aim of this project was to expose amateurs to real professional performances, and have them interact with professionals in the game.

The main objectives of this production are:

- develop audiences
- identify and search for local talents
- enhance the level of performance and production
- educate communities about HIV/AIDS through performances
- enhance and encourage job creation

Many artists who have come through this programme have taken the direction of professionalism. "Sisters of Joy" a female gospel group from Umlazi, after the "Taking Arts To The People" tour, auditioned for Joyous Celebration gospel music production. Blue Wave from Bergville, who were part of the tour in 2003 have changed their gospel performance style. Their stage presentation is now in a cabaret form, and involved many traditional dance routines and singing. They have become very popular with tourists in the Drakensberg area.

In 2005, "Taking Arts to the People" production went to Bergville, Kwamaphumulo, Kokstad and Nongoma. Artists employed were:

- Amankonyane kaJobe (umakhweyana artists)
- The Field band (young marching artists)
- INdlunkulu Arts Initiative (Royal family) lead by UNdlunkulu (Queen) Gwabeni
- The magician (Keletso Pekile)
- The four gospel groups that won in the Provincial competition in 2004
- Maskanda group (Ubuhle bezinsizwa) lead by Mxolisi Jali
- Isicathamiya group (Peace Brothers from Newcastle) winners in 2004 Provincia; competition.



***The Minister of Arts, Culture and Tourism, Mr Narend Singh at the centre marching with Sisonke district municipality officials and Arts and Culture officials in Kokstad on the 26<sup>th</sup> February 2005***

The MEC for Arts, Culture and Tourism in KwaZulu Natal, Mr Narend Singh, joined the sensational tour in Kokstad on the 26<sup>th</sup> February 2005. He marched on the streets with artists, district, local municipality officials and senior Arts and Culture officials. In his speech, he said:

"We have come here as part of a broader campaign. We have also come here because we are aware that areas such as this one, far from big cities, are mostly forgotten. We are here because we are committed to the development and progress of the people of this area, regardless of their political,, religious, or cultural affiliations.

I wish to take this opportunity to announce that in the near future, my department will stage a multicultural festival here with a view to showcasing all cultures found in this area. My department has an ongoing partnership with CREATESA and M.A.P.P.P. Seta to train up and coming artists in managerial, costing, financial management, quality management and other skills.

I am prepared to put a stop to the perception that this department is nothing more than the music and dance arm of the government. Through the programmes I have mentioned, we display our commitment to ensure that this department is the custodian of

multiculturalism and multilingualism, and, that arts and culture are repositories of our diverse heritage.

My department supports artists because we view them as activist who must play a role in the fight against immorality, hatred, corruption and all forms of evil. We urge artists to sing songs that will instill and spread good human values such as honesty, faithfulness, integrity, diligence, self-discipline, loyalty and so on.

The success of the tourism industry therefore depends largely on how conscious and proud we are of our different histories and cultural heritage. Promoting tourism, in my view, will be as effective as our efforts to restore and preserve our physical, cultural and historical heritage.

There must be partnership between and traditional and local structures, so that we cooperate in unearthing talent and assisting budding artists and practitioners of culture so that they are able to contribute towards attracting tourists to their areas. Let us work in partnership to ensure that arts, culture and crafts become vehicles for economic empowerment of all people."<sup>70</sup>

### **3.2.23 Musicians That Have Contributed Significantly In The Different Music Genres**

#### **(a) Bheki Mseleku**

Bheki Mseleku, internationally acclaimed jazz musician hails from dusty streets of Lamontville in Durban. He comes from a highly musical family. His father William Mseleku was a church organist, the brother (Langa) is a keyboard player, sisters, late Dudu and Pinky were singers. The late Wendy Mseleku was a jazz and gospel singer who was Langa's daughter from the same family. Andile Mseleku, Wendy's sister is now the current singer in the family and performed with Melvin Peter's quartet in France (2004).

Bheki is a great musical influence in the family and to many jazz musicians in South Africa and abroad.

Proper recognition of this fine multi-instrumentalist's (piano, composer, vocals, saxophone, guitar) talents seemed long in coming, but since 1991 this modest and dignified performer has been very much in the limelight, touring internationally and releasing several

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<sup>70</sup> Address by the Minister of Arts, Culture and Tourism, Mr Narend Singh, in Kokstad on the 26<sup>th</sup> February 2005

albums with major record labels, as well as featuring on some massive releases from other artists.

He is one of a number of supremely talented musicians who left South Africa and its oppressive apartheid system to take up residence in London, leaving South Africa's shores in the late 70's. After extensive touring around Europe and the U.K., his debut performance at Ronnie Scott's in London ('87) saw him teaming up with some of the more prominent figures from London's Jazz revival scene. This eventually lead to the release of his star-studded debut album "Celebration"(1991). Featuring the likes of Courtney Pine, Steve Williamson, Eddie Parker, Jean Toussaint, Michael Bowie and Marvin "Smitty" Smith, the album was well received and supported with a heavy touring schedule, and a deserved nomination for British Mercury Music Prize for Album Of The Year. After the hype rescinded, Mseleku resumed his solo performances, accompanying overtly spiritual and dedicatory vocal-lines with gently rocking, township-inspired piano, punctuating the whole with sparkling runs and one-handed riffs on the tenor saxophone.<sup>71</sup>

#### **(b) Ernie Smith**

Ernie is another fine guitarist from Durban, born in 1971. He has worked his way up like most jazz musician in the province. He was spotted by "Joyous Celebration" and was featured in few of their productions before going solo as a real celebrity in the music scene.

He has been influenced by the sounds of South Africa mentors like Jonathan Butler, Sandile Shange, Allen Khwela, Enock Mthalande, Baba Mokoena, Moses Taiwa Molelekwa and many others, coupled with his ambition to expose and attract young and old to listen to thoughtful music, he has developed a style of playing and singing that is an assimilation of jazz, African and rhythm and blues references.

Ernie has featured with artists like Hugh Masekela, Family Factory, Themba Mkhize, Mthunzi Namba, Joyous Celebration and many others. He has written and produced songs for Deo Qurum. In 2001, Ernie went on to perform with Bebe Winans at Moretele park during the vodacom jazz indaba festival.

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<sup>71</sup> [www.sheer.co.za](http://www.sheer.co.za) (Bheki Mseleku)

Ernie's debut album, "child of the light" was produced by himself and Jasper Williams. The album was released in the far east and was followed by a two-week promotional tour of Malaysia. Ernie won the prestigious kora award in the category of "most promising male artist", in November 2001. He has also recently won 2 South African music awards: best newcomer (artist or group) best adult contemporary album: Smith offering up a musical melting pot".<sup>72</sup>

### **(c) Hotep Idriss Galeta**

Hotep Idris Galeta was born in Crawford, Cape Town in 1941. He grew up exposed to the rich music culture in and around Cape Town. His first piano lessons came from his father at the age of seven who taught him some basic keyboard skills. In the early 50's he became interested in jazz as a young teenager, after listening to a short wave radio jazz programme on the "voice of America".

Hotep, or as he was known in the '50s, Cecil Barnard, went on to establish himself as one of the young emerging pianists on the Cape Town jazz scene, playing in such legendary clubs as the "Naaz", "Zambezi" and the "Vortex" and alongside legendary South African players such as Chris McGregor, Dudu Pukwana, Christopher Mra Ngcukana, Cups and Saucers, Johnny Gertze, George Kussel, Sammy Moritz, Henry Makone, Makaya Ntoshoko, Anthony Schilder and Monty Weber. All of these individuals had a great influence on his musical development.

Hotep left South Africa for London and then New York in 1961 and stayed in exile for thirty years. In the early '60s he obtained a scholarship to study privately with noted jazz piano educator John Mehegan. He now has a master's degree with distinction in jazz and contemporary African-American music and performance. As a result of his reputation as an internationally recognised jazz and contemporary music educator and pianist, he was appointed lecturer in jazz studies to the University of Hartford's Hartt college of music in Hartford, Connecticut, U.S.A in 1985. This position continued until his return to South Africa in 1991.

Since then he has served as the musical director for the volkswagen-sponsored "music active" performing arts educational programme for high schools. He recently

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<sup>72</sup> [www.sheer.co.za](http://www.sheer.co.za) (Ernie Smith)

returned to Cape Town after four years of lecturing in the music department at the University of Fort Hare in Alice, Eastern Cape. He currently manages the resource centre at artscape performing arts theatre complex in Cape Town, South Africa, and also co-ordinates the jazz performance and community outreach jazz education programmes there.

#### **(d) Johnny Fourie**

Johnny Fourie was born in the Western Cape in 1937. He first began playing the guitar when his family moved to Johannesburg. He was captivated by the classical music, for Fourie jazz is music, and it is his quest. He has spent a lifetime poring over books, recordings and writings in his quest for ultimate expression, and musical freedom.

His first professional experiences were in the Boeremusiek scene, where bandleaders of the time, Nico Carstens and Uri Ferraria amongst others, recognised his talent and encouraged it. He also began working as a session musician during this period appearing on recordings by 'The Manhattan Brothers' and Miriam Makeba amongst others. While in London he also had opportunity to 'jam' with legendary South African musicians Johnny Dyani, Louis Moholo, Cecil Ricca and Selwyn Lessach.<sup>73</sup>

Johnny has taught in the standard bank national schools jazz festival in Grahamstown. This is where he inspired many young aspiring artists. The youth from schools and tertiary institutions hang around him because he is such an inspiration and has the ability of communicating with the youngsters.

#### **(e) McCoy Mrubata**

McCoy Mrubata is one of South Africa's finest saxophonists, versatile on the tenor, soprano and alto saxophones as well as the flute, and has gained recognition internationally as well. The Nordic Black Theatre in Oslo invited him to perform in three musicals, two of which were based on the life of Bob Marley. The third, "Beyond the Blues" (The John Coltrane Story), ran for two months and saw McCoy playing the lead role.

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<sup>73</sup> [www.Sheer.co.za](http://www.Sheer.co.za) (Johnny Fourie)





***McCoy Mrubata at the launch of his latest recording in Benoni – November 2004***

When he's not recording, producing, and writing music for television documentaries or programs, he heads his own very popular band 'McCoy and Friends'.



***McCoy Mrubata, Sydney Mavundla and Fitzroy Ngcukana (musicians) at the Thulani Mkhize's funeral in Johannesburg November 6<sup>th</sup>, 2004***

**(f) Steve Dyer and Mahube**

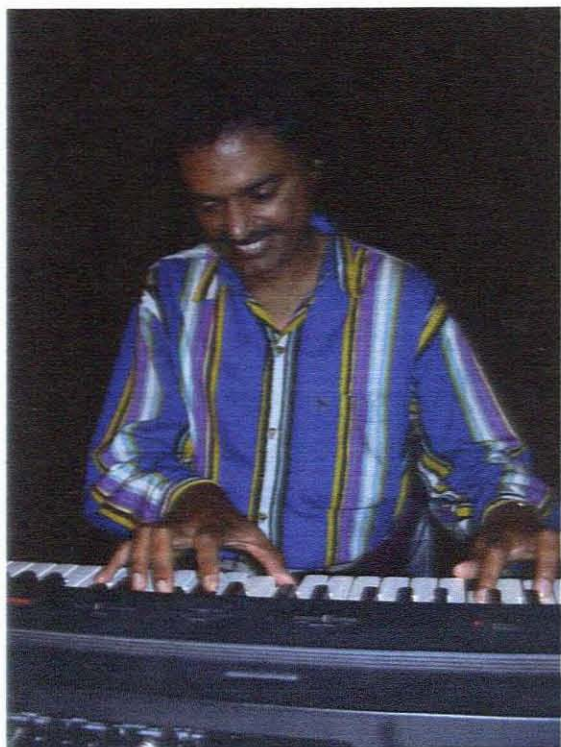
Steve Dyer was born in Pietermaritzburg in 1960. He taught himself to play the guitar at the age of eleven. He studied music at the then University of Natal where he obtained a degree in classical music in 1981.

Dyer left South Africa in 1982 for Botswana where he became involved in the "culture and resistance" symposium. He played with Jonas Gwangwa, Hugh Masekela and Wilson "King Force" Silgee, and helped Gwangwa to form the band Shakawe. It was during this period that Steve chose the saxophone and flute as his main instruments of expression.

Dyers became involved with Caiphus Semenya and Letta Mbulu in the Buwa show, a musical based on the political situation in South Africa at the time.

He directed a show called 'mahube' which is a collaboration of 12 of Southern Africa's finest musicians including: Oliver Mtukudzi (Zimbabwe), George Phiri (Malawi), Suthukazi Arosi, Feya Faku, Phinda Mtya, Scorpion Madondo, Barry Van Zyl, Andile Yenana, Herbie Tsoali and Sean Fourie. The show was invited to the 'Out Of Africa' festival that took place in Germany in November 1997. This show was subsequently invited to perform at the 'Main' in Grahamstown in 1998 and will be performing in Holland and Belgium in early November. The show was also contracted to open the 1999 season at the Market Theatre in Newtown Johannesburg, before performing at the first ever WOMAD festival in South Africa, and also at the Oude Libertas amphitheatre in Stellenbosch.

**(g) Melvin Peters**



*Melvin Petrs, jazz lecturer, composer, arranger and performer at the Pretoria University - 2004*

Melvin Peters is a graduate of KwaZulu Natal University in Durban. He is one of the top jazz pianists in this country. Melvin has toured many countries as jazz pianist including the United States of America, France and Australia. He is a role model for many of his students including many jazz lovers.

**(h) Abdullah Ibrahim**

Abdullah turned 70 years old in 2004. He was born in cape Town and has performed with almost all top South African jazz musicians such as Kippie Moeketsi, Mankunku Ngozi, Duke Makasi, Barney Rachabane, Sipho Gume, Robbie Jansen to mention but a few. He has contributed so much in this industry. He is respected all over the world for his South African township style of jazz.

Dinga Sikwebu writes in Sunday Times that Abdullah has produced more than 200 albums and 300 compositions. Professor Christine Lucia, the Chair of Music at Wits School of Arts said:

"While Abdullah's compositions are consistently recognizable, his harmonic language draws from the wide range of sources: bebop, cool jazz, gospel, traditional songs, Cape and Malay songs. His works are true piano compositions."<sup>74</sup>

As a musician, Abdullah has experienced the sorrows of exile as well as the joys of freedom. He has also had bouts of tears and laughter, wrote Dinga Sikwebu. South Africa's multi instrumentalist, Abdullah says:

"One of today's problem is the refusal to listen to each other. There is a lot that is happening. Our people talk at the same time and do not appreciate the value of silence, which we musicians, understand".<sup>75</sup>

#### **(i) Kolwane Mantu**

Kolwane Mantu studied violin under Michael Masote, and was one of the founders of the Soweto String Quartet. He studied in Britain and on his return formed the African Youth Ensemble with his wife, Mpho, also a teacher at the Diepkloof centre, of the 35 musicians of between 11 and 23 years. He is the conductor of the South African National Youth Orchestra Foundation's String Orchestra, which is made out of many children from the historical disadvantaged communities.

"This is the first time the string orchestra has appeared on the Sasol national Youth Orchestra stage and we are delighted to present their infectious musicality."<sup>76</sup>

#### **3.2.24 Township / African Jazz**

The township jazz gives this musical genre an identity. The roots of this kind of jazz come from the people who were raised and lived in the townships or informal settlements. Having said that, it is also important to highlight some individuals who

<sup>74</sup> Sunday Magazine – 17<sup>th</sup> October 2004 page 3

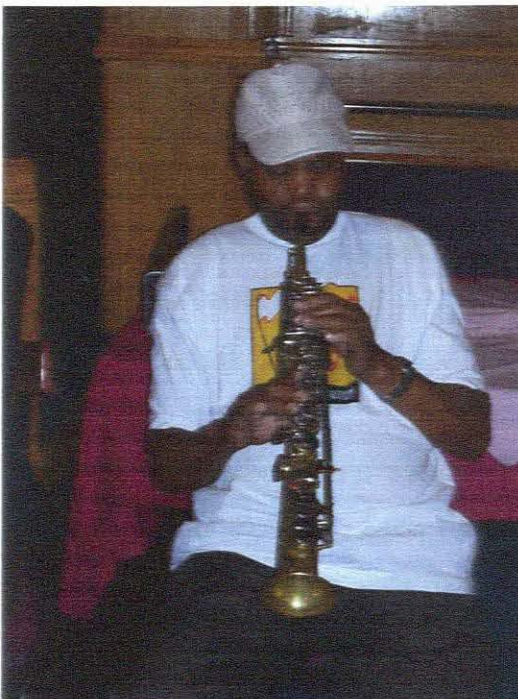
<sup>75</sup> Sunday Magazine – 17<sup>th</sup> October 2004 page 3

<sup>76</sup> Sasol South African national Youth Orchestra 2004 Brochure



did not necessarily live in the townships as in the understanding of where the Africans were forcibly moved to. The township jazz has its roots in the days of apartheid when even acquiring an instrument was not easy.

Township jazz has evolved over the years. Some prominent instruments used in previous years are no longer used, and there has been drastic change to include other musical genres. An example was the previous use of harmonica and violin whereas now those instruments are used in maskanda music.



***Toli Goduka, East London - unsung jazz hero. He spends most of his time teaching young aspiring jazz musicians – Mdantsane 2004***

Some of South Africa's top practitioners of this genre are Victor Ntoni, Abdullah Ibrahim, Ray Phiri, Theo Bophela, Sandile Shange, Themba Mkhize, Toli Goduka, Tete Mbambisa, Gerald Sloans, Mandla Masuku, Allen Khwela, Winston Ngozi. The list is endless.

This music has been recorded by many artists and has also been made popular abroad. Performing groups like African Jazz Pioneers, Sakhile, Elite Swingsters, Ipi Ntombi and many others, have put South Africa on the map.

One of the most exciting and relevant developments in arts education internationally has been a new focus on community arts and the possibilities it offers in economically depressed communities. At the vanguard of the community arts movement is the Liverpool institute for the performing arts (LIPA) which offers a three-year bachelor of arts degree specialising in community arts.<sup>77</sup> This programme has the objective of training community arts facilitators capable of establishing and developing community arts projects, especially in contexts lacking material resources. The primary musical instrument is the voice and it is clear that its use as a jazz medium has been neglected in jazz education by comparison to manufactured instruments. LIPA lecturer and administrator, Lee Higgins, has twice visited South Africa and given workshops on how the voice, the body, and materials readily at hand can provide all that is needed for developing the musical creativity of youth. A practical outcome of his visits was the establishment by a former University of Durban-Westville student of a 'junk band' in the Imbali township outside Pietermaritzburg.

The points raised above present a challenge to jazz educators' organisations such as the SA Association for Jazz Educators and the International Association for Jazz Educators to adopt a more holistic approach to jazz as art form.

The previous chapter highlighted the need for jazz educators to become conversant with music education pedagogies that overlap with jazz education in their emphasis on creativity development.

Many, if not most, jazz educators, are unaware of developments in the broader field of music education that have placed a greater emphasis on improvisation to the extent of identifying the ability to improvise as a critical outcome of music education. One of the leading writers in the philosophy of music education, David Elliot, is himself a jazz musician. The praxial philosophy of music education that he presents in his acclaimed book, *Music Matters*, is one example of this shifting emphasis. Also

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<sup>77</sup> <http://www.lipa.ac.uk>



noteworthy is The School Music Program, A New Vision<sup>78</sup>, a curricular guide published by the music educators national conference (MENC) in the USA which has as its stated purposes:

1. to create a coherent vision of what it means to be educated in music
2. to provide a foundation for building a balanced, comprehensive, and sequential curriculum in music to provide specific assistance in improving the music curriculum<sup>79</sup>

Township jazz has been appreciated by many music lovers locally and internationally. It also warrants to be given the appropriate treatment it deserves.

Recently South Africa has lost many prominent jazz icons like Sipho Gumede, Duke Makasi, Dolly Rathebe, Allen Khwela, Sandile Shange, Baba Mokoena, Lionel Pillay to mention but a few. The Minister of Arts and Culture made a special press statement about Sipho Gumede's death. He said:

"We as South Africans mourn the sad passing away of Sipho Gumede. Our sincerest condolences to the family of Sipho Gumede and to the music fraternity. Sipho Gumede's musical maturity closely followed the social and political genesis of South Africa's development into a democracy.

It is not enough to measure the man's music by looking at the stature of his collaborators alone. The seminal band, Sakhile, of which he was a founder member, became a vehicle for articulating and asserting a South African black identity when it was sorely needed in the 1970s. Sakhile's songs embraced the wider world of jazz. Sakhile were one of the bands which made it acceptable to appreciate modern African music. The back catalogue of the band Sakhile is a rich heritage that is, perhaps not fully appreciated by contemporary listeners of jazz. I believe that these recordings will stand up as one of the peaks in the history of the development of South African music.

We as government, we are shocked to hear the news of his untimely passing. South Africa has lost a great and talented bassist. It is a tremendous loss to the world. May his legacy of experimental sounds

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<sup>78</sup> Reston, VA: Music Educators National Conference, 1994.

<sup>79</sup> <http://www.menc.org/publication/books/prek12st.html>

influence a new generation of jazz musicians. He will be sorely missed. Hamba kahle Sipho”<sup>80</sup>

### **3.2.25 Foreign Musicians**

There are foreign musicians who have played a major role in the development of township talents. This has contributed towards economic development. Some of them have stayed and performed in the country. Some have performed and left.

There are those foreign musicians who have found comfort zones in South Africa and have created employment opportunities for some of our artists, musicians such as Louis Mhlanga, Oliver Mutukudzi, Jethro Shasha (Zimbabwe), Mike Rossi (USA) and many from West African countries. Some individuals have regarded this as opportunity to stay in the country but this study has found out that they have something to offer to our music loving community.

Oliver Mutukudzi, originally from Zimbabwe, has composed forty five original albums (nearly all of them best-sellers). It is his dedication to the live music scene in Zimbabwe – continually playing to enthusiastic audiences in even the remotest parts of the country, that earned him a place in people's hearts.

In the past few years, his popularity has risen extensively in the Southern African region and together with his band the black spirits, he regularly ventures across borders into Botswana, South Africa, Swaziland and Malawi and more recently Zambia and Mozambique.

‘Tuku’, as nicknamed by his fans, was initiated into the world of professional music in 1977 when he joined the now legendary Wagon Wheels which also featured Thomas Mapfumo. Success came to them early. The first single they recorded together, "Dzandimomotera", rapidly went gold. This was followed by Tuku's first album, recorded on four-track, which also was a smash hit.

Tuku followed the success of "Jit" with the acting role of Neria's brother in

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<sup>80</sup> Minister Pallo Jordan's message for Sipho Gumede's death [www.dac.reports.gov](http://www.dac.reports.gov)

Zimbabwe's second feature film, "Neria" released in 1991, for which he also wrote and arranged the soundtrack. A serious drama dealing with the thorny issue of women's rights in a chauvinist world, "Neria" proved to be another box-office triumph in Zimbabwe and earned Oliver the coveted M-net best soundtrack award in 1992 against stiff competition, including that of the highly-acclaimed "sarafina". The neria album has been re-recorded for release in March 2001 and now includes two versions of the title track, one by Oliver Mtukudzi and the black spirits and one with Mtukudzi's regional group "Mahube". Mahube is a South African production that included many South African musicians.

From film, tuku turned his attention to drama, writing and directing the live musical production "was my child", a project highlighting the plight of Zimbabwe's street children. For this accomplishment, he was honoured by the Zimbabwe Writers' Union.

Yet apart from the individuality of his music, tuku's enduring popularity is largely a result of his powers as a lyricist. Most of his songs focus on the social and economic issues that govern people's daily lives and, with an infectious sense of humour and optimism that prevails through all his music, his appeal extends to young and old alike.



**Mike Rossi (foreign musician) – Jazz lecturer, performer, arranger and composer – University of Cape Town 2004**

### **3.2.26 Training of Backing Singers and Studio Session Musicians**



***Stella Khumalo – professional backing and advertising recording vocalist –  
Johannesburg 2004***

Stella Khumalo, who is accomplished in this industry, believes that backing singers should be trained. If that is done properly, It would give birth to properly disciplined singers. Training will give the music and vocal discipline that which is missing with many singers. As part of the training business skills will be introduced so that artists would be encouraged to run their own entertainment businesses.

### **3.3 Street Performers (Buskers)**

There are street performances in the whole country particularly busy streets and tourists areas such as Cape Town (water front), Johannesburg (market theatre complex, Sandton and Rosebank) and Durban (beach front, city centre and workshop complex). Most of these buskers are very good and ready to be marketed but performers are more interested in donated income.

Street performers range from solo jazz instrumentalists, group of traditional dancers, street actors, and some instances a full band is found. This study found that the



attraction to this kind of art practice is economic factor. An actor / entertainer called Jumbo in Cape Town's Water Front said:

"This is my survival. I support my family through this art form. I always wish that passersby and tourists can donate from R10-00 upwards each. This does happen especially over the weekends. This is when we anything between R200-00 and R700-00 per day".



***A guitarist performs at Water front – Cape Town, September 2004. Guitar is made out of a five litre oil container***



***Street Performers in Rosebank, Johannesburg, January 2004***



There is a new trend of street theatre which is economically driven. The youth is usually in this theatre that is performed in the busy streets around the country. It has gained popularity particularly with the tourists. The movement of the artists is subject to the amount of money donated. If no money is donated, there would be no movement, if in the expectations of the actors little money is donated, there will be a slight movement with their feet. When in their expectations, good amount is donated, they will jump and change their standing positions.

### 3.4 Theatre

Theatre has been very instrumental in public expression of feelings, perceptions and opinions. There are many producers, composers, playwrights and directors who emerged from this country and have made it big internationally and have put South Africa on the theatrical map for example Mbongeni Ngema of "Sarafina" fame, Ben Nomoyi, Ronnie Govender of "Lannies Pleasure", Barney Simon, Zakes Mda, John Kani, Athol Fugard, Kessie Govender, Gibson Kente of "How Long", Todd Thwala and Thembi Nyandeni of "Umoja", Matsemela Manaka and Bertha Ignos of "Ipi Ntombi".

Some of these theatre personalities played critical roles in shaping South African theatre to be what it is today. Mannie Manim and Barney Simon found the Market theatre. He designed lighting for many South African productions including production at Grahamstown festivals over many years. He went to Europe and USA to set lighting for Mbongeni Ngema's productions, Sarafina and Township fever.



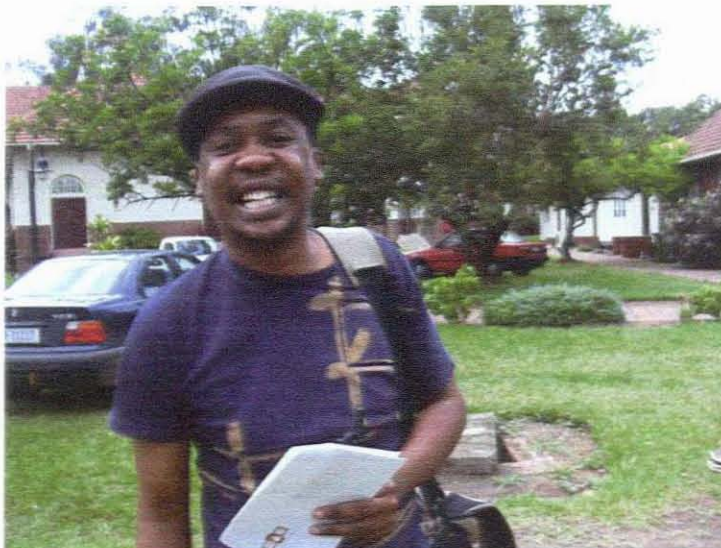
***Joseph Shabalala of ladysmith Black Mambazo and young artists in a rehearsal at the Stable Theatre Durban – 28<sup>th</sup> September 2004***



Theatre is divided into smaller pockets like community, industrial and children's theatres. There is a tendency in the community theatre, to use school going youth. The latest labour law states it very clearly that there should be no child labour. This means that any child who is fifteen years and below should never be used, that would be contravening the law that states that children should never be used for commercial purposes.

In the informal art centres, such as in the rural areas, theatre is identified with the youth of all ages. It is a task to explain the latest legal implications of using children. This should empower communities who relied on youth to do theatre productions.

#### **3.4.1 Jerry Poee**



***Jerry Poee, drama director, lecturer and playwright in Durban – 4<sup>th</sup> Pctober 2004***

Jerry is an unsung hero in this business. He has a theatre company called "Eager Artists". Where he has trained, nurtured and developed many aspiring artists. Jerry is also a drama lecturer at the Durban Institute of Technology. He has lectured at the university of Buffalo in the training programme (arts in education). He has been in the theatre business for many years and was part of Limpopo developmenmt programme. He has collaborated with seasoned actors such as Patty Nokwe, David Manqele, Themba Luthuli and Alferd Nokwe and produced magnificent works. Some of the productions that Jerry has written, produced and directed are:

- Ekhaya Poppie
- Tsiya
- Messiah in Cannan
- Peace In The Valley
- Dance Journey
- Lost Soul
- Puzzle
- Animal Farm
- My Voice My Life
- Legacy of Song
- adaptation from the book "Nkonyeni High" which he directed

Jerry has taken all his productions abroad except the "Peace In The Valley." They were well received. Theatre lovers in the United States of America love originality and energy in his productions.

Jerry feels, a lot still has to be done in theatre. He says:

"It is not about talking, (bra wami) my brother, but there should be action and sacrifice, if we call ourselves practitioners of art, we should be seen doing just that. People get into this business for financial objectives. I must tell you, that is a wrong perception. There must be love for art first. There must be dedication, devotion and above all passion"<sup>81</sup>

It must be highlighted that composers such as Gibson Kente who is recognized as the father of black theatre. Bra Gib as he is known to many theatre lovers, was instrumental in developing up the other icons such as Mbongeni Ngema, Percy Mtwa, Dieketseng Mnisi, Makalo Mofokeng, Zakithi Dlamini and Ndaba Mhlongo. The list is endless. Actors and musicians discovered Kente and became well known, a few of them are Nelson Magwaza, Baba Mokoena, Themba Mokoena. Mfana Hlophe and many more.

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<sup>81</sup> Jerry pooe (actor, lecturer, administrator, producer ) was interviewed in Durban on the 3<sup>rd</sup> March 2004

"By mid 1970s Gibson Kente was to rank as one of the most successful theatrical producers of popular entertainment in the country, with up to four well paid companies out on the road at any given time. His particular brand of theatre, the so called township theatre, was destined to so profoundly influence the industry in South Africa"<sup>82</sup>

Rolf Solberg interviewed Gibson Kente for his book, *alternative theatre in South Africa*. Gibson answered some questions by saying:

"My terrain has been the suburbs. Basically it is my interest in the lives of other people, especially ordinary people, I do not write about rich people, because I have never been rich, so I don't know that level of life."<sup>83</sup>

"So what I'm trying to say is that I aspire to uplift the people culturally, because they should not see second-grade actors, they should see second grade productions. I need role models as well so again I go back to my original statement I am a custodian of the values of my people, and I want them to be uplifted by what I write."<sup>84</sup>

A question was asked about Mbongeni Ngema being sort of a threat or competition in the Kente's business. He answered and said:

"Mbongeni aspired to find his own identity along the way, but I think unfortunately, he tackled that in a rather shabby way, because he was against anything that I taught. Instead of adding on top of the good things that I taught him, and developing like I did with Stanislavsky and so on – he talks about sincerity, enthusiasm and all those things."<sup>85</sup>

Mbongeni Ngema in turn produced other theatre stars such as Leleti Khumalo, Sindi Dlathu, Philile Mbutho, Brian Mazibuko, Bheki Mqadi and Futhi Mhlongo.

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<sup>82</sup> . *Theatre and Society in South Africa* page 29

<sup>83</sup> *Alternative theatre in South Africa*, Solberg R. pg 82

<sup>84</sup> *Alternative theatre in South Africa*, Solberg R. pg 85

<sup>85</sup> *Alternative theatre in South Africa*, Solberg R. pg 87

### 3.4.2 Patti Nokwe



***Patti Nokwe, a veteran actor, singer and composer at Kwamashu 2005***

Patty Nokwe, “Mom Patty” as she is called by show lovers and young artists, is very soft spoken. She has been around show business for many decades with the husband Alferd Nokwe. Patty has influenced many youngsters who have gone through her music programmes at KwaMashu including her daughters Tu and Marilyn Nokwe. Patty has groomed artists such as Leleti Khumalo, David Manqele, Mabonga Khumalo, Jean Madubane and Deborah Frazer.

Patty has been featured in many theatre productions including the following: My Voice My Life, Mkhumbane. Tokoloshe, Black Nativity, Singing The Time produced by Jerry Pooe, You Cannot Stop the Revolution, Patty said:

“I have seen the best in art in South Africa and abroad. I had the best opportunities. This was because of dedication and commitment I gave to art. It is true that some times you rehearse and hope that something good or a miracle is coming your direction after promises had been made, but at the end, nothing happens. Thatre needs commitment and belief in yourself. As artists, we give each other references. People enquire from artists about artists. We need to be united as artists to fight against exploitation that happens every daily in this fraternity.”<sup>86</sup>

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<sup>86</sup> *Patty Nokwe was interviewed in her house at Kwamashu on the 29<sup>th</sup> January 2005*



### 3.4.3 Themí Ventúras



***Themí Ventúras, playwright, composer, administrator, theatre owner (Katelina) and theatre productions director – Durban 2005***

Themí is one of the few theatre producers who have stuck in the business against odds. He got into this industry at a very young age. He has produced many artists like Scelo Mbonambi, a young promising actor and a play wright. Themí went on to say:

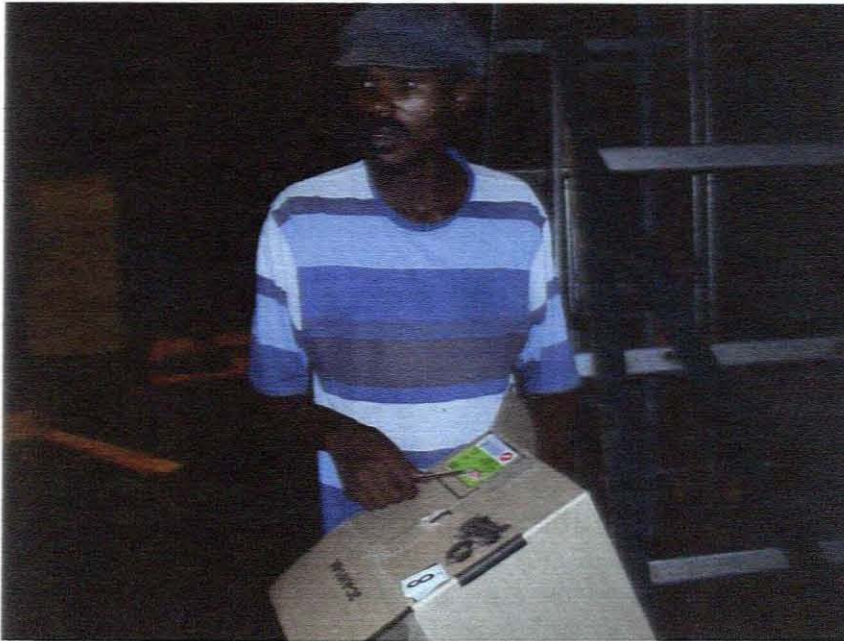
“Attracting black audiences is very tough. They need a special marketing strategy. I had the experience when I had one of my first original works, example “Taxi Jam”, which had poor houses in the beginning. I had to do a tour of the townships with this production for six months. When we got back to the playhouse, we performed for big audiences.”<sup>87</sup>

Themí argued about poor audiences in theatres. He was of the opinion that audience development needs joint effort from various stakeholders who need to come on board such as community art centres, youth centres, play wrights, producers, arts and culture department and private sector can play a major role in the culture of audience development.

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<sup>87</sup> Themí Vunters was interviewed at the Durban Documentation Centre on the 12<sup>th</sup> January 2005.

#### 3.4.4 Thami Skhosana



**Thami Skhosana, artists, producer, director, seen making a set for "Just For You"  
Durban 2005**

Thami has been involved in theatre for many years. He appeared in many Mbongeni Ngema's productions and Playhouse Company productions. He is the director of a jazz musical, "Just For You". Thami said:

"Sometimes we have productions that have very little budget. It is important that as artists, we should allocate duties to ourselves such as costume making and set design and making, that will cut the cost and overheads".

#### 3.4.5 New Generation In Theatre

There are so many young artists in South Africa. Some are groomed in proper art centres that give appropriate directions and network with correct role models. Some are just left in many informal art centres to find their directions. Young highly energetic artist, Sicelo Mbonambi, who according to Thembi Venturas is the most promising young artist was interviewed. Sicelo said:

"we see ourselves as a coming together of young people to commit themselves to the idea of "making a difference". We believe that



youths are not as purposeless as they appear, but instead lack the avenue to express and explore their ideas, This avenue is what we plan on providing, and provide it in such a way that our development is sustainable. We place major importance in the self-sustaining nature of our projects. Quite simply, what we are, are young people, passionate, capable and willing, armed with the realization that opportunity has been made available and now want to open that door and enjoy that opportunity with as many of our peers as possible.

The missing piece in this puzzle is a concrete support system / structure, one which would follow up on the information distributed by the above mentioned, one that would constantly repeat the information, take the questions and lead to answers over an extended period of time.

The basic definition of this concept is that it is a service. Therefore what needs to be done is for us to identify potential clients. Once identified a researched plan on how to best support their particular programme would be formulated.

We plan on beginning the project in Durban but eventually being a nationally established entity, and the basic plan is to offer the service, to privileged communities and charge for the service, and with the money earned at these schools, we provide the same service at rural and township schools with no charge and costs that clients can afford will also take the burden away from schools. The project would then also take on the image of being a cultural exchange, merging different communities with tasks and producing unique art.

In addition we have succeeded in creating a strong relationship with the organization PANSA or Performing Arts Network of SA, more especially with their recently formed Youth Committee. PANSA being an established well-known NGO that has the capability of acting as an umbrella organization and the means to access funding, as well as act as a facilitator. We believe that having a business relationship with an established organization should give value to our proposal, we wish to put this relationship on the table and express that we would like to involve the PANSA youth in our projects".<sup>88</sup>

#### **3.4.6 Caroline Smart**

Caroline Smart is well-known in Durban circles as an award-winning stage and radio actress. She is also a freelance scriptwriter, director, voice-over artiste, specialised voice coach and television producer.

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<sup>88</sup> Sicelo Mbonambi (actor, playwright and poet) was interviewed at the Pavalion shopping mall, Durban on the 27<sup>th</sup> September 2004



***Caroline Smart – art administrator, educator, promoter, activists and television producer – Durban 2004***

Born and educated in Kenya and married to actor and artistes' agent, Peter Gardner, she is the editor of the Durban Arts Association's monthly magazine, D'arts, and has her own personal online arts magazine for Durban and KZN called artsmart [www.artsmart.co.za](http://www.artsmart.co.za) which attracts about 16,000 hits a week.

She is a recipient of the Durban Critics Circle award on three counts: for her professionalism in theatre, her work in promoting the arts in Durban through D'arts magazine and her television programmes.

The Durban theatre judges (of which she is one) surprised her at the 2003 Durban theatre awards ceremony by presenting her with the special judges, life time achievement award in recognition of services rendered to the theatre industry.

She now produces the weekly gallery notes for the daily news tonight and is a Durban theatre and dance judge. In 2003, she won the fool's award for best arts journalist in KZN. She serves on the advisory board of the kwasuka theatre and is

also on the board of the KwaZulu-Natal performing arts trust. She also features in Safm's new Durban after dark programme on Wednesdays with a five minute chat on what is happening in the province.

She has just completed working on an international movie directed by Richard E Grant in Swaziland, acting alongside stars such as Gabriel Byrne, Emily Watson, Julie Walters, Miranda Richardson and Celia Imrie.

Caroline is known for the highly informative workshops that she conducts for artists. She is also linked with many funding organizations. In the workshops that she conducts, she helps artists that do not understand the important items that are very crucial in proposals, constitutions and general networking.

In Ladysmith where she conducted some of her workshops, artists asked all kinds of questions. The main emphasis was why are the artists not funded? Her reply was simple and straight forward:

"There are so many artists in South Africa, they all need funding. Organizations are prepared to assist but there are control measures that need to be adhered to. Constitution, registration, business plans are some critical matters before you can access funding."<sup>89</sup>

### **3.5 Magic**

Magic is a sector of arts that is fading. This study searched for magic practitioners. It was not easy to find them. The art centres such as Stable theatre was very helpful in identifying the few practitioners available.

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<sup>89</sup> *Caroline Smart interviewed in Durban on the 22<sup>nd</sup> May 2004*



***Keletso Pekile, a magician and an entertainer – Durban Documentation Centre  
January 2005***

Keletso Pekile was located in Newlands East by this study. He is the one who gave names of people in the magic world. He confirmed that there are only few in the business. Bongani "shoes" Ngcobo, Keletso's friend is one of them. There are about ten in the white community. He also confirmed that this was a male dominated art. Many questions were asked for the purpose of this study and he answered by saying:

"I was fascinated by a magic show performed on a television show by Siegfried and Roy. I was impressed so much that I said to myself, I am going to study this beautiful art and the tricks attached to it. It has taken me more than ten years working on the tricks. I did not go to magic college in Cape Town, but read books and tried practicing on my own. I have not mastered all the tricks, because this is a highly creative and imaginative world and many aspects, tricks change daily. There is a lot of discipline, meditation, concentration and undivided attention on everything that is being done at any point." <sup>90</sup>

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<sup>90</sup> Keletso Pekile (magician and an entertainer) was interviewed in Durban 31<sup>st</sup> January 2005



When Keletso was asked about the future of this art, since some of our youth do not even know it and have never had exposure to it. He said:

"We are forming a National Association of Magicians so that our magic activities can be properly coordinated and have proper rules documented. I do perform in schools, but I do not get cooperation from educators. Most educators do not take us seriously; as a result coordination and attendance in the school shows is always extremely poor."<sup>91</sup>

Keletso was quoted in the media saying:

"I feed my family with this money and my snakes fill my pockets every day. The apartheid police put me behind bars for a year. They said it was illegal for me to own snakes. Now the black government encourages us to show our talents and make a living"<sup>92</sup>



**Keletso Pekile (magician) with his snake at KwaMaphumulo February 2005**

<sup>91</sup> Keletso Pekile in Durban, 31<sup>st</sup> January 2005

<sup>92</sup> Sowetan, Wednesday, 5<sup>th</sup> January 2005, page 5



### 3.6 The Living Treasures Awards

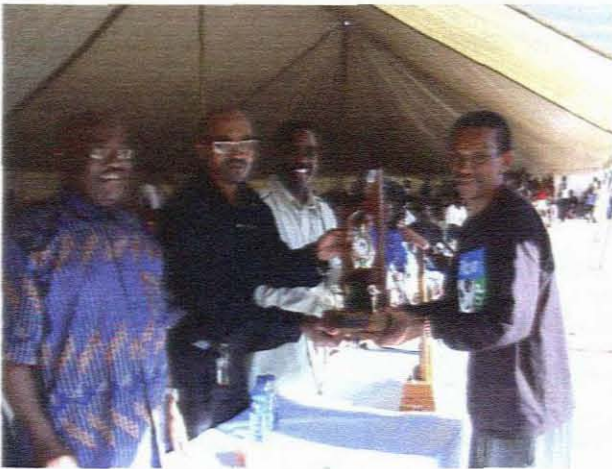
These awards are an initiative of the national arts council. They are there for the recognition of excellence demonstrated by role models in the arts fraternity. These artists through their expression of the arts have also more importantly contributed to the struggle for peace, freedom and democracy in South Africa.

#### Objectives

- awarding those artists who have contributed towards a free and democratic South Africa,
- recognition of excellence in the arts as part of the decade of democracy celebrations. compiling life's work of artists who have transcended the bounds of excellence

#### Awarded artists

##### (a) Nhlanhla Abner Mahlaba (Traditional dancer)



***Nhlanhla Mahlaba is presented with a trophy at Jozini (Mkhanyakude) 2004 for winning in traditional dance category 30<sup>th</sup> October 2004***

Mahlaba is a highly energetic dancer. He teaches at AmaZulu High School in Newcastle. He teaches youth the following: "Ukuhuba, ingoma yezandla, inkwahla, isigekle and choral music".

AmaZulu High School has become an informal dance Academy. Mahlaba lead his dance group to Russia (Moscow), Spain (Barcelona), and Austria in 1992. In 1993, his group was invited to Turkey and Spain. In 1994 he toured England and Brazil.<sup>93</sup>

**(b) Alfred Nokwe (theatre & film actor)**



***Alfred Nokwe in his house E section Kwamashu 29<sup>th</sup> January 2005***

Nokwe started in show business at a very tender age. He was featured in many theatre and film productions. Nokwe was the stage manager for Ladysmith black mambazo when they went abroad for the first time. They were in Germany in 1974. Nokwe's first theatre production, was Allen Paton's "Umkhumbane". Directed by professor Peter Scolds. He was then featured in many other productions afterwards, such as, Black Nativity, Mr Messiah, Hadida, Tokoloshe, Guess Who Is Coming to Dinner, Raising In The Sun and Master Harold and The Boys. Nokwe has recently been very busy in the film industry. He was featured in the following films: Deliwe, ifa lakwaMthethwa, Rivonia, Insimbi Encencethayo, Shaka Zulu, Tokoloshe, Cry The Beloveth Country and many educational documentaries.

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<sup>93</sup> *Living Treasures Awards Brochure – 8<sup>th</sup> October 2004*

Nokwe's house has been turned into an informal art centre. He speaks about his past, present and the future. He says:

"Mfana wami, (my boy), we got into this business for the love of it. We used to rehearse for many months with bands such as Kwamuhle brass band with your father, and never be paid because it was said that we were learning the music skills. Even when we performed in the theatre productions, we were paid very poorly, because those days there were no sponsorships. When I want young kids for a production these days, they all want to know about rehearsal fees. I am happy because our youth understand the business angle of this trade.

What used to be my house, it is now a stage for the young aspiring artists. It is not easy to manage this informal art centre in my house because some parents do not understand what their children are demanding. Some think they can enroll today and tomorrow they are part of big productions such as "sarafina".

The award I received from National Arts Council is recognition of what I have been doing for many years. I am not the only one who has contributed towards arts, but I was just lucky to be chosen. The cheque that came with the prize was very handy. You know that I'm sick (mntanami) my child, but I can never stop my calling.

We are working on a new film script of Umkhumbane. Remember that I stayed at Umkhumbane and I worked at the municipal offices there as administration clerk. I have two valuable perceptions about Umkhumbane, a resident and of an administrator..

(Uyazi ukuthi ngibatshelile) you know that I told them at the municipal offices that some of us are old and sickly. We might not live long enough to see what our grand children can do. Whatever we have to do, we need to do it now".<sup>94</sup>

Nokwe, in the whole interview was laughing and joking about the author's father who played with him in the Kwamuhle Brass Band and their girl friends. He has hearing problems. sometimes you have to repeat questions three or four times for him to be able to answer. He has a wealth of information about arts and the challenges they had as youngsters in the business.

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<sup>94</sup> Alfred Nokwe was interviewed in his house, E section Kwamashu on the 29<sup>th</sup> January 2005





**Alfred Nokwe, the producer, playwright, theatre, film and television actor, administrator, father, informal art centre manager – Kwamashu 29<sup>th</sup> January 2005**

Caroline Smart wrote this about Alfred Nokwe:

"For over 40 years, Alfred Nokwe performed on local and international stage. He has also undoubtedly influenced more young black performers than he can ever imagine. His calm energetic and professional attitude to the discipline of theatre has proved a shining example to those just starting out in what is a demanding but rewarding profession that requires stamina and a strong sense of self-discipline. He is married to a well known actress and a singer, Patti Nokwe. All their children are involved in showbusiness with Marilyn and Tu having carved strong careers for themselves. Alfred Nokwe recently received the 2004 Fools Award for Life Achievement for his outstanding contribution to the performing arts industry.

The Fools Award takes reference from the European historical characters who could influence social changes from their influential positions like the "Fool" in Shakespearean plays. A parallel in Zulu culture is a praise singer." <sup>95</sup>

In the 80s Alfred started a casting artists management agency that saw him travel the world with actors, singers and dancers including Ladysmith Black mambazo, Juluka and Welcome Msomi's Zulu version of "Mabeth," Umabatha.

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<sup>95</sup> D'Arts magazine, April 2004 page 6

**(c) Mrs Maria Zulu (Gwabini wakwaMinyamanzi) musician – singer**

Queen “UNdlunkulu” Gwabini Maria Zulu is the 6<sup>th</sup> wife of Prince Ndesheni kaMnyayiza kaNdabuko from the Minyamanzi Royal Household at kwaNongoma. She is popular for her renditions of indigenous music. She is very knowledgeable of “Amahubo”. She normally performs with the Royal family in the Arts and Culture programme of Taking Arts to the People.

“Amahubo” is the music genre that is sung throughout the Zulu monarchy. Ndlunkulu Gwabini has played an outstanding role in the preservation and promotion of this music genre. She has performed as the lead singer in most of the Royal ceremonies. Her powerful operatic voice has influenced both rural and urban communities to take note of this music genre. Her voice can be heard in the unpublished recording of “Amahubo” facilitated by the KZN department of Arts and Culture in 2002.

“Ndlunkulu Gwabini’s proficiency in this genre was recognized when she was invited to perform at a number of international festivals such as South African Music Village festival in Berlin and London. Through her zeal and excellence in the rendition of this music genre, most schools in the KZN Province now sing amahubo at competitions, concerts and ceremonies.”<sup>96</sup>



***“UNdlunkulu” Gwabini at the Taking Arts to People – KwaMaphumulo February 2005***

<sup>96</sup> *The Living Treasures Awards brochure 8<sup>th</sup> October 2004*



**(d) Ms Thandi Zulu (Arts educator)**



***Thandi Zulu pictured with her prize in her house "A" section, Umlazi, 30<sup>th</sup> January 2005***

Thandi Zulu, known as "Mama Thandi", is a real artistic icon. She turned her house into an informal art centre. Many young artists around Durban come to her house in A section Umlazi to learn the tricks of this trade. Thandi did not have any formal theatre education, but had love for it.

Her two daughters were featured in the sarafina productions in Europe and United States of America. They are Thandiwe and Matsidiso. Thandiwe is currently with the lion king in London and Matsidiso has a leading role in Lion King in New York.

Thandi's house was made to be an auditioning theatre by Mbongeni Ngema and Gibson Kente. From those auditions, exciting talent emerged, artists such as Sduduzo Mthethwa, Mfana Hlophe, Buyani Ndlovu were given the opportunity.

"(We ndodana, abanye bafika nje balambile), my son, some of these artists come hungry, I have to feed them so that we can work together. There was no funding for that, but money had to come from my pocket. I did it for the love of art. I remember that some of these children stayed far from Umlazi, which meant I had to either transport them, provide transport fare or provide accommodation. We had a common goal, and we did succeed. Today I boast of professional actors coming from my informal art centre."<sup>97</sup>

<sup>97</sup> Thandi Zulu was interviewed more than five times from November 2003 and January 2005

Thandi Zulu was herself a Mqgashiyo singer and an actor. She had a prominent role in Mbongeni Ngema's "Township Fever" which went to New York and performed at Brooklyn Academy of Music Theatre for three months from November 1990 to January 1991.

"Thandi is tireless in her efforts to get school dropouts to complete their education and regularly holds behaviour workshops at her home over weekends, emphasizing the value of moral issues."<sup>98</sup>

### 3.7 Women In Arts

Women have contributed significantly in arts in this country. They are the main manufacturers of visual arts such as (amacansi – grass mats), (ubuhlalu – beadwork). They have also contributed in the performance arts such as dance groups, singing and actual acting.

There is a growing number of women instrumentalists. The young women are challenging men in various instruments like Sindy Ngidi (Piano), Sibongile Khumalo (violin), Nikki Lotter (bass), Noluthando Madondo (trombone), Thogofatso Montwedi (drums), Thembisile Radebe (trumpet), Mmabatho Masopha (flute), Thandi Mahlangu (piano), Cathy Peacock (trumpet), Bahlangene Thusi (tuba), Siya Makhuzeni (trombone), Chantal Saunders (piano), and Gugu Khoza (alto saxophone). The list is endless.

"The industry is conducting an awareness campaign to help break stereotypes and encourage more women to venture into the arts and culture not only as performers, but as entrepreneurs", "National priorities like job creation, economic empowerment education and social upliftment are all issues that arts can contribute to and are addressing", Said Danby. "The craft sector offers formal and informal employment to more than a million people, mostly rural women, and is the biggest money earner after the civil service and agriculture in rural communities."<sup>99</sup>

There are some very critical issues that were raised by some informants about women in arts. Njabula Hlongwane's view was that some highly talented women do not take their work seriously. In some instances their partners (boys or man friends),

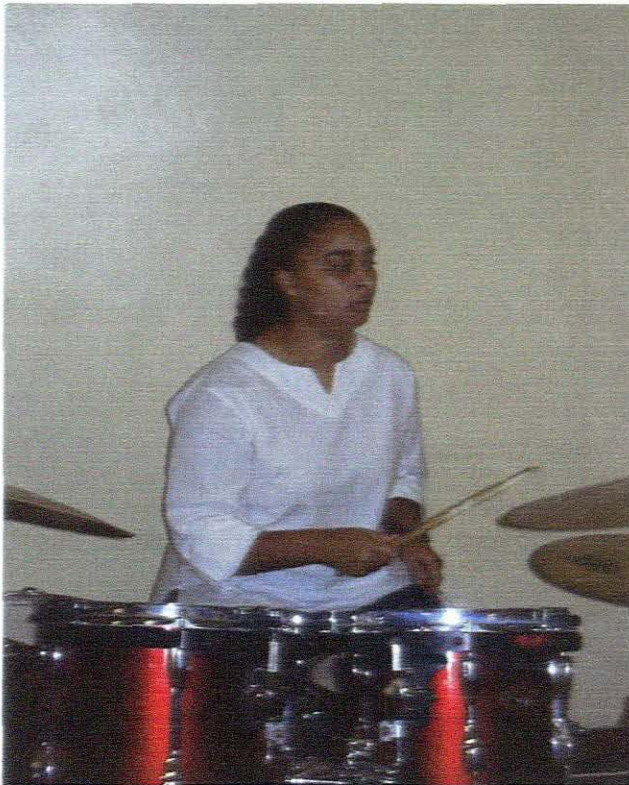
<sup>98</sup> D'Arts magazine, February 1998, page 3

<sup>99</sup> Enterprising Women in South Africa: 10 years on – Launch edition 2004/5 page 152

do not allow them to be functional, as they phone or visit them at very crucial moments which makes it practical impossible to produce concrete products. This is a small percentage of women artists but some of these women are so talented that it hurts when they are left out of productions.

“Some of the challenges facing women in arts and culture are underpinned by social bias. Often when women choose to pursue a career in arts and culture, it raises eyebrows. This is because the vocation is not considered mainstream. In crafting particularly, the attitude is more pronounced, because it is regarded as something women have always done as a pastime in the various African cultures.”<sup>100</sup>

“Women like Busi Shibodze and Linda Ntoni, have taken the music industry by storm. They treaded where only the dared to go. They have teamed up to run a record company, the Music Lab which is Linda Ntoni’s brainchild. In a joint venture with Sony Music, the company released an album by renowned South African musician, Victor Ntoni. Among the services it will provide are training in financial management and the development of musical skills.”<sup>101</sup>



***A female student drummer in Cape Town University 2004***

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<sup>100</sup> *Enterprising Women in South Africa: 10 years on – Launch edition 2004/5 page 153*

<sup>101</sup> *Enterprising Women in South Africa: 10 years on – Launch edition 2004/5 page 157*





***A female band (UCT) students in Cape Town 2004***



***Gugu Khoza performing with other youngsters in a wedding at Mdantsane - 2004***

For many years in South Africa, female artists were known to be singers only. Male artists always performed with instruments. That trend is now changing gradually. We find young girls playing guitars, saxophones, drums, keyboards proficiently. This is exciting because talent is getting exposed.



***Smangele Mbeje, an arts administrator - 2004***

Smangele is a professional arts administrator. She is consulted by many organizations including the Playhouse and Eager Artists Theatre companies. She has entertainment slot in the breakfast show of Ukhozi FM every Friday. Smangele is in touch with what is happening in the industry around the KZN province. Smangele says:

"We cannot all be performing artists, but can be involved in the art related responsibilities. I book artists to hotels, organize their flights, confirm rehearsals and performance schedules. I organize exhibitions for visual artists. I facilitate workshops for our artists when they have to apply for funding and assist in the filling in of the application forms. Some of our artists, both visual and performance are lazy to read contracts. I understand that some are not educated, but some make great efforts to ask and do the correct things. It is my duty to interpret contracts and make them understand the dangers of this tricky business. I communicate with stake holders to assist our artists get performance contracts and exhibition opportunities."<sup>102</sup>

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<sup>102</sup> Smangele Mbeje (arts administrator) was interviewed in Durban more than five times from November 2003 to January 2005





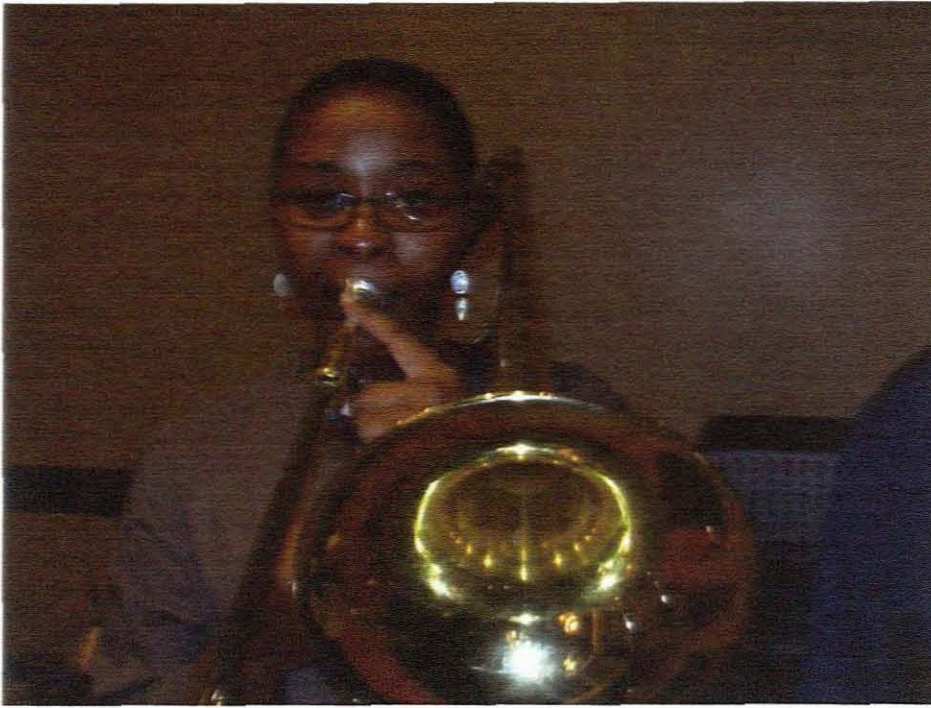
***Female music students at the University of Zululand - 2005***

Female students who enrolled for brass instruments. This is a proof that females can do it too. Any individual interested in a particular musical instrument, can learn.



***Angel Hlengiwe Zondo, a music student and a jazz performer - 2003***





***Noluthando Madondo, a music student, singer, trombone and tuba player, Johannesburg, January 2004***

"As women, we are used to looking down at ourselves. It is time to stand up. We are not an old generation. We women need to develop confidence and get away from the stereotype jobs. If only those secretaries who sit in their offices doing their nails know what they are missing".<sup>103</sup>

Noluthando carries on, and she says:

"So many worn-out opinions are being challenged by the new generations. I want to say to the musical ladies out there that they should try instruments. We are enjoying it out here."<sup>104</sup>

A Durban born female film director, Ayanda Mncwabe works for XCON films in Green Point, Cape Town. She directs SABC religious series "Awakenings". It is broadcast every Thursday at 11:30. Ayanda's wonderful work has been seen on the inserts of the Reed Dance, an annual ceremony held at King Goodwill Zwelithini's Royal Palace in Nongoma.

Ayanda says:

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<sup>103</sup> *The BeJazzed Journal*, Volume 1, page 27

<sup>104</sup> *The BeJazzed Journal*, Volume 1, page 29

"A filmmaker needs to be decisive, and act quickly. I want to make films for all women, especially for my sisters in the townships. In this day and age women still have so much to deal with. There are so many things that happen to women that are not good, but are accepted as normal, such as female circumcision. I want to travel around Africa, and do stories about my African sisters."<sup>105</sup>

KwaZulu Natal Philharmonic Orchestra, based in Durban, has employed the services of Makho Humbane as an education co-ordinator. She has wonderful plans for the future of the music industry. She says:

"It is vital that we introduce children to the orchestra. They are the future audiences and hopefully some will be future musicians. We have many foreign musicians in the orchestra and my dream is to see one day an all South African orchestra. We will stop at nothing to make music together in KwaZulu Natal."<sup>106</sup>

Aniki Maswanganyi, a female jazz musician and a leader of an all female jazz outfit said:

"We have no intention of asking a man to join us. We believe we are capable of playing as women only. We have talent and have been in the field for a long time. I've always wanted to perform in an all-girl group. We do not want to be like the Spice Girls, but we want to reach that level of popularity."<sup>107</sup>

Xolile Tshabalala is an accomplished actor in the soap "Generations". She portrays a ruthless person in the screen but in reality she is only acting and doing what the production director wants. Xolile studied at the National School of the Arts.

"I never set out to be an actress" says Xolile who believes in maintaining family ties, being kind to oneself and never give up on your dreams."<sup>108</sup>

Tu Nokwe hails from KwaMashu, Durban. She has been very active as a music and dance instructor to the youth. She worked with Mbongeni Ngema in the formation of "Committed Artists" company. She is the creator of the children's group called "Amajika" She writes her own songs and plays a guitar. Tu co-wrote "Singing The

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<sup>105</sup> *Africa Rootz Music and Culture 2004 Volume 13 page 32*

<sup>106</sup> *Daily News – March 10, 2005 page 12*

<sup>107</sup> *The BeJazzed Journal Volume 1 page 27*

<sup>108</sup> *Soul – December 2003 – page 10*

Times" with her mother Patti Nokwe. Tu has traveled extensively as an artist including productions in USA, Mauritius and Germany.

Mary Twala, started acting in 1968 in Gibson Kente's productions. She appeared in the following productions: Lifa, Sikhalo, Mama and the Load, and How Long. Mary has acted in some South African films such as Nyakanyaka, Ngaka, Deliwe, Game For Vultures, Velaphi, Hlala Kwabafileyo, Science Class Classics, Undenzani Melwane, and Taxi To Soweto. In 1987, Mary won a prize for best actor in Undenzani Melwane. Mary received an award for best black actress in a supporting role in Taxi To Soweto. She also appeared in the "Sarafina" movie.

### **3.8 Artists That Have Put South Africa On The International Map**

#### **(a) Ladysmith Black Mambazo**

This is the first South African "isicathamiya" group to receive international recognition under the leadership of Joseph Shabalala. They first appeared in Germany in 1974. The audience could not understand the message in the music but the rhythm and their dance routines were highly appreciated.

They toured internationally with Paul Simon promoting his "Graceland" recording. They are now hardly in the country because of heavy international schedule and commitments.

Ladysmith Black Mambazo have won Grammy Awards twice. In 1987 they won it singing in "Shaka Zulu" and in 2005, they have won it again. This is indeed a great achievement and the pride of South Africa.

#### **(b) Thuli Dumakude**

Thuli "Daisy" Dumakude started with Durban teachers' choir which changed to "Amazwi KaZulu" under the leadership of the late Nkabinde and later the late W. Dubazana. She then started singing cover versions with Welcome Msomi's band. She joined "UMabatha" and toured USA. She did not come back with the other

company members. She did very well as a solo artist in New York. She appeared in South African productions that toured USA such as "Sarafina", "Sheilla's day", "Poppie Nongena" and "Lion King".

In 1984, she won the prestigious, Sir Laurence Oliver award for best actress in "Poppie". In 1983, she won an Obie for the same production. She appeared on Broadway in Hal Prince's *Roca*, and *Lost In The Stars* at the Long Wharf Theatre under the direction of Alvin Brown. She also appeared on "Halala" which was directed by Welcome Msimi, an off Broadway production. She acted in a one man production "Buya Africa" at the John Houseman Theatre in New York City. Her film credits as a female vocalist include "Cry Freedom" and "Power of One".<sup>109</sup>

#### **(c) Jonathan Butler**

Jonathan started as guitarist in Cape Town with local bands like Pacific Express. He performed in local night clubs. He then had a break in the '80s and was recruited by a record company in America. He did extremely well in a territory that is dominated by Americans, and has never looked back. He recorded with the jazz giants such as Bob James, Kirk Whalum and George Duke.

#### **(d) Miriam Makeba**

Miriam is one of South Africa's internationally acclaimed singer. She spent many years in exile. She started this career as a soloist at school. Miriam's special talent attracted attention. She joined the Manhattan Brothers led by Nathan Mdhledhle. She went abroad with South Africa's highly acclaimed musical "King Kong". Miriam performed with many artists of international repute such as Dorothy Masuka, Hugh Masekela, Harry Belafonte to mention but a few.

Some of Miriam's popular songs in her repertoire were "Click Song, Pata Pata, Malaika". Miriam said:

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<sup>109</sup> *Sheilla's Day* programme – Grahamstown Arts festival shows 1993



"There are three things I was born with in this world, and these will be with me until I die. These are hope, determination and song. Music helps me to wrestle with those dangerous "Amadlozi" that my mother passed on to me. I have discovered that music is a type of magic. Music can do all sorts of things. it can make sad people happy. It can make dull people sit up and pay attention. I know what it does to me. Music gets deep inside me and it starts to shake things up."<sup>110</sup>

#### **(e) Dumile Feni**

Dumile went to exile in late '60s. He was popular for his wonderful visual art. He had paintings and drawings displayed in New York where he died in 1991. It was only recently that his works were brought back to South Africa to be displayed in the galleries.

This was just to highlight some of the great artists that have made the country proud. Others are: Bakithi Khumalo, Hugh Masekela, George Phemba, Mervin Africa, Louis Moholo, Mbongeni Ngema, Thembi Mtshali, Duma Ndlovu, S bongile Khumalo, Jabu Khanyile, Sipho Mchunu, Mthunzi Namba, Johny Clegg, Themba Mkhize, Sibongile Khumalo, Phillip Tabane, Tu Nokwe, Barney Rachabane and Victor Ntoni.

### **3.9 Audience Development**

Audience development can not be done overnight. It is a process that needs proper planning and targeting. Some institutions have started on the right footing like Artscape which has a very tight programme targeting the township youth. The Playhouse company has targeted the maskanda and isicathamiya market and is working well.

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<sup>110</sup> *Jazz heritage – South Africa's Jazz Magazine Volume 2 1999 – page 15*



***ArtsCape audience development poster Cape Town – September 2004***

Audience development is the crucial issue in all performance venues. This needs all people who are in power and venue administrators to attend to it as it has become a critical problem. High powered productions are staged to small audiences. For artists to be able to sustain a production, there must be good houses to break even at least. Sponsors need some recognition for what they put in.

Many arts organizations are on audience development drives. Artscape provides a number of on-going developmental services which could also be adopted by other performance venues that are on the same predicament:

- audience development and outreach programmes
- children's programmes
- grade 12 setwork syllabus productions
- project management and fundraising for community productions
- skills development and training in the arts

- workshops and festivals in music, choral, drama, dance and productions
- satellite theatres and cultural exchange programmes

### 3.10 Conclusion

The exercise conducted by the national arts council was an excellent idea regarding our living treasures. The fact is that our artists now get the recognition they deserve. There is a concern though. Selection should include all racial groups of South Africa. Understanding that the process had to start somewhere, but recognition should be given also to artists like Mbongeni Ngema (theatre), Themba Mkhize, Sipho Gumede, Joseph Shabalala, Caroline Smarts, Welcome Msomi (director – films), Theo Bophela, Gerald Sloans, Darius Brubeck, Mnomiya (choral music composer), Ronnie Govender, W. Dubazana (conductor) Nise Malange (arts administrator), David Masondo (Soul Brothers lead singer) and many others. A thorough study has to be conducted to identify other potential candidates who have made great contributions to the entertainment industry.

The tourism industry in South Africa is improving very fast. It is important to note that not everyone is benefiting from it, particularly the communities that reside close to heritage sites. Mondli Mkhungo (2003) a prominent tourism consultant said:

“ Tourist are transported to heritage sites and told by tour guides about important areas. People in these areas only see these fancy cars or busses. There is very little spin off for local communities”.<sup>111</sup>

This study has shown the commitment that exist in the choral music. The choirs, when properly managed can sustain themselves.

Being a competent jazz musician does not make one a competent jazz educator. It has already been pointed out in that most South African jazz educators have little educational background in so far as having studied formal theory and educational methods. This is not to imply that they are unsuccessful as educators. Many have established programmes that have produced competent jazz musicians and jazz ensembles, and they have done so with commendable dedication and effort. But, as has been emphasized, such programmes have benefited only a small percentage of

<sup>111</sup> Mondli Mkhungo (*Tourism consultant*) interviewed on the 20<sup>th</sup> October 2004

South African youth. Moreover, they have tended to focus on proximal outcomes (e.g. being able to play and improvise jazz).

Jazz educators need to be more aware of educational efforts in their schools and areas that share this emphasis and attempt to work with them in a more integrated manner.

In this chapter, the artistic disciplines were outlined accordingly. Performance and visual art industries were looked at as the main contributing factors to arts. Audience development is a critical issue in South African arts.

## **CHAPTER 4**

### **4.0 Analysis of Data**

#### **4.1 Introduction**

This study in arts was informed by practitioners and scholars in the business including retired artists who feel they also contributed tremendously in its development. The art of poetry does not get the limelight such as the art of singing and craft making. Dance by diverse cultures will be highlighted as well as craft. Craft is regarded as the second gold of South Africa. The programme of arts education and administration will assist all involved in arts.

#### **4.2 Poetry**

The University of KwaZulu Natal has the Centre for Creative Arts. Amongst the programmes is an international festival of poets. In 2004, there were six days of international poetry festival which featured over 30 participants representing 12 countries. Activities include theatre performances and presentations, poetry seminars and workshops, poetry competitions, performance opportunities for aspirant poets, poetry in prison, wide-reaching school visits and book launches.

In 2004, Poetry Africa had American Indian poet and activist Joy Harjo. Ingrid Shevlin spoke to her and she said:

"What I like about writing is that it enables me to be contemplative. Poetry is about being able to put into a lyrical mode that which can't be spoken. In my tribe, poetry is part of music. It is not separated. And because I get to travel a lot, I see myself as an ambassador. I am a connector. I make links."<sup>112</sup>

Bat Centre has a poetry programme every Wednesday, where poets have a stage to recite their poetry. Faith KaManzi organizes this event and it is growing since this art does not enjoy much popularity or it does not get the exposure it deserves.

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<sup>112</sup> *Sunday Magazine* – 17<sup>th</sup> October 2004 page 6



Poetry is an old practice within the African culture. There are poets called "Izimbongi". They are very popular with the Royal family because the King, wherever there is a gathering that he attends, his appearance will be preceded by an "Inyosi", as these poets are called. One of the current "Izimbongi" meaning the praise singer for the King of the Zulus, Buzutshani Mdletshe said:

"To sing praises for the King, you do not study it, but it comes naturally. I started at a very young age. It is like a calling".<sup>113</sup>

Philani Myeni is one of the young poets who see this art differently. He believes that changes that are happening in the other artistic sectors should also affect the poetry approach. He still believes that this art was the one of the original forms of information transmission as oral traditions and reflective of social significance. An example is recent performance at the Durban International Convention Centre, where he was performing for the employees of Ithala Bank and, he was actually communicating with the audience instead of just reciting what he had prepared. The message of hiv/aids was well received in a very artistic fashion.



***Charles Mbuthu, a veteran poet at KwaMashu 2005***

Mbutho is an old retired businessman. Poetry was his passion which he did at his spare time. He used to perform and recite his poetry at Ohlange high school and any

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<sup>113</sup> Buzutshani Mdletshe was interviewed at the Royal Residence "LinduZulu" Kwa-Nongoma – March 2004

other important gatherings. He became very popular by writing poetry that will depict events of the day. Some of his poetry was regarded by police of the time as politically controversial. This was because Mbutho would mention amongst other issues the apartheid system and its practices. He had one poem which was always highly appreciated. It went like this:

"God bless our youth that have interest in education  
God bless the ancestors, who have given the courage and the power.  
God bless our ancestors who never had opportunities themselves  
God bless the families who have realized the importance of investing in education  
God show our youth the correct direction  
The future is in the hands of our youth. ."<sup>114</sup>

Mbutho got carried away like most poets. It was as if he was not going to finish. He loves his art in such a way that youngsters consult with him for poetry and researchers frequent his house to know more about South African poetry.

Keorapetsi Kgositse wrote a poem for Johnny Dyani, a musician, bass player, who died in exile in England. It goes like this:

"When I swim in my music, a harmattan of colours  
Becomes an area of feeling, where a rainbow of feathers  
Peoples all space, dancing in my heart  
Here I do not even know, what flowers pop out of my eye  
I move, without even touching air

Johnny you take us out there, where we gasp silently  
Amidst a bombardment of sound, in the spell of the witchdoctor's son  
Where I can not even ponder, how a witch and a doctor  
Paradox could be one entity

Your bass, Johnny pins nothing down  
Your bass, rides on wave or height or rock  
Or depth or crevice of sound  
To bathe us in music, and we are moved  
Where we cannot even hear ourselves gasp"<sup>115</sup>

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<sup>114</sup> Charles Mbutho interviewed at his residence in KwaMashu 29<sup>th</sup> January 2005

<sup>115</sup> Jazz heritage South Africa's Jazz Magazine Volume 2, 1999, page 8

Mzwakhe Mbuli is a popular poet, hence the name people's poet. Over the past two decades, the outspoken poet's life has been marred by tribulations. He was detained for his involvement in the liberation struggle. Some of his music was banned and his Soweto house was bombed in 1989.

Mzwakhe was arrested for allegedly participating in a R230 000 bank robbery in Randburg. Mbuli says;

"I have risen against adversity. Troubles and tribulations have since refined my spirit and my energy is renewed. No prison is big enough to keep me. I can predict that I won't be in prison for long. In an environment of lies, the truth will be a stranger. You know I'm more popular than many politicians, and when the time is right, the people shall speak and I'll respond."<sup>116</sup>

#### 4.3 Tourism and Festivals (Arts and Culture)



#### *International Arts Festival held in Johannesburg – October 2004*

There are a number of art festivals in South Africa that are well established now. These are the Grahamstown arts festival, Mangaung Cultural Festival (Macufe),

<sup>116</sup> Sunday Tribune, Mazazine, 31<sup>st</sup> October 2004 page 5



Awesome Music Festival in Durban and North Sea Jazz Festival in Cape Town which has recently been renamed Cape Town International Music Festival.

Rashid Lombard, director of the Cape Town International Jazz Festival was interviewed by Vuyo Mbuli in the Morning Live programme on the 22<sup>nd</sup> March 2005. He said:

"We have one free concert at the Green Market Square. This is for the community that is unable to attend the in-door concerts. The concerts will not only be music performances, but there will be artistic display of photography. Some of these jazz photographs were taken in the apartheid era." Vuyo asked about the profitability of the festival. "We would like to break even. The cost of this production is extremely high. We invite musicians from all over the world to bring top class entertainment to this country. This is tourism industry promotion. In the 2005 Cape Town International Music Festival, some of the featured artists are Johnny Clegg, Commodores, Roberta Fleck amongst many."<sup>117</sup>

Some of these festivals have international support such as the Grahamstown National Arts Festival and International Arts Festival in Johannesburg. Tourism is regarded as the greatest industry in South Africa. These festivals impact directly on tourism. International show lovers come to the country because of the particular interest in our diverse culture.

Tourism is promoted and marketed by various marketing sectors. The emphasis is on wild life and democratic governance. Foreigners want to experience the reality of it all in South Africa. Thus is the opportunity that the country has to market the arts in its diverse forms. Macufe in Bloemfontein and the Grahamstown Arts Festival have sustained mainly because of foreign support. This is also excellent platform for our visual and performance artists. Thobile Ntintili, a craft trader in the cold rainy streets of Grahamstown said:

"IRini yilapho ndiphila khona nomndeni wami. Kudala ndizama izinto ezininsi selokhu ndaphelelwa umsebenzi, kodwa kungalungi. Mhla ndaqalisa apha eRini, ndafumana impilo nyani. Andikwazi ukuzenza ezimpahla endizithengisayo kodwa abafowethu ezilalini, bayazi

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<sup>117</sup> Morning Live SABC programme. Vuyo Mbuli interviewed Rashid Lombard, director of Cape Town International Music Festival on the 22<sup>nd</sup> March 2005

chana. Mina ke ndiphila ngokuzilanda ndizozidayisa apha qho nge festival”<sup>118</sup>

### **Translation**

*“Grahamstown is where I survive with my family. Since I was retrenched, I have tried so many avenues, with no luck. The day I started selling here in Grahamstown Arts Festival, I really found life. I can not manufacture this craft but my brothers and sisters in the rural areas are experts in making them. I survive by fetching them every year when the festival starts.”*

Indian Ocean trade fair & conference will take place in Durban as part of the 2006 Awesome Africa / celebrate Durban festivities. Besides the obvious prestige of hosting this event, Awesome Africa Festival officials and Durban Municipality have the fantastic opportunity of developing closer relationships with hundreds of renowned festivals and cultural organisations within the greater Indian Ocean area. This will also be an excellent opportunity for including South African festivals and musical organisations under one roof for the first time. This also provides an ideal opportunity to stimulate cultural tourism, job creation and urban regeneration.

#### **4.3.1 Awesome Africa's five year plan with Albert Park as part of the urban regeneration programme**

##### **(a) Improve the Appearance of Albert Park:**

Awesome Africa worked closely with parks and recreation, city health, metro electricity, and other strategic partners to get a once neglected park into a green haven for the Festival.

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<sup>118</sup> Thobile Ntintili was interviewed in the busy “Shoprite complex” in Grahamstown on the 4<sup>th</sup> July 2004  
Information on Awesome Africa is in appendices – provided by Dan Chiorboli, director of the festival, interviewed on the 2<sup>nd</sup> September 2004



#### **(b) Improve the Community's Intolerance to Crime**

The Albert Park community policing forum works closely with Awesome Africa to maximize the benefits of bringing new business into the Albert Park area. Members of the SAPS and metro police attend numerous meetings each month to ensure that this area gets cleaned up.

#### **(c) Improve the General Perception of the Area**

With the tourist hub of Wilson's Wharf just across the road, Albert Park is a natural attraction for local, national and international tourists. It already has a history of music in the park and the Durban music school has established a home in St. Andrews street.

#### **(d) Provide Opportunities for Community Involvement**

Awesome Africa sits on both the community development forum and the policing forum. Working with the community installs a sense of pride for the festival and Albert Park and residents play a vital role in marketing the festival.

#### **(e) Create Business for Local (SMMEs) - small, medium and micro enterprise**

SMME's are first preference for contract positions. Electrician's, plumber's, cleaner's and many other businesses benefit from having the festival in their area.

#### **(f) Provide Programmes that Involve Youth**

Around 70% of the Albert Park population is made up of the youth. These youngsters are exposed to world music during the festival. Youth is employed and allocated responsible at the event.

#### **(g) Job Creation for Community Members.**

This is a strategic project that spans over the whole year to get the Albert Park community involved in training and workshop programmes, gaining knowledge and ultimately work experience in an international market.

#### **(h) Support for Local Musicians.**

Local musicians get local, national and international exposure when they perform at the festival. They can also run and participate in the interesting music education workshops held during the Festival. Their music gets played on local radio stations as part of the build up to the Festival.

#### **(i) Participants of Music Learnership Programmes**

Through mentorship projects these students are able to gain work experience during the festival period and are exposed to international stage standards. This is excellent live work experience as students are working under pressure and the musicians have high expectations. They also gain experience from working with a professional sound technician.

#### **(j) KZN Tourism and South African Tourism.**

International advertising has become part of the festival in the strategy and advertising the KZN province as the festival city. In 2003, Dan Chiorboli (festival director) went over to France for the Musique metisse festival in Angouleme, while he was there he made a number of important contacts with tour operators, encouraging them to set up festival tours to South Africa for their clients. Relationships with Norway, France, Italy and United Kingdom have begun and soon South Africa will be seen as the festival country of Africa.

### **(k) Local Tour Operators**

Many of the international artists take township tours and game reserve tours in their time off. All the artists are steered towards using local small business tour operators for these trips. A list of operators is given to them in their welcome packs and KZN tourism assists them in with their packages. All International flights are booked through these operators.

### **( l) Hotels and B&B Operators**

Over 120 International guests are hosted during the festival period generating a large amount of income for small B&B's (bed and breakfast) and beachfront Hotels in Durban and surrounding areas.

### **(m) Black Economic Empowerment (BEE)**

Awesome Africa is committed to becoming a South African company fully representative of our society. In accordance with this goal Awesome Africa fully supports the principles of black economic empowerment (BEE) and is committed to achieving ratios that are reflective of the society within which we work and live. Awesome Africa has embarked on an inclusive BEE strategy with regard to all aspects of our business

Awesome Africa embraces black economic empowerment (BEE) as a value creating strategy, in order to create meaningful and realistic partnerships with those previously disadvantaged

### **(n) Suppliers**

Awesome Africa requires that our suppliers and service providers have a BEE policy and are actively engaged in applying their policy in relation to ownership, training & development, promotion, and managerial positions

### **(o) Community Development Partnerships**

Awesome Africa has identified certain previously disadvantaged individuals from various communities and set up partnerships with them in their respective communities and competences.

Not only has this been a source of empowerment, but also additional training in business management, safety procedures and event management has allowed them to uplift themselves on a personal and professional basis. They not only offer value to our company, but are also a source of upliftment for their community in which they do business.

### **(p) Development Workshops**

As part of the city of Durban's urban renewal and regeneration project, Awesome Africa will run development workshops to enhance and empower the people of Albert Park.

### **(q) Music Education Workshops**

An important element of all Awesome Africa projects is the workshops with a strong jazz focus in a variety of disciplines. As part of their performance contract, all local and international artists who appear at the festival are contracted to impart their skills to aspirant students.



***Burton Naidoo (KwaZulu Natal University piano student) at a jazz workshop 2004***

In 2004, the highlight of these workshops were Indigenous music from the Indian Ocean Islands. Zanzibar, Reunion, Madagascar, Mozambique and South Africa.



***Frederick Norren, Stockholm Jazz Orchestra leader, conducting a jazz workshop for all trumpeters - 2004***



There is no doubt that those who are culturally minded and artistic, benefit greatly from participating in these open forum workshop / discussions – and in virtually all instances, the musicians in the community kept the artists back in order to ask more individual questions. The workshop part of the festival is now into its 5th year and is undoubtedly a major success story.

#### **4.4 Dance**

South Africans enjoy the rhythm that foreigners say it is built in. It is one of the heritages that we South Africans take pride. Many South African theatre productions that have been exported have had very heavy drum beating and very complex dance routines. Shows such as Bertha Ignos's "Ipi Ntombi", Mbongeni Ngema's "Sarafina and Township Fever", Todd's "Umoja" are a good testimony. Dancers do not come from formal dance schools but mainly from informal training in the informal art and training centres in rural areas and townships.



***A combination of female and male dancers in the traditional dance competition in Jozini October 2004***

KwaZulu Natal University has the Creative Centre for Arts. Annually, they have international dance festivals that feature many South African and international dance companies. In 2004 there was a dynamic 12 days of top contemporary dance festival which featured the Fantastic Flying Fish Dance Company, Flatfoot Dance Company,

Boyzie Cekwana's Floating Outfit Project, Gregory Maqoma, Jay Pather's Republic project, Phenduka Dance Theatre, and award-winning African companies Ijodee (Nigeria), La Compagnie (Mali) and Projecto Cuvalis (Mozambique).

Jomba! also included dance workshops, masterclasses, a fringe programme, a youth dance project, and a four-day conference exploring the unique identity and aesthetics of African contemporary dance.



***From left to right- Mr Bonga Ntanzi (HOD Arts & Culture), dancer from Punjab (India) and MEC (Arts & Culture) Mr Narend Singh at Phoenix community hall – Durban October 2004***

Recently, there were dancers that came from Punjab (India) on a cultural exchange programme and toured South Africa. In Phoenix, Durban they shared the stage with young "Ingoma" dancers from Mooi River. The performance was spectacular as these two different cultures met and performed extremely well.

Boysie Cekwana is known to be a top versatile dancer in South Africa. He is featured in many dance companies in the country and internationally. He is employed as a dancer and in some cases as a choreographer. Boysie and Somizi Mhlongo are South Africa's role models for many aspiring young and old dancers.



Somizi started with Mbongeni Ngema's "Sarafina 2" the company that toured Europe in the '80s. He was featured in the Sarafina movie and other South African productions including "Joyous Celebration".



***Traditional dancers from Siyakhula Community Music Centre – Umlazi performing at the Umlazi Cinema, November 2003***

#### **4.4.1 Female Dances**

Traditional dancing is very popular and remains as one of our very strong heritages. It is sub-divided into various categories such as:

- women dance on their own
- further division accommodates ages and marital status
- Isigekle, is danced by elderly ladies

The provincial department of Arts and Culture conducts competitions where these different styles of dances are showcased and best groups are considered as winners.



***Female traditional dancers "Isigekle" at Jozini stadium – October 2004***

#### **4.4.2 Indlamu and Ingoma**



***Male competitors in the Indlamu dance competition in Jozini 30<sup>th</sup> October 2004***

There is also a division of "Ingoma" from "Indlamu" where the difference becomes very clear because when they dance "Indlamu" there will be no singing but strong drum beating.



#### 4.4.3 Gum Boot Dance



*Kwenzakufani Kunene and his Gum boot dancers from Phumulwane Bulwer  
2004*



*Gum boot dancer in action at the Stable Theatre 2004*



Gum boot dance is a popular dance style associated with hostel dwellers. It has very complicated dance routines which makes it complicated to master. There are dancers that have reached international levels in this dance. Some have entered international dance competitions using this free style. In 1999, a South African dance company won first prize in Wales – Cardiff dancing gum boots. They used backing tracks as accompaniment. In schools and art centres the dance is done by both boys and girls and can be regarded as one of those sophisticated dances such as traditional dances. Kwenzakufani praised this art and said:

“I stopped working so that I could teach the interested youngsters to dance gum boot. I now have three different groups that I have trained. These youngsters perform all over the country. This art keeps some families alive. I play guitar for all these groups but I have a problem when they perform at different venues. I move with this group because they are experienced.”<sup>119</sup>

#### 4.5 Craft

South Africa has craft manufactured and produced by crafters of diverse communities. This art should contribute significantly to the economy of the country and should be assisted to be sustainable.

##### Definition of the craft sector

There is more confusion around the definition of the craft sector than any other aspect of the industry. People get horribly bogged down in the definition of craft which leads to a methodological paralysis. The fact of the matter is that craft is just another form of production. The difference between a woman making potato print textiles in her backyard and a factory churning out thousands of meters of cloth for curtains to be sold at Woolworth's is the same as the backyard mechanic versus the motorcar factory.

Over ninety people were interviewed (91 formal interviews and an equally large number of informal conversations informed the research) during the research process. Every interviewee had a different view of what constitutes craft. Many would not even attempt a definition and answered by saying, for example, “Craft is craft. You can always tell the difference. It's a gut feel about something”. The literature on the craft sector was equally indecisive about the

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<sup>119</sup> Kwenzakufani Kunene was interviewed in Underberg 27<sup>th</sup> September and Durban 4<sup>th</sup> December 2004

definition of craft. Its relationship to art and manufacturing seemed to be the biggest issues.<sup>120</sup>



***Zukiswa Thethani – Craft trader at Green Point Flea market – Cape Town  
September 2004***



***Thandiwe Mazibuko and Zanele Ndlovu - Craft traders at the Durban Beach  
front - 2004***

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<sup>120</sup> Cultural Industries Growth Strategy report (CIGS)



The importance of the sector is that Craft provides employment for vulnerable segments of the society.



***Art made in Queenstown Art Centre 2004***



***Craft displayed for sales at the Beach front Durban 2004***

South Africa's diverse and dynamic arts and culture heritage is one of its richest and most important resources, with the capacity to generate significant economic and

social benefits for the nation. Equally important, but less well understood, is the potential for a vibrant and dynamic arts and culture sector to contribute significantly to the economy and tourism industry in the country.

The craft industry's potential for job creation and labour absorption is one of the major attractions of this industry. Not only does it provide income generation opportunities for groups which have access to resources, but also offers employment opportunities for the most economically disadvantaged people in South African society.

"There are very few entry points into the economy for people to earn an income. The craft industry is one of the few entry points available to South Africans presently excluded from the formal economy. Such opportunities are both essential and limited for rural communities".<sup>121</sup>

Research has established that women dominate the craft industry. Historically, better opportunities were available to white men, and it was only in the age of affirmative action and retrenchment that white males began to enter this sector in increased numbers.

Although modern society demands that people read and write, African culture continues to teach through the creative mediums of art and song. This type of education must be looked at in depth to establish how useful they can be in future. Department of economic development in KwaZulu-Natal has interest in craft industry as a result they provide training and exhibition opportunities for crafters. The department of economic development in conjunction with department of Arts and Culture, have organized a one day trade fair for this industry. The intention is to expose the crafters to national and international business people who could be potential partners in the industry.

#### The importance of SMME development

The department of trade and industry (DTI) maintains that, the small business sector plays a crucial role in people's efforts to meet basic needs and help marginalised groups (like female heads of households, disabled people and rural families) to survive during the current phases of fundamental structural changes where the formal

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<sup>121</sup> Interviewed Nise Malange (Director of Bat Centre) Durban

economy is unable to absorb the increasing labour supply, and social support systems are grossly inadequate.

The DTI also maintains that, there is ample evidence that the labour absorptive capacity of the small business sector is high, the average capital cost per job created is usually lower than in big business and its role in technical and other innovation is vital for many of the challenges facing South Africa's economy.<sup>122</sup>

#### **4.5.1 Markets for Craft Products**

The internal market for South African craft has grown due to the increase in tourism and South Africa's enhanced global profile. There has also been some increase globally for craft related products which have a utilitarian and a value-added component. This is especially so in markets in the USA.

#### **Relationship between the craft sector and the tourism industry**

The two sectors often develop concurrently. As the number of tourists increases, so does the demand for crafts and curios both locally and globally. These tourists provide crafters with valuable exposure to the international consumer market, not only does it provide them with good cash-flow but it also gives them feedback which they can apply to the development of their products.

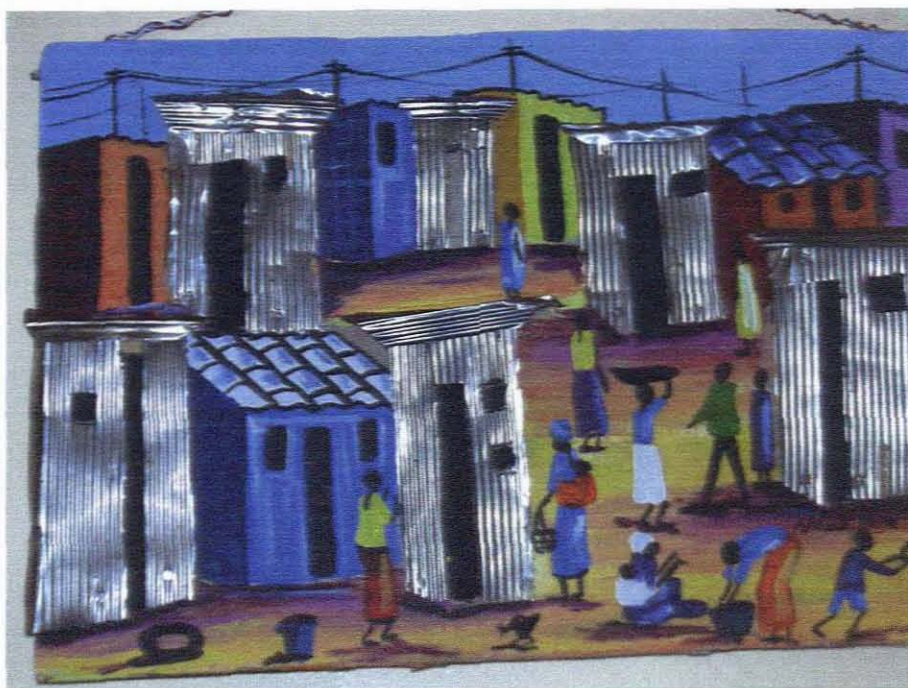
Secondly, craft is a very fluid industry. The numbers of craft sector participants expand and shrink in response to seasonal trade conditions and in relation to tourism. Traders constantly move from one place to another to sell their wares. Individuals trade or produce crafts as a means of earning additional income for varying periods of time. Businesses open and close to such an extent that Publicity Associations claim they are unable to keep current records to promote the industry to tourists.<sup>123</sup>

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<sup>122</sup> *Cultural industries growth strategy report (CIGS)*

<sup>123</sup> *Cultural industries growth strategy report (CIGS)*





***Craft made in Gugulethu using waste material – sold in Green Point Market  
Cape Town 2004***

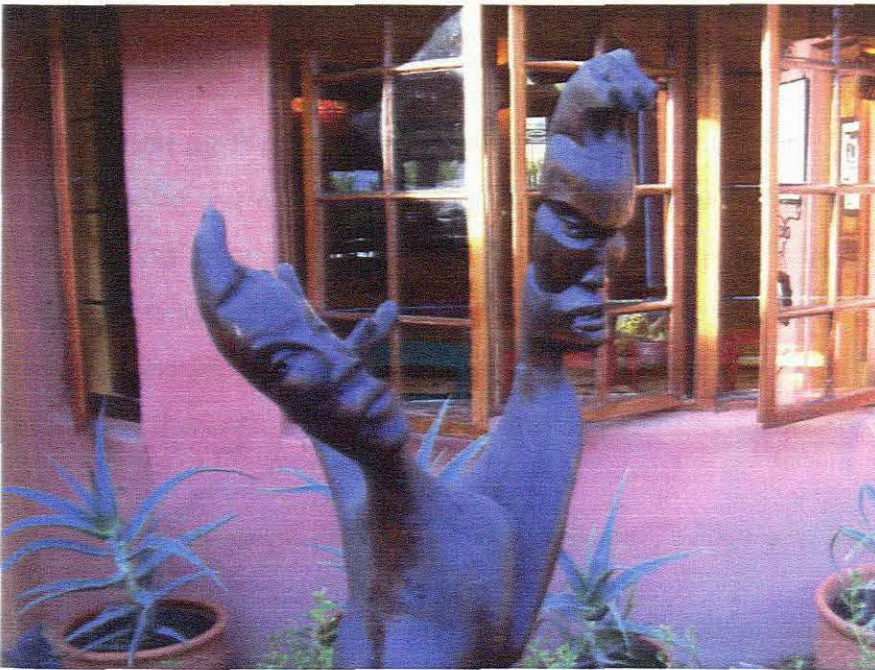
The craft sector is characterised by high levels of competition. Global competition has been intensified substantially since 1995 due to changes in trade and tariff conditions and the decreasing ability of the formal sector to provide jobs. While new competition has emerged in the form of cheaper manufactured products from overseas producers. The depreciation of the Rand has provided some relief to our producers in valuable export markets.

The influx of craft from neighbouring African countries has had an enormous impact on this industry. Not only are there people bringing crafts into South Africa, but they are also bringing their skills in selling and producing these crafts. A good example is at the Bat Centre in Durban where craft is mostly produced by Malawians and Mozambicans. These entrepreneurs are often showing our crafters how to compete in this industry, foreigners from African states, are more advanced in many ways especially when it comes to presentation and customer service.





***Foreign craft displayed at the corner of Smith and Gardner streets Durban - 2004***

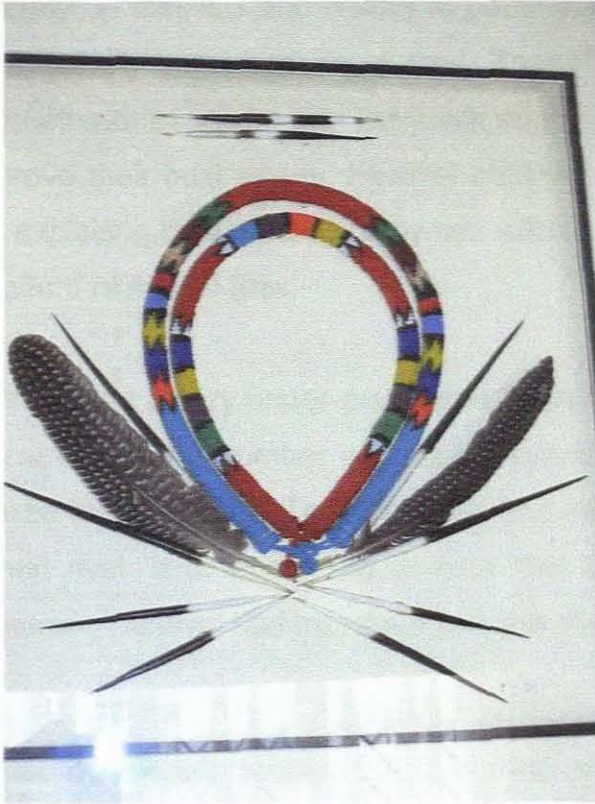


***Wood carving craft at Thokozisa centre in central berg 2003***

They have been exposed to international tourists for many years (unlike South Africans) and as a result have a wealth of experience for us to draw from.



The migrant labour laws, the pass laws and the homeland policies of the apartheid state had a significant effect on craft in South Africa. While men were working in the big cities on the mines and in heavy industry they were unable to learn the craft skills passed down through generations in their families, as a result of which women have inherited more skills and dominate the industry in rural areas.



***Craft made by Nonhlanhla Mhlongo Durban 2003***

The growing number of South Africans finding employment in the informal sector is also having a significant effect on the competitiveness of the craft sector. Many migrant workers are now returning to their homes in rural areas as big factories and mines shed jobs in order to remain competitive. This has resulted in more people looking to the craft sector for opportunities to earn a living in these areas.

Nonhlanhla Mhlongo (2003), a craft producer, trader and exporter, said:

“There has also been increased competition in the gift market from food processing and cosmetics based businesses who have started retailing gift packs through outlets which traditionally sold craft products.”<sup>124</sup>

<sup>124</sup> Nonhlanhla Mhlongo interviewed at her production house in Berea road Durban interviewed on the 23<sup>rd</sup> February 2004

All these factors have resulted in a highly competitive market. Flea-markets are considered to be an entry point for crafters wishing to retail their goods. It is no longer cheap to hire a stall at a flea-market and traders have found themselves paying up to R60 per day for street stalls.

Crafters rely on festivals and shows to boost their earnings as they are able to earn cash in relatively short periods of time. These events also provide them with high volume customer exposure and feedback on their product lines, helping them to grow and improve their businesses. Festival organisers have identified this need to trade and are exploiting it as much as they can without consideration for those traders who cannot afford high stall fees.

South Africa has a very under-developed festival circuit. For a country that is so rich in musical talent, the number of musical events is very poor indeed. The Western Cape takes the lead in the Town festivals and shows category with more than double its nearest rival. It is interesting to note that the majority of street traders at the Grahamstown festival had travelled from the Western Cape.

Big cities like Cape Town, Johannesburg and Durban are international cities and have well developed formal and informal retail sectors. This environment is particularly attractive to the entrepreneurial crafter as it provides ready access to the marketplace. The additional fact that there are numerous events to choose from adds to the long term viability of trading in these regions. Tour operators from the Western Cape, KwaZulu-Natal and Gauteng are also far more sophisticated and competitive than their counterparts in other regions largely due to the following:

- They all boast International Airports. This gives them immediate access to the international tourist
- Over the past twenty years they have dominated the domestic tourist market and thereby gained valuable experience
- Tour itineraries are scheduled with a 'convenience factor' in mind, no tour guide will subject their tour party to hundreds of kilometres of bumpy roads if they can help it
- Their cities are infrastructurally prepared to accommodate tourists with a full range of facilities from Backpackers to Five Star Luxury

- The crafters and retailers are aware that tour guides are a valuable source of customers and many willingly pay between 10 and 15% commission to guides who bring in spending tourists<sup>125</sup>

#### **4.5.2 Craft Education, Skills Development and Training**

Crafting skills are learnt in a number of different ways. These include formal art education; education in general such as high school or primary school; inherited cultural or familiar traditions; apprenticeship; informal courses and training programmes, as well as through observation. There are few institutions dedicated to training people in crafting techniques and skills. In addition there are other NGOs and CBO service providers who may provide craft training in combination with their core service in response to perceived community needs.

Many of the crafters in Southern Africa travel extensively to sell their wares, and this has extensive benefits for the economy. At shows and festivals crafters meet up with each other, exchange ideas, barter with each other for goods, or for those who can afford it purchase other crafter's goods for resale at other retail sites. The Grahamstown Art Festival is the popular place for artists to meet. It is also very important to note that not only do these travelling crafters earn themselves a living on the show / festival circuit, they encourage spending through the novelty value of their products (some customers save up for these festivals as they know that these products are only available at certain times of the year). The money they earn gets ploughed back into the local economy through their expenses e.g. accommodation, food, entertainment, petrol / transport, etc. As a result of their activities, a healthy flow of goods and cash is achieved throughout the country. The craft industry is spread all over the country with heavy concentrations of activity prevalent in urban centres in Gauteng, KwaZulu-Natal, the Eastern Cape, the Western Cape and Mpumalanga. Each province is different and the observations show that production is controlled by market demands.

Craft industry is viewed as the domain of the Africans and women. Some informants say that it is the market without appropriate future.

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<sup>125</sup> *Cultural industries growth strategy (CIGS) report*



Craftart tends to be a once off product, not qualifying as fine art because of its functionality, but is accepted as a form of art because of the quality of craftsmanship involved in the production. Craftart tends to result from cross-cultural fertilisation and cultural fusion. One can say that the beginnings of craftart lie in cultural traditions, technical skills, artistic inspiration, commissioning, experimentation and economic necessity.

A significant proportion of people presently involved in the South African craft sector are there out of economic necessity rather than artistic inspiration or cultural heritage.

It has been written about souvenirs, Some memorabilia have no pretensions to being pretty, practical, or culturally relevant. Bought on impulse for family and friends, affordable, foldable, and easy to pack, curios and knickknacks retail at sites tourists frequent: airport stores, hotel gift shops, and quaint foreign streets. Souvenirs are often mass produced items that have a proven track record in their sales, are affordable to most tourists (both domestic and international) and provide crafters with valuable cash-flow through orders placed by retailers.<sup>126</sup>

#### **4.5.3 Raw Material**

Supplies used in the production of traditional goods come from the natural environment, for example clay, various grasses and wood as well as imported products such as beads. There are problems linked to the supply of wood and the different grasses because of poor environmental management and over utilisation of resources for production of crafts.

There is environmental degradation resulting from the production of traditional art. For example, Ilala palm is used extensively for the production of baskets in KwaZulu-Natal. The south coast has depleted the resources and producers must buy supplies from elsewhere. Further, north towards Hluhluwe and up to Maputoland, it is still abundant. Entrepreneurs are coming into these abundant areas, buying up large truckloads and then selling the palm to producers. This may have long term implications for the profitability of basket production in the future.

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<sup>126</sup> *Cultural industries growth strategy (CIGS) report*

Producers require modest forms of technology and can obtain the necessary equipment from general dealers, hardware shops and the environment. Some equipment is produced by hand, for example, the looms used by Ndebele women up north and traditional hand tools for woodcarving. Traditional carving tools are increasingly scarce however.

Traditional methods of production are used. In most cases, the method passes from generation to generation. Increasingly, training courses and development projects are influencing production techniques by teaching producers westernised 'product development' and production concepts.

#### **4.5.4 Craft Copyright**

Copyright issue is a controversial element. One of the characteristics of the industry is the exchange of ideas, techniques, and information which takes place fluidly between crafters. Everyone learns from each other. Middlemen, big business and art agents are taking ideas and crafts produced by the disadvantaged crafters and make money by producing the products themselves or buying it for a nominal amount and then sell it for much more money. The crafters receive no recognition which they deserve so much.

There is also a problem of a crafter developing a highly marketable product that is unique (designer craft) and successful and then suddenly the market is flooded by innumerable similar products. Copyright would reduce the risk of unlawful duplication.

#### **4.5.5 Co-operatives**

The Department of Agriculture in South Africa is handling this process of registration and has produced a number of brochures to assist communities in establishing a co-operative. The registration process is estimated to take up to four weeks<sup>127</sup>. To receive assistance co-operatives must be registered. This comes from the Co-operatives Act (Act 91 of 1981).

There is a need for an improvement of communication systems that convey information to the South African craft community about the schemes and support

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<sup>127</sup> Department of Agriculture document "How to form a co-operative" 1997

services available to them from the government.<sup>128</sup>

#### **4.5.6 The Strength Of Craft Industry**

South Africa's cultural heritage (African European and Asian) has provided a strong foundation for the craft industry. South African's have a tradition of producing and utilising hand made goods. An important strength for the craft industry is the existence of several market systems supporting the production of craft. The most significant market is the local or domestic market (domestic tourists included), thereafter come the tourist market and finally the international markets. This order of significance originates from the observations of individuals managing markets in major urban centres in South Africa.

The perception that the craft industry has the potential to generate wealth and create jobs is important for the growth of the industry – it is a vote of confidence from the public. Involvement in the craft sector allows marginalised segments of society access into the economy. The increasing levels of competition in the South African craft sector is forcing the domestic industry to improve the quality of its products, production methods and so forth. The presence of crafts from all over Africa is largely having a constructive influence on the local industry. The quality of the products is higher, they are more diverse and the salesmen and women tend to be more sophisticated in their retailing skills and business management. Their presence raises the level of competition in the industry. The existence of disparate but strong local associations around the country can facilitate the development of provincial and national ties within the sector.

Few barriers to entry means that a wide variety of producers can enter this sector bringing with them new information and responses to demand. Few barriers to exit means that producers can close or open businesses in response to demand. These factors assist in making it a vibrant and opportunistic sector that can respond to the changing needs of the marketplace without experiencing problems larger business would have in relation to capitalisation.<sup>129</sup>

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<sup>128</sup> *Cultural industries growth strategy (CIGS) report*

<sup>129</sup> *Cultural industries growth strategy (CIGS) report*

#### **4.5.7 Weaknesses In Craft Industry**

The clear separation of the commercial craft sector and the developmental and artistic sectors is a significant problem for the growth of the South African crafts sector. The low levels of co-operation amongst people involved in the craft sector resemble anti-competitive behaviour found in other industries. Competition for survival is so high in the sector that people are unwilling to co-operate with one another. There needs to be a mindset shift that is more collaborative in its nature

#### **4.5.8 Points Related to Finance**

- Crafters struggle to build up a sufficient level of capital and therefore they are often unable to have enough stock to provide the market with choices or capitalise on seasonal demand curves.
- There is also some evidence that crafters tend to erode their own capital base by starting up too many businesses in order to weather the seasonal fluctuations of their first business.

#### **4.5.9 Cultural Heritage Issues**

Promotion of South African culture is a vital ingredient in the raising of awareness of craft both domestically and abroad. During the Apartheid years African culture was scorned, Black South Africans were estranged from their cultural heritage through the Pass Laws, labour migration and homeland policies. This is a country of eleven different languages, each of these languages carries a cultural heritage that people should be proud of. It is through the exhibition of the products of these cultures, whether they be in Music, Dance, Poetry, Art or Craft that better understanding and interest can be achieved between them.

#### **4.5.10 Rural Craft Sector Development**

The needs of rural communities in South Africa are intimately linked to shortages of infrastructure, information, supplies, services, and income earning opportunities. The development of SMMEs is heavily supported by the public sector at present as the employment limitations of the formal sector are increasingly recognised. There is some dispute around how many SMMEs actually exist in South Africa, but it is

entirely possible that the number of survivalist enterprises far exceeds the total number of recognisable SMMEs. The dominance of survivalist enterprises in the rural areas of South Africa, especially in the craft sector, was evident during field trips during the research process and through discussions with rural development practitioners around the country.

The craft sector provides significant opportunities for job creation for women in particular because of the flexibility of production and the low barriers to entry. Although some craft forms require highly specialised materials and equipment (such as ceramics or jewellery production) it does not mean that job opportunities are limited to traditional handicrafts as the capital set-up costs of a craft enterprise are relatively low when compared to other industries.

#### **4.5.11 Beadwork**

This art form is usually produced by women. Some of these ladies are now established in business and have formed cooperatives. It is a tricky business because the producers have to spend a substantial amount of funds before they can actually benefit from sales.



***MaShangase Mchunu, a craft trader and manufacturer – at the Durban Beach  
Front August 2004***



Women utilize ancient skills passed on from generation to generation to supplement family income. These skills are traditional. These fine skills offer the means to empowerment and a productive life.

#### **4.5.12 Telephone Wire Weaving**

Modernization brought telecommunications and the introduction of multicolored plastic insulated copper wire, which led to many new imaginative applications. Individual materials were integrated by skilled rural crafters, bridging the gap between western and rural African societies.

This art has been dominated by males. Men had access to the raw material until recently. Zodwa Maphumulo is amongst the first women to learn telephone wire basket weaving in Kwa-Zulu Natal. Zodwa has been weaving baskets since 1992 and now has developed her skill to a fine art. She was taught this skill by two weaving specialists Bheki Dlamini and Elliot Mkhize. She now works as a full time telephone wire artist. Zodwa has taught many aspiring artists this special art including her daughter Ntombifuthi.

Zodwa has developed her own style and often uses the figures of women and animals in her work. She likes to make large bowl shapes to give scope to her tremendous design and color combinations. Often her baskets tell about relationships between mother and child, people, animals and plants.

Zodwa has been given the opportunity to exhibit her craft since 1992 in the African Art Centre in Durban, Bat Centre, Skansen Fair (Sweden), Vita Crafty and Kim Sacks Gallery. In 1996 she won the first prize in the Basket exhibition and competition conducted by the African Art Centre.

Origins of telephone wire basketry is traced to Zulu night watchmen in urban areas banishing loneliness and boredom by weaving scraps of brightly coloured telephone wire around their traditional sticks. As with other craft traditions, these objects soon became more intricate in design and soon the technique was applied to making – izimbenge – beer pot covers, traditionally woven from grass or palm.<sup>130</sup>

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<sup>130</sup> *The Bat Shop Brochure pg 5*

Today there is much variety in technique and individual creative expression, often extending the boundaries placed by utility. Patterns relation to traditional beadwork have been extended to include figuration and text.

The Bat shop has had tremendous success over many years in the development, training, production and marketing of telephone wire basketry. This was started with a handful of weavers and now has over 300 weavers in business. This unique form of transitional craft has become a major form of income generation.

Ntombifuthi Magwaza who was born in Nongoma and now stays in Siyanda informal settlement said:

“Because of unemployment situation in the country, I knew I had to make a plan and be highly creative”<sup>131</sup>

Although Ntombifuthi had no formal art training, she soon developed an unusually complex sense of colour and balance in her designs. She received merit award in the prestigious 1997 FNB National Vita Awards Exhibition. She went on to win the Premiers Gold Award 1999. Her work is represented in many public and private collections internationally.



***Telephone wire craft displayed for sales at the Bat Shop – Durban, December 2003***

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<sup>131</sup> Bat Shop brochure

#### 4.5.13 Zen Zulu Baskets

These baskets are an initiative of the Bat shop in order to expand designs to fit into contemporary interiors, taking them out of the ethnic category. There is a great market demand for these special baskets. Jabulani Mkhize who is a master in this trade has trained 30 other weavers to meet the growing market.

This product is sold in many stores and galleries internationally. This has resulted in steady incomes for many weavers including women with no prior crafting skills.

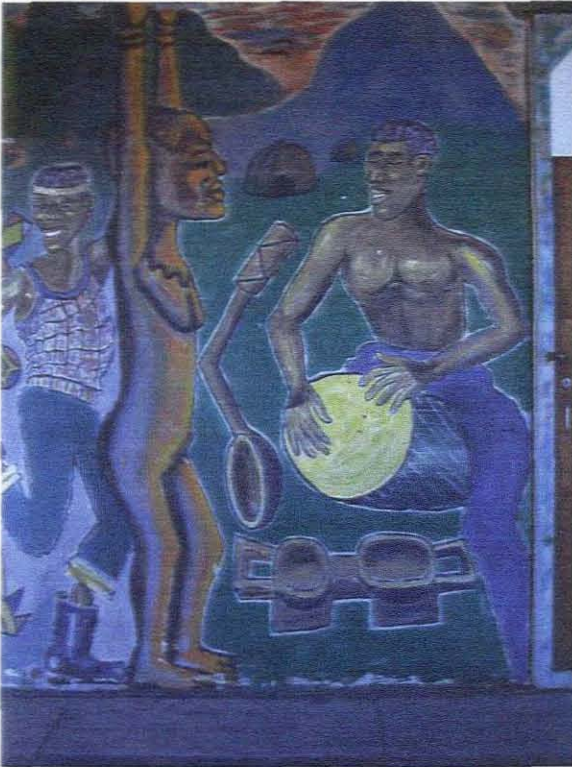
#### 4.5.14 Challenges Facing Many Craft Artists and Traders In The Country

- ***Weather conditions:*** rain damages the stock where they do not have shelters. Potential customers go to traders who are in shelters when there is heavy wind.
- ***Storage of Stock:*** Some of the art is very heavy and cannot be transported daily to places of residence. Storage is expensive. New comers in the trade are unable to sustain themselves.
- ***Transportation:*** There is also heavy fees that are paid for transport. In Cape Town , stock is kept in the city centre. Each trader has to pay R100-00 for the stock to be transported to and from the storage area.
- ***Similar product sold:*** There is a tendency of selling same product by all traders because there are the suppliers. There is a problem of pricing because it is never the same.
- ***Raw material:*** There is a general complaint by tourists that some products are very heavy and they are unable to take them with them because of extra heavy baggage in the check in points at the airports. This is a problem because tourists are the main market for the traders.

- **Traders are paid very low wages** by the employers. They are unfortunately not in a position to choose. The going rate is between R50-00 to R100-00 per day.
- **The craft market is dominated by foreigners**, who employ South Africans mainly for communication purposes.
- **There is always a third party element**; there is the producer who will sell to the buyer and then the trader. Profit margin becomes very low
- **Packaging and Weight of products**: Some tourists prefer to have their gifts in small packages because of overweight problems when traveling. Some demand that there should be packaging facilities. Only adequately trained traders can handle this challenge.
- **Foreign Currency**: Some tourists prefer to use the foreign currency such as US dollars, British pounds and French francs. Our artists are unable to deal with such situations and as a result they lose business.
- **Credit Cards**: Some tourists use credit cards and travellers cheques. Our traders are not trained or do not have facilities to handle these situations. Business is lost to better equipped traders.

#### 4.6 Paintings and Murals

There are artists who have made dramatic strides towards achieving excellence in this art. These are Charles Sokhaya Nkosi, Joseph Manana, the late George Phemba, Njabulo Hlongwane, Paul Sibisi, Zamani Makhanya, and many others.



***Painting at the Bat Centre Durban - 2004***

Joseph Manana was chosen to go and paint murals in Bremen, Germany. He worked on the walls of the multi racial high school Schulxentrums Obervieland Gymnasium as part of a Durban / Bremen artists exchange programme. Bremen is another of Durban's sister cities.

Joseph's designs can be seen on Woolworth's carrier bags and murals around Durban. He is commissioned by a number of corporate clients and municipal departments.

Joseph says:

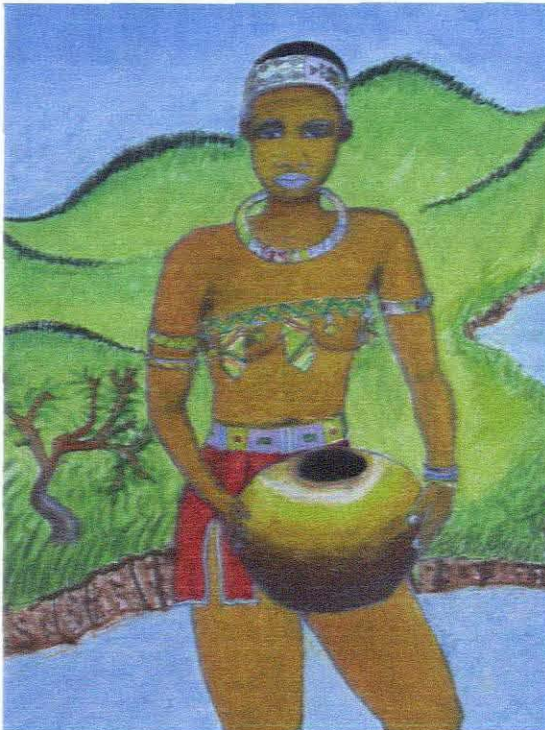


"I see my painting as part of a journey, my life's journey. When I started painting, I was trying to tell my story, wanting to tell people about my life, my background. In those days my paintings were very personal to me. Things are different today, I am no longer a single man. I like to see what is happening to other people, to be able to interpret what I see through my paintings.

At the school in Bremen, there were learners from all over the world. It was important for all of them to see the symbols of their cultures on the walls. It was the meeting of nations on walls. I came up with the idea of painting exciting geometrical shapes within circles, taking as my inspiration, the ear-plugs that used to be worn by the Zulu people."<sup>132</sup>

Joseph's vision is far broader than satisfying himself. He says:

"I want to return to the place of my birth, Wembezi in Estcourt. There, in the rural areas, there is no one to teach people how to make the most of their talent. My biggest dream is to open an Art and Craft Centre there and give something back to my community."<sup>133</sup>



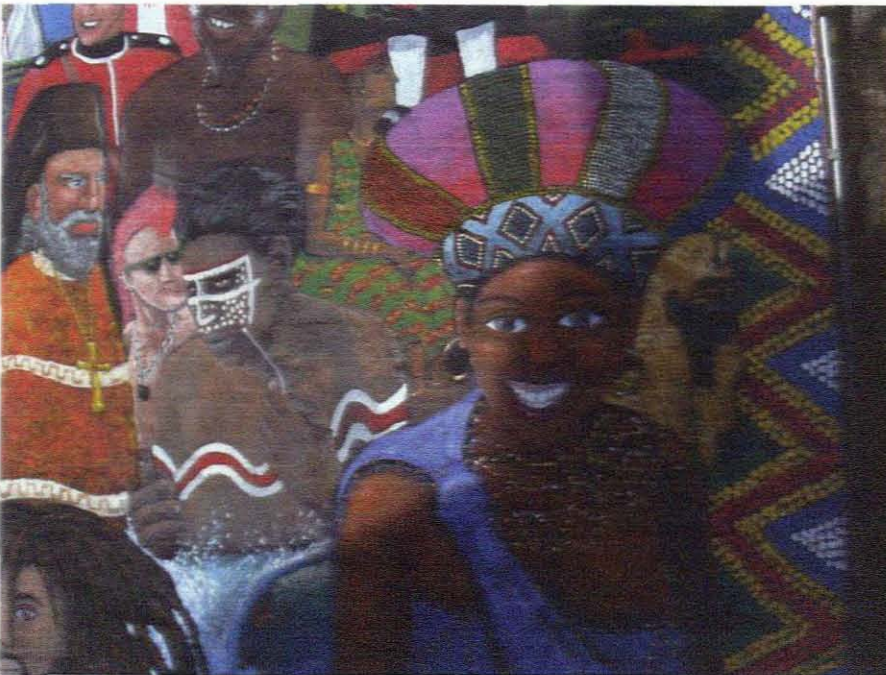
***A painting at the Stable Theatre – Durban 2004***

<sup>132</sup> *Africa Rootz Music and Culture 2004 Volume 13 page 28*

<sup>133</sup> *Africa Rootz Music and Culture 2004 Volume 13 page 29*



*Painting at Thokozisa Centre, Central Berg, December 2003*



*Painting at Thokozisa Centre – Central Berg 2003*





***The late George Phemba (New Brighton) Port Elizabeth- September 2004***



***Painting by George Phemba as displayed in New Brighton (Port Elizabeth) September 2004***

Mr Bobo Phemba who is the son and the living custodian of the George Phemba's creative art in New Brighton (Port Elizabeth) was interviewed in Port Elizabeth on the 25<sup>th</sup> September . The venue is what will be an art gallery and a National Heritage site when the formalities have been finalized. George left an incredible wealth of art that needs to be exposed to the international art community. Some South Africans are not aware of this heritage. There are also more of these places around the country that need to be researched and to be made more visible to the public. .

Bobo Phemba who was interviewed said was happy to have his father's art exposed to appropriate people and he has set up trust to take care of the this art project. He is currently consulting with Isinga Heritage Services CC to draw up a proposal on an 'at-risk' basis and submit it to appropriate funders.

Durban artist, Zamani Makhanya, designed the winning poster used to advertise cultural festival in Nantes, France. Nantes is the new Durban's twin city. Zamani was asked about the future of visual art in South Africa. His response was:

"There is so much talent in this country, it is unbelievable. Youth in various little pockets do their thing, in most cases not properly guided. The important direction to take is arts education for the educators. They can then guid learners to do the correct practice. Art should be taken as business because most of us survive as artists. Proper business skills development is crucial. There should also be partnerships with art centres, where artists can volunteer to teach aspiring artists the tricks of the business."<sup>134</sup>

Khwezi Gule, a graduate of Fine Arts, at Durban Institute of Technology, was awarded the Brett Kebble Curatorial Fellowship. Khwezi has served as a volunteer arts teacher for juveniles awaiting trials at Westville prison and as a researcher for the centre for Civil Society at the University of KwaZulu Natal, Durban. He also has teaching experience in the industry with stints as lecturer both in art theory and art appreciation at the Durban Institute of Technology.<sup>135</sup>

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<sup>134</sup> Zamani Makhanya (visual artists) interviewed on the 18<sup>th</sup> October 2004

<sup>135</sup> D'Arts magazine – April 2004 page 17

#### **4.7 Physically Challenged Artists**

South Africa has a large community of physically challenged (visual and performance) artists such as Babsy Mlangeni, Kolozi Lebona those usually perform at the shopping malls and flea markets. For a long time, they received little consideration. Performance venues did not have proper facilities for wheel chairs and some physically challenged artists use devices that cannot be accommodated at the venues. An example was Mqgashiyo Ndlovu (the late maskanda artist). Some of these artists cannot easily access raw material particularly from forests and very little was done for them. There are organizations that are in place and can be of great assistance to promote their creativity. Transport for the disabled community plays a vital role. It is important that any new establishment that is meant to accommodate this community should have proper lifts and easily accessible avenues for wheel chairs and crutches.

The working tables should be constructed in such a way that they are user friendly for this community. Tools for craft should be designed in such a manner that they can handle them without difficulty.

#### **4.8 An Evaluation of Arts Education and Development**

The foregoing overview highlights many of the positive developments that have contributed to the rapid growth of arts in South Africa in the last two decades. There is certainly much to commend, yet the conclusion that is inescapable is that arts development and education benefits only a small minority of the South African community. Moreover, existing arts development programmes reveal a limited conception of what arts education and development is and is capable of.

What emerges most clearly from the discussions that comprise chapter one and two is that the primary value of arts education, development and administration is the effectiveness as vehicles for developing creative capacity. Accordingly, the most important criterion for assessing arts programmes is the extent to which they place a premium on developing creativity. This emphasis is especially important in South African formal and informal art centres.



- Skills training is required in many areas e.g.
- basic business skills
- product development
- production techniques - finishing of goods, quality standards
- sourcing of materials and information
- collective bargaining - requires organising among artists/crafters
- bartering products for services/ materials

Schools and art centres that are fortunate enough to have instrumental music programmes need to give as much attention to developing improvisational and compositional capacity as they do to the mastery of instrumental techniques and literacy. The imbalance in favour of the latter can in many cases be explained by a sense of inadequacy on the part of the educator whose own 'training' neglected creative activity, especially in group contexts.

Jazz educators ideally should be competent jazz improvisers, composers and arrangers, but such competence is by no means a necessity. The broad definition of jazz education arrived at in chapter one is inclusive of any musical activity in which students are engaged as creative participants.<sup>136</sup>

Although this study has not investigated the issue, it acknowledges that there are many music educators in South Africa who are knowledgeable of and apply the methods of Carl Orff and Emile Jacques-Dalcroze, both of which stress improvisation and other forms of creative engagement. Such music educators are mostly found in primary schools and in very important ways are pursuing what Robinson calls "foundational pedagogy for jazz" even though they have little or no experience in jazz.<sup>137</sup>

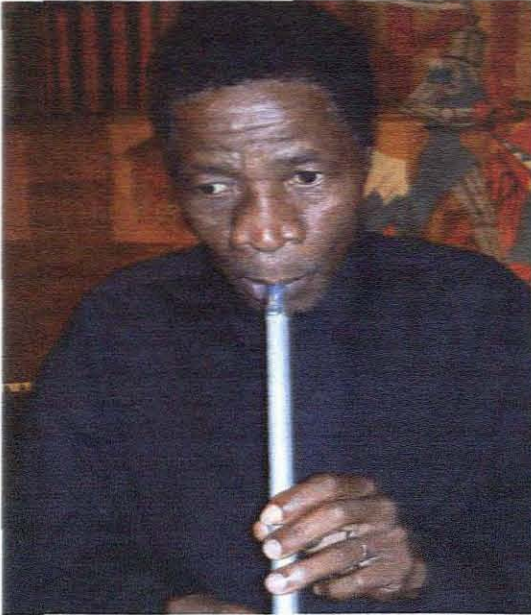
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<sup>136</sup> *The Manhattanville Music Curriculum Program (MMCP) which was introduced in the USA in the 1960s is a model for creativity based music education that has no direct reference to jazz, but emphasizes improvisation and creative problem solving right from the start.*

<sup>137</sup> *Jeff Robinson, "Foundational Pedagogy for Jazz Improvisation", paper read at the 3<sup>rd</sup> biennial conference of the South African Association of Jazz Educators at the University of Capetown, 1996. With the authors permission, this paper is included as an appendix.*

There is a need for educators to be identified as important components of arts education and development.

#### **4.9 Experience And The New Developing Skills And Talents**



***Elias (Sdumo) Ngidi, an experienced guitarist and a penny whistle player performs with young up and coming musicians - 2004***

This study found that the trend of young artists is into commercial music and fast selling art. It is very rare to find young musicians taking challenging performing art unless proven by the artists or market to be the thing to involve themselves in. An example is that young artists are into “kwaito” or “rap” music. The general perception is that it takes less time to learn or develop it to performance level. However, there is a small percentage of artists want to face the appropriate challenge and study a challenging art form. Some young people find themselves in such institutions that will expose them to appropriately challenging art forms.

Some institutions and art centres do expose the youth to “Amahubo”, traditional dancing, “Isicathamiya” contemporary dancing, jazz studies as in performance and theory. These are specialized art disciplines that need dedication, perseverance, commitment and patience. It is however very discouraging to find that families are not

very supportive particularly the African community. There is still the belief that there are certain careers that are superior to the others and that art is not that important.

However there are families that support and guide their youth towards what the child feels is appropriate for him or her. Noluthando Madondo was a music student in Siyakhula Community Music Centre and has become a professional musician. She supports her family of seven. Noluthando plays tuba and trombone and is an accomplished singer.

Noluthando started as an Eb tenor horn player. She later moved to Euphonium as she was preparing to join the KwaZulu Natal Youth Wind Band based in Durban. She then moved to trombone which was more challenging. She had to learn trombone positions instead of fingerings. She never looked back. She started theory of music classes and passed grade 5 practical and grade 5 theory of music. She was then offered a job by the Defence Force as a professional musician. She accepted the challenge, she and her sister are currently professional musicians in the military bands in Durban. Noluthando said:

"This was not easy at all but I liked the challenge. This has always been regarded as boys section of art, that is playing instruments and we as girls would always be backing singers. Studying theory was so bad that I thought I should give up but I said if boys can do it, I can also do it"<sup>138</sup>

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<sup>138</sup> Noluthando Madondo interviewed in Durban International Convention November 2004



***Noluthando Madondo, plays trombone, tuba and is a jazz singer –( Durban International Convention centre 2004)***

Noluthando is one of the busiest musicians in the country. She does recording sessions all over the country and does cabaret in busy night spots and casinos. She also performs with Elias Ngidi in Theo Bophela's Jazz Vintage. This is where experience is properly combined with young skills.



***Young and talented Lucky Mfuphi on trombone with experienced professional Ntuthuko Sibisi (keyboard) In Mdansane (East London) November 2004***

Ntuthuko Sibisi is a professional pianist and performs with "Joyous Celebration". He still enjoys performing with young talent because youngsters learn from their role models. When interviewed he said:

"There are two important issues in the music business, (a) respect all musicians young and old because you learn from all of them, you teach a youngster today and tomorrow you'll learn from him or her. (b) We are not all going to be performing musicians, some will have to do music related jobs like artists management, agents, promoters, producers and music educators."<sup>139</sup>

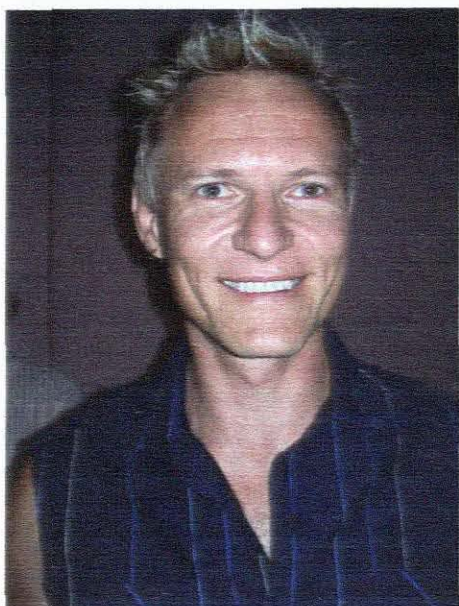
#### **4.10 Film Industry**

South Africa until recently enjoyed having most of the world's adverts being filmed in the country. This was because of many factors such as the decline of the South African Rand which made it cheaper for foreign film makers to function economically in the country. Also cities like Cape Town were very popular as appropriate locations. The other serious reason could be there is no national film control or national film commission which was to regulate the influx of film makers. In KwaZulu-Natal economic cluster of which departments of arts and culture and economic development are working hard in getting this industry to be properly regulated. A research is being conducted by these two departments so as to find out what is also happening in the other provinces.

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<sup>139</sup> Ntuthuko Sibisi interviewed more than six times between November 2003 and December 2004 in Durban and East London





***Mark Killian – Holliwood's film music composer and writer – KwaZulu Natal University – November 2004***

Mark Killian is a Master in Music graduate of KwaZulu-Natal University. He is currently employed as a composer and film music scorer at Holliwood studios in Carlifornia in America. Mark has been commissioned to compose and arrange music for the new South African film production called "Tsotsi".

Location owners or communities had no control over the situation and foreign productions had no obstacles. This had an impact on the economy as there was spending directors, actors, crew and administrators.

All this has changed. People in the industry are reporting that film makers and producers have moved to Argentina which has wonderful locations and favorable currency.

Shalin Srkar writing for Screenafrica news, says:

After an initial boom in the commercials industry, clients are no longer lining up on our shores to shoot their ads in South Africa. <sup>140</sup>

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<sup>140</sup> Screenafrica News Volume 16 – September 2004, page 4

This situation has created a concern. Main industry individuals have expressed the seriousness of this issue by sharing statistics and have proposed a way forward for the concerned members of the industry.

Professor Peter Sawkins of the University of Cape Town has pointed out that:

"All industries in all countries faced a natural decline after maturity in a general life cycle of any product or service. This merely provided the industry with a sustainable competitive advantage not to be dismissed."<sup>141</sup>

Never the less this industry has a lot to offer to South African artists as actors, producers, directors and music composers. Regarding the recent movie "Yesterday" directed by Darryl Roodt, featuring country's top actors, Leleti Khumalo, Lihle Mvelase, Herriet Lehabe and Kenneth Khambule, Diane De Beer wrote:

"A story South Africa can tell the world with pride. The beautiful Zulu sounds lend an authenticity to this painful yet poignant story which is told with wonderful simplicity"<sup>142</sup>

Sunbuzz had this to say about this movie:

It is better than cool. It is the best film and must be seen by those who think that South Africa never makes good films. It is touching, realistic and reminds that it is people's attitude towards those infected with Aids that is the true terror.<sup>143</sup>

This is the first movie to be made entirely in an African language (IsiZulu). People in the street feel they were also accommodated and are pleased to understand without difficulty. This film has had wonderful reviews and it deserves good audiences.

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<sup>141</sup> Screenafrica News Vol 16 Page 4

<sup>142</sup> Cape Times Monday 6<sup>th</sup> September 2004 page 12

<sup>143</sup> Sunbuzz, Friday 3<sup>rd</sup> September 2004 page 18

#### 4.11 Comparisons

Comparisons were done in both visual and performance art, using the following approaches:

- historical
- economic
- social

There are artists that make craft in their homes and those with appropriate structures and infrastructures. Some practise in the backyards and garages while others practise in the proper studios and theatres. There are also those who are fortunate enough to be able to display their products in busy business areas and those who depend on passersby in extremely poor conditions.

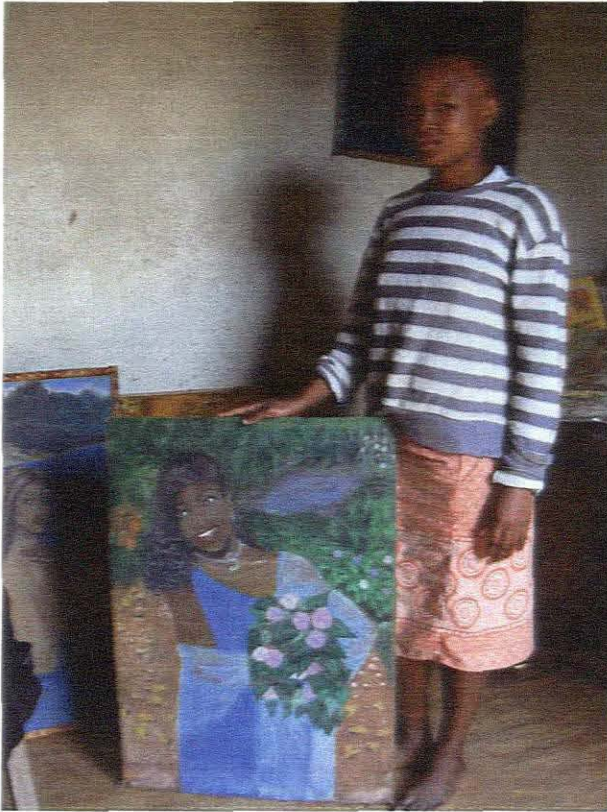


***Marketing sign displayed in Rosebank African Craft market 2004***

This study, observed that regarding artists who work from their homes, the product is not usually of a very high standard. In most cases these artists are not in competition with the others or they produce only according to the raw material that is available. Artists that have formed cooperatives are subjected to tight competition and their products are good enough for market consumption. Artists that have been taught or have gone through learnerships, understand the importance of customer care, service and accept the South African Bureau of Standards. Some artists are in a hurry to make quick money and are not worried about proper standards. This practice is a



problem because buyers or marketers judge South African products standard against the internationally accepted standards.



***Nozipho Mbele, an aspiring artist with very poor facilities at Umlazi - November 2003***

Some artists do not have appropriate transportation to move their products to unique selling points. Others have money for transportation. In Cape Town, those who do not have their own transport or not enough money to pay the vans that are always there to provide transportation, make special arrangements to transport their goods from storage to selling points and back as the following photographs have illustrated..



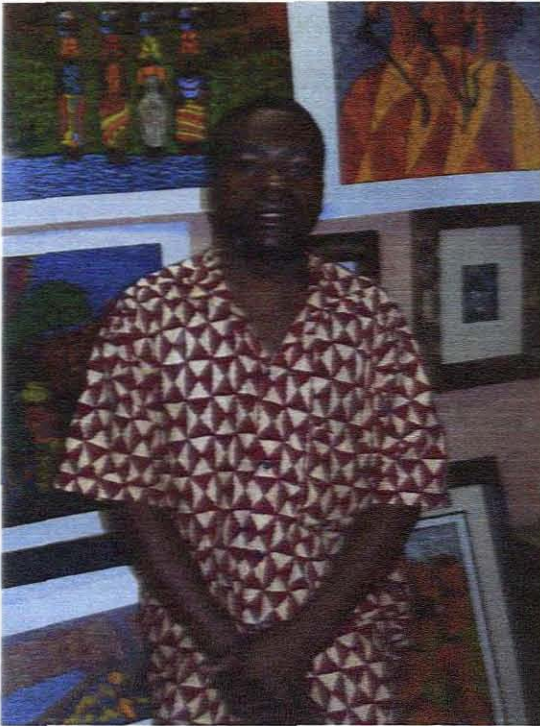
***Transport for craft to and from stalls – Green Point, Cape Town, August 2004***



***Make shift transport for craft and craft stands at CapeTown Flea Markets 2004***

Not all crafters can afford or make sufficient sales to be able to buy their own vehicles. One trader, Nozuko Sihlali, complained that the business has been taken over by foreigners. She said the craft they are selling is from African States and stall owners are also foreigners.





***A foreign artist, Isaac Sithole with his product, at the Bat Centre, Durban - 2004***

Nozuko also complained about lacking sufficient capital and not knowing how to access it from the institutions. Some of the craft was poorly displayed and as a result sales are very poor. My suggestion is education that will include marketing management, public relations and sales management.

Artists that work with properly organized associations, agents and institutions find that, discipline, marketing management, public relations and sales management is part of the package. Their sales do well and there is always a great demand for more products.

Performance art is slightly difficult because artists perform and are appreciated. They then feel that they are on top of the world and do not take the correct direction in terms of appropriate marketing, rehearsing properly, being well managed, being creative creative and network with appropriate organizations and companies that will promote their talent. There is also a lack of discipline and facilities in some communities.

There are sections of performance arts which enjoy the appropriate discipline and commitment from the artists practicing it. That is choral and "isicathamiya" musicians.

There is very little money that goes to the actual artists, but there is so much commitment. Their practices are constant even in the rural areas and poor conditions in the hostels and school classrooms. There are regional, provincial and national competitions that are conducted for these music genres. The uniforms are highly expensive. These artists believe in what they do.

#### **4.13 Conclusion**

Properly organized associations and cooperatives, enjoy adequate funding. They stand chances of being marketed by specialists and can be on websites. They can be featured on highly paying festivals and exhibitions. These artists know the language of corporate functions. These functions will only be available to artists who are well organized and have proper management structures.

Some of our artists do not understand and can not read contracts. Contract documents are so important for the livelihood of the artists whether for gallery exhibition, theatre performance, craft exhibition or festival appearances. Artists will have to attend proper workshops and skills development programmes where all the important information about the entertainment business will be explained to them.

## **CHAPTER 5**

### **5.0 Conclusions and Recommendations**

#### **5.1 Introduction**

Efforts are being made by the private sector and the national and provincial departments of Arts and Culture to assist artists (visual and performance) to sustain. However, it is important to note that artists should be involved in their own development and sustainability programmes. They should not wait for someone to do things for them. The current programmes should assist the committed artists in education (administration, marketing, production of accepted standard products) and skills development,

#### **5.2 Recommendations**

It is an unfortunate and serious misconception that arts education and administration requires expensive material resources. Obviously such resources are demanded if the objective is to produce a conventional jazz ensemble (e.g. big band). Yet many of the most important outcomes for art education and administration can be achieved without the benefit of such resources.

One of the most exciting and relevant developments in arts education internationally has been a new focus on community arts and the possibilities it offers in economically depressed communities. At the vanguard of the community arts movement is the Liverpool Institute for the Performing Arts (LIPA) which offers a three-year Bachelor of Arts degree specialising in Community Arts.<sup>144</sup> This programme has the objective of training community arts facilitators capable of establishing and developing community arts projects, especially in contexts lacking material resources.

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<sup>144</sup> <http://www.lipa.ac.uk>

The primary musical instrument is the voice and it is clear that its use as a jazz medium has been neglected in jazz or choral education by comparison to manufactured instruments. LIPA lecturer and administrator, Lee Higgins, has twice visited South Africa and given workshops on how the voice, the body, and materials readily at hand can provide all that is needed for developing the musical creativity of youth and communities. A practical outcome of his visits was the establishment by a former University of Durban-Westville student of a 'junk band' in the Imbali township outside Pietermaritzburg.

The points raised above present a challenge to art educators' organisations such as the South African association of jazz educators and the international association of jazz educators to adopt a more holistic approach to art education. The content of the IAJE's publication, *Jazz Educators Journal*, reveals the widely held and narrow concept of jazz education as a specialized pursuit that targets a select student population.

### **5.3 Proposed Projects to Enhance the Growth and Development of the Music Industry**

- Greater synergy needs to be developed between the music and tourism industry by providing performance spaces at the airports, ocean terminals and tourists bus terminals.
- Granting of bursaries to undertake research on South African musical traditions and great South African artists and translating this material into school curricula.
- The implementation of supply side measures focused on improving the quality of sound recordings.
- The level of international exposure needs to be developed by providing opportunities for artists to showcase their artistry in other countries. This can be a joint venture with Arts and Culture department and Foreign Affairs department.

- Encouraging local government to use public spaces to promote music from their regions.
- The recording of a CD showcasing the region's musicians. KwaZulu has started and artists are excited.
- Providing established musicians with sound recording grants. This will improve the quality of the recording thereby ensuring a more competitive product.
- Providing established musicians with domestic tour grants. This would increase the exposure of the South African public to high quality South African music.
- Ensuring that South African music is played in airports and railway stations. Tourists will appreciate the local music, and chances of increasing local music sales are high.
- Providing bursaries for research on the history of the music industry and the life histories of musicians.

#### **5.4 The Way Forward for Film Industry**

- Co-productions - the national film and video foundation should assist with partnering local and foreign film-makers;
- Distribution - the national film and video foundation should be assisting with opening up distribution and exhibition channels by sending film makers to international markets and providing more opportunities such as Sithengi for South African film-makers to meet with international players;



- Information provision - the national film and video foundation should develop a database of the South African location industry in order to ensure that international producers can access information at central points

## **5.5 The Way Forward for the South African Arts Education, Development and Administration**

Taking account of the overview of art education and development in South Africa presented in chapter one together with chapter two's discussions around what art education and development is, why it is important, and the ways it can contribute to critical developmental outcomes, the question of how art education in South Africa can be further developed, may now be considered.

Obviously, the art education and skills development programmes and support structures highlighted in chapters one and two should be maintained and developed by whatever means. However, in any learning area, the essential condition for the successful achievement of outcomes is a competent and committed educator. It is appropriate that so much attention and effort has been devoted to developing a new curriculum appropriate to the new South Africa, but even the best curriculum offers no guarantee of educational success. More serious than an ill-conceived curriculum, overcrowded classrooms, or a lack of infrastructure in the formal and informal art centres, is a lack of competent and creative educators.

Being a competent artist does not make one a competent art educator and, it has already been pointed out that most South African art educators have little educational background in so far as having studied educational theory and methods. This is not to imply that they are unsuccessful as educators. Many have established programmes that have produced competent artists and jazz ensembles, and they have done so with commendable dedication and effort. But, as has been observed, such programmes have benefited a small percentage of South African youth and art population. Moreover, they have tended to focus on proximal outcomes (e.g. being able to play and improvise jazz) without due consideration of the broader outcomes that art education and development is capable of achieving.

Chapter One and Two highlighted the need for art educators to become conversant with art education pedagogies that overlap with art and skills development in their emphasis on creativity development. Music educators need to be more aware of educational efforts in their schools and areas that share this emphasis and attempt to work with them in a more integrated manner. In the South African context, much could be achieved in this direction through a closer association between the art associations and other music education bodies such as the South African Society of Music Teachers (SASMT). To such bodies is often attributed a short-sighted devotion to the western classical music and to teaching methods that neglect improvisation and other forms of creative engagement. This is an unfair appraisal judging from the activities of the KwaZulu-Natal branch of the SASMT which in recent years has attempted to embrace a broader vision of music education by inviting non-classical artists and educators from the region to perform and conduct workshops for its members.

Many, if not most jazz educators, are unaware of developments in the broader field of music education that have placed a greater emphasis on improvisation to the extent of identifying the ability to improvise as a critical outcome of music education. One of the leading writers in the philosophy of music education, David Elliot, is himself a jazz musician. The praxial philosophy of music education that he presents in his acclaimed book, *music matters*, is one example of this shifting emphasis. Also noteworthy is *The School Music Program, A New Vision*<sup>145</sup>, a curricular guide published by the music educators national conference (MENC) in the USA which has as its stated purposes:

- to create a coherent vision of what it means to be educated in music
- to provide a foundation for building a balanced, comprehensive, and sequential curriculum in music
- to provide specific assistance in improving the music curriculum<sup>146</sup>

Clearly, the way forward for art education in South Africa is through increasing the pool of specialized art educators who share the broader vision of art education

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<sup>145</sup> Reston, VA: *Music Educators National Conference*, 1994.

<sup>146</sup> <http://www.menc.org/publication/books/prek12st.html>

presented in this study and who have a broad based and strong art educational background which includes knowledge and skills in art education methods conducive to the achievement of the outcomes cited above. This can be best achieved through the tertiary art education programmes that prepare individuals for careers as art educators both visual and performance.

Traditionally, these programmes have been directed by lecturers with a limited practical knowledge of art and hence the emphasis given to art as an educational tool has been by and large neglected. The music education programmes at the University of KwaZulu Natal, Rhodes University, Durban Institute of Technology, University of Cape Town, University of Zululand and Tshwane University of Technology are an exception. Directors of the programmes, are with considerable background and expertise in art, are also active as artist in various artistic fields.

South Africa compares favourably with developed countries in the opportunities that exist for studying jazz at a tertiary level. Students in the various jazz programmes receive tuition from experts using up-to-date methods and technologies and are generally able to access funding through various bursary and scholarship schemes.

## **5.6 Conclusion**

Institutions to benefit from this study will be National Department of Arts and Culture, Provincial Departments of Education, Arts, Culture and Tourism, the private sector that does a lot of art promotion, tertiary institutions and any other interested party in the field of art (visual and performance). However, there will be areas that will change constantly and will need revisiting by scholars as time goes by, a wide section of the arts was researched..

It goes without saying that more emphasis needs to be given to advocacy for Art Education and Skills Development in South Africa and it is encouraging that the South African Association for Jazz Education has identified this as a priority. The justifications for art education and development articulated in chapters one and two hopefully provide convincing arguments for this purpose.

The economic benefits of the art (visual and performance) include the primary contribution to employment creation. Other benefits include the indirect social benefits derived from having a livelihood, and the spin-off wealth creation through the development of support industries to meet the needs of the art industry. The decision to support the Arts and Culture by many governments around the world and by development agencies is not necessarily based on the promise that it will bring in short term benefits, if the industry is developed strategically, it can provide income, training and jobs for a large number of rural and urban citizens, including those with limited access to the economy. It can also support the development of design strengths, which can ultimately unroll into the formal sector with regards to global competitiveness. South Africa has the best artists (visual and performance), global market is ready, proper marketing strategies will benefit artists.

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Alphabetical order

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Abdullah Ibrahim/ Dollar Brand	<b><u>Market Place</u></b> EKXD 2	Elekro Entertainment
African Jazz Pioneers	<b><u>Sip 'n Fly</u></b> CDGMP R 40333	Gallo Music
Butler Jonathan	<b><u>More Than Friends</u></b> RCA 11362 – J	Zomba Productions
Dibango Manu	<b><u>Waka Afrika</u></b> CD GMP 404 75 R	Gallo Music
Dibango Manu	<b><u>Live 91'</u></b> 662021 Ed Warner	Chappell
Dludlu Jimmy	<b><u>Echoes From The Past</u></b> CDRBL 253	Polygram
Khumalo Moses	<b><u>Mntungwa</u></b> SSCD 079	Sheer Sound
Khumalo Sibongile	<b><u>Live at the Market Theatre</u></b> CDCOL 8054	Sony Music
Kupi Prince	<b><u>Loxion</u></b> SSCD 089	Sheer Sound
Mahube	<b><u>Qhubeka</u></b> SLCD 062	Sheer Sound
Mahube	<b><u>Music From Southern Africa</u></b> SS CD 036	Sheer Sound
Manzini Musa	<b><u>New Reflections</u></b> CD STEP (WL) 101	BMG Africa
Mkhize Themba	<b><u>Lost and Found</u></b> CDCOL – 8172	Sony Music
Ngozi Winston Mankunku	<b><u>Abantwana Be Afrika</u></b> SSCD 098	Sheer Sound
Nkabinde Concord	<b><u>The Time – The Season</u></b> CONC 5 001	Drocnoc Music

Ntoni Victor	<b><u>Heritage</u></b> CDCOL 8263	
Semenya Caiphus	<b><u>The Very Best</u></b> CDMJ – 9008	Munjale Productions
Wyatt Marcus	<b><u>Africans In Space</u></b> SSCD 081	Sheer Sounds
World Saxophone Quartet	<b><u>Imbizo</u></b> Just 123 – 2	Justin Time Records
Xaba GTX	<b><u>My Life After the 9<sup>th</sup> of Feb</u></b> CDGVRB 015	Gallo Records
Xolisa	<b><u>Times</u></b> CSRFC D 178 (134)	CSR Records
Zakhele	<b><u>Jika Joe</u></b> CDVM (WLM) 015	EMI Music
Zap Mama	<b><u>Amazona</u></b> CDVIR (WF) 423	Virgin Records

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Amadodana AseWeseli	<b><u>2 on 1</u></b> CDGSP 3008	Gallo Records
Dube Benjamin	<b><u>For Every Mountain....Thank You</u></b> SMO 024	Spirit Music
Dube Benjamin	<b><u>High Praise Explosion</u></b> SMO 020	Spirit Music
Fakaza	<b><u>Ngiyamthanda</u></b> CFMP 0001	
Frazer Deborah	<b><u>Abanye Bayombona</u></b> CDBRL 283(142)	Universal Music
Joyous Celebration	<b><u>5</u></b> CDEPC 8168	Sony Music
Joyous Celebration	<b><u>8 To Be Free</u></b> CDEPC 8248	Sony Music

Lusanda Spiritual Group	<u>Uthando</u> CDGMP 40783	Gallo Records
Namba Mthunzi	<u>Let It Rain</u> CDCOI 8167	Sony Music

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African Chorus	<u>Kuzwakala Ngobumnandi</u> Unpublished	
Cantata	<u>At Its Best</u> Unpublished	
Durban Serenade Choral Society	<u>Inkosi Yethu Yingaba</u> Unpublished	
Imilonji Ka Ntu Choral Society	<u>Ibuyile l'Afrika</u> CDGMP 40579 H	Gallo Records
Madadeni Hospital Choir	<u>Thina Sogiya</u> Unpublished	
Mayibuye l-Afrika	<u>Let's All Sing</u> Unpublished	
Osizweni Combination of Humanity	<u>Ukuhlonipha</u> Unpublished	
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Fassie Brenda	<u>Yo Baby</u> CD Bren (WL) 92	CCP Records
Madlingozi Ringo	<u>Ntumba</u> CDRINGO(WL) 5	CCP Record
Madlingozi Ringo	<u>Buyisa</u> CDRINGO (WLM) 3	Melt 2000
Mhlongo Busi	<u>Freedom</u> CDCOL 8228	Columbia
Mhlongo Busi	<u>UrbanZulu</u> B W 211 854	Melt 2000



Mhlongo Busi & Twasa	<u>Babhemu</u>	Sheer Sound
Ngema Mbongeni	<u>Time To Unite</u> 259615	Island Records Inc
Zakithi	<u>Ngincanywa Yiyo</u> CDTDC 0038	
<u>Isicathamiya</u>		
Ladysmith Black Mambazo	<u>Ulwandle Olungcwele</u> SH 43030	Shanachie Records
New Castle Limited	<u>Ezinsukwini Zakudala</u> Unpublished	
<u>Maskanda</u>		
Amatshitshi Amhlophe	<u>Ufile Umuntu</u> CDJUL 731	Columbia / Rea
Ichwane leBhaca nezimbali zamasoka	<u>Ubuyile Umaqondana EGoli</u> Unpublished	
Izingqungqulu Zomhlaba	<u>Sxaxa Mbiji 4</u> CDGMP 40875	Gallo Records
Kunene Madala & Baba Mokoena Serakoeng	<u>First Double</u> S.A. MELT	
KZN Indigenous Music Project	<u>Maskanda Compilation 2</u> Unpublished	United Rhythm
Magubane Mfiliseni	<u>Engimthandayo</u> CDGMP 40890	Gallo Music
Magubane Mfiliseni	<u>Insimbi</u> CD MEL (WB) 9034	
Magubane Mfiliseni	<u>Siyayikhuz' impi</u> CD GMP 40908	Gallo Records
Phuzekhemisi	<u>Uyisipoki</u> CDGMP 40929	
Phuzekhemisi	<u>Inkunzi Kabhejane</u> CDGMP 40807	Gallo Records

Phuzekhemisi	<u>Ngo '49</u> CDTIG 527 F	Gallo Records
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Phuzekhemis	<u>Impimpi</u> CD TIG 504	CCP Records
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Abantwana BaseNdlunkulu	<u>Amahubo</u> Unpublished
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### Mbaqanga

Jive Soweto	<u>The Indestructible Beat of Soweto Vol 4</u> Carol 2425-2	Earth Works / Caroline
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Soul Brothers	<u>Isithothobala</u> CD GMP 40888	Gallo Records
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Soul Brothers	<u>Induk' Enhle</u> CD GMP	Gallo Records
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- MITT (Music Industry Task Team) report 2000
- South African – Norwegian Education and Music programme  
By Anitta Theorell 2002

## Informants

### In alphabetical order (surnames)

- Ba Ibrahim (craft trader – Bogola & Nat clothes) interviewed 19<sup>th</sup> September 2004 at Sea Point Cape Town
- Boy Sikelelwa (craft trader) interviewed 19<sup>th</sup> September 2004 at Sea Point Capetown
- Brubeck Darius (Professor - Director of Jazz & Popular music center) at the KwaZulu Natal University – interviewed on the 3 July 2004
- Buthelezi Mandla (music educator – trumpet & theory at Phineas Xulu Secondary School ) interviewed in Johannesburg on the 8<sup>th</sup> October and 15<sup>th</sup> December 2004
- Campbell Mike (Music Professor), University of Cape Town, interviewed in Cape Town, on the 2<sup>nd</sup> December 2004
- Chiorboli Dan (Awesome Africa Festival Director) interviewed more than five times in Durban between January – September 2004
- Comfort Neil (venue owner and music promoter – Rainbow Jazz Club in Pinetown and Trans-Africa at the Bat Centre) interviewed in Durban on the 31<sup>st</sup> July 2004
- Duma Themba (principal cultural officer in Umgungundlovu region) interviewed more than 7 times from December 2003 to January 2005
- Duun Ann Evy (music teacher from Norway) interviewed in Mugale City on the 8<sup>th</sup> October 2004
- Gibson Brian (deputy chairperson of the Field Band Foundation) was interviewed at the University of Witwatersrand on the 2<sup>nd</sup> October 2004
- Govender Ravi (Curator – Durban Documentation Centre) interviewed more than 5 times between December 2003 and August 2004
- Gumede Reeves (Indonsa Art Centre manager– Ulundi) interviewed in Ulundi April and May 2004

- Hlongwane Njabulo (independent visual artist) interviewed 3 times at the Bat Centre between December 2003 and May 2004
- Humbane Makho (music teacher, orchestra administrator, education coordinator) interviewed six times between December 2003 and January 2005
- Khanyile Griffiths (National president of choral adjudicators and internationally recognized choir conductor) interviewed on the 29<sup>th</sup> October 2004 at Empangeni and 21<sup>st</sup> January 2005 at Drakensberg
- Khumalo, Isaac and Kunzakunzeku Gimbira (craft traders from Malawi) interviewed at the Durban Beach front on the 27<sup>th</sup> September 2004
- Khumalo Sibongile (world renown actress & musician) interviewed in Johannesburg 21<sup>st</sup> July 2004
- Khumalo Stella (professional backing vocalist in live and studio performances) interviewed in Johannesburg on the 6<sup>th</sup> November 2004
- Killian Mark (composer – music director – Hollywood) interviewed in Durban on the 27<sup>th</sup> June 2004 in the International Film Festival and 6<sup>th</sup> November 2004 at the University of KwaZulu Natal
- Koehler Linda (tourist) interviewed 8<sup>th</sup> December 2003
- Kunene Kwenzakufani (guitarist and trainer of gum boot dancers) interviewed on the 27<sup>th</sup> September in Durban - Stable Theatre
- Lengoasa Prince (top session musician) interviewed in Benoni on the 8<sup>th</sup> October and Durban on the 12<sup>th</sup> November 2004
- Mabuse Sipho (musician and entertainment venue owner "Kippies" ) interviewed in Johannesburg and Durban on the 21<sup>st</sup> July and 31<sup>st</sup> July 2004
- Magubane Mfiliseni (Maskanda musician) interviewed at Stable Theatre on the 23<sup>rd</sup> September 2004
- Makhanya Zamani (visual artist) interviewed in Durban on the 18<sup>th</sup> October 2004
- Malan Fani (Executive director of South African National Youth Orchestra) interviewed in Pretoria on the 11<sup>th</sup> July 2004
- Malange Nise (Director of Bat Centre) interviewed 6<sup>th</sup> August, 6<sup>th</sup> & 21<sup>st</sup> September 2004
- Mangué Manuel (sculpture) interviewed 6<sup>th</sup> September 2004 in Durban (Bat Centre)
- Masango Sbu (journalist) interviewed in Durban May 2004
- Masekela Hugh (musician) interviewed 11<sup>th</sup> September 2004 in Johannesburg
- Mavundla Sydney (top recording and session musician) interviewed five times in Johannesburg and Durban between December 2003 and November 2004
- Mazibuko Thandiwe (craft trader) interviewed at the Durban Beach front on the 29<sup>th</sup> September 2004
- Mbhele Nozipho (visual artist – informal settlement – Umlazi CC) interviewed 22<sup>nd</sup> September 2004
- Mbeje Smangele (artists manager, publicist and festival coordinator) interviewed more than three times between January and April 2004

- Mbhele Sipiwe (script writer) interviewed 22<sup>nd</sup> September 2004 at Umlazi
- Mbonambi Scelo (actor, playwright and poet) interviewed at the Pavilion Durban on the 27<sup>th</sup> September 2004
- Mbutho Charles (experienced poet) interviewed at KwaMashu on the 6<sup>th</sup> September 2004 and 29<sup>th</sup> January 2005
- Mchunu MaShangase (craft trader) interviewed in Durban Beach front on the 29<sup>th</sup> September 2004
- Mdaka Punka (Deputy Director at the Department of Arts and Culture, Pretoria) interviewed at the Stable Theatre on the 29<sup>th</sup> September 2004
- Mhlongo Mandla (Provincial Cultural Officer) interviewed more than 6 times from March to October 2004
- Mhlongo Nonhlanhla (craft producer, exporter, administrator and a trader) interviewed in Durban on the 23<sup>rd</sup> February 2004
- Mkhize Babhekile (crafter - trader) interviewed on the 8<sup>th</sup> April 2004 at New Castle
- Mkhize Falithenjwa (a former manager of the KwaZulu-Natal Philharmonic Orchestra) interviewed on the 22<sup>nd</sup> January 2005 at Drakensberg
- Mkhize Themba (composer – producer – performer) interviewed in Benoni on the 5<sup>th</sup> November 2004
- Mkhize Thulani (a one man band musician) interviewed in Johannesburg on the 10<sup>th</sup> September 2004
- Mkhungo Mondli (Consultant – Tourism) interviewed in Durban on the 20<sup>th</sup> October 2004
- Mnisi Dieketseng – Nkosi (actor – Muvhango & Isidingo) interviewed 3<sup>rd</sup> July 2004
- Mnomiya Phelelani (one of the country's respected choral composer, adjudicator and a University of KwaZulu Natal lecturer on Choral Music) interviewed at Drakensberg on the 22<sup>nd</sup> and Durban Documentation Centre on the 29<sup>th</sup> January 2005.
- Moses Roland (a music lecturer at Tshwane University of Technology – Pretoria) interviewed in Durban and Pretoria on the 11<sup>th</sup> February, 6<sup>th</sup> March, 3<sup>rd</sup> July and 15<sup>th</sup> December 2004
- Msomi Welcome (actor, playwright and producer) interviewed in Johannesburg 21<sup>st</sup> and 22<sup>nd</sup> July 2004
- Mtshali Vukile (Stable Theatre manager – Durban) interviewed more than 6 times between December 2003 and January 2005
- Mzobe Mondli (conductor of 2004 champions in Old Mutual / Telkom National Choir Festival – African Chorus) interviewed four times from November 2003 and January 2005
- Ndlovu Thokozani (Television Choral music presenter – Imizwilili) interviewed more than 6 times in Durban and Drakensberg from November 2003 to January 2005
- Ndlovu Zanele (craft trader) interviewed at the Durban Beach front on the 29<sup>th</sup> September 2004
- Ngema Boy (actor, director & playwright) interviewed at the Stable Theatre on the 27<sup>th</sup> September in Durban

- Ngema Mbongeni (actor, playwright and producer) interviewed 3 times between December 2003 and December 2004 in Durban and Johannesburg
- Nhleko Malcolm (recording engineer) interviewed 20<sup>th</sup> December 2003 in Durban
- Nhlumayo Bongani (isicathamiya group leader – Xolo Home Boys) interviewed at the Bat centre 6<sup>th</sup> September 2004
- Nkabinde Concord (prominent recording musician – performs with Johny Clegg) interviewed in Johannesburg on the 9<sup>th</sup> October 2004
- Nkabinde Thulasizwe (SABC choir conductor and senior official) interviewed at SABC building in Milner Park May 2004 and also at Ukhozi Music Festival at the Durban City Hall 2005
- Nokwe Alfred (a veteran film and theatre actor) interviewed at KwaMashu on the 29<sup>th</sup> January 2005
- Nokwe Patty (Experienced actor, choreographer and composer) interviewed at KwaMashu on the 29<sup>th</sup> January 2005
- Ntintili Thobile (street craft trader) was interviewed in the cold rainy weather at the shopping complex in Grahamstown on the 4<sup>th</sup> July 2004
- Ntombela Nontobeko (Curator – Bat Centre) interviewed on the 6<sup>th</sup> September 2004
- Ntoni Victor (musician – actor - composer) interviewed in Johannesburg 22<sup>nd</sup> July 2004
- Ntshangase Hamilton (Director of Arts, Culture and Youth Development in KZN province) interviewed in Ulundi and Durban more than 8 times from March to October 2004
- Oerlhe Betsy (Professor - Director of Ukusa Music Project) at KwaZulu Natal University outreach music project – interviewed on the 14<sup>th</sup> September 2004
- Pekile Seletso (magician and an entertainer) interviewed at the Durban Documentation Centre on the 31<sup>st</sup> January 2005
- Phiri Ray (musician) interviewed in Johannesburg 22<sup>nd</sup> July 2004
- Phemba Bonakele (custodian of George Phemba's paintings) interviewed on the 25<sup>th</sup> September 2004 in New Brighton Port Elizabeth
- Pooe Jerry (artistic director-theatre producer) interviewed more than five times between December 2003 and October 2004
- Reetsang Willie (Artistic Director-Music Mmabana Cultural Centre) interviewed on the 1<sup>st</sup> July 2004
- Rorvik Peter (Director – Centre for Creative Arts , University KwaZulu Natal) Interviewed in Durban on 12<sup>th</sup> May 2004
- Smart Caroline (art administrator) interviewed more than four times in Durban between December 2003 and September 2004
- Sophazi Sisa (music educator – drums at the Central Johannesburg College) interviewed in Johannesburg on the 8<sup>th</sup> October and 15<sup>th</sup> December 2004

- Shandu Busisiwe (craft trader at Davenport center) interviewed in Davenport on the 18<sup>th</sup> October 2004
- Shabalala Joseph (Ladysmith Black Mambazo leader) interviewed 3 times in Ladysmith and Durban – Stable Theatre in September 23<sup>rd</sup>, 28<sup>th</sup> and 29<sup>th</sup> 2004
- Sithole Isaac (visual artist – Bat Centre) interviewed on the 21<sup>st</sup> September 2004
- Sithole Dalton (a veteran choral conductor and choir administrator) interviewed on the 21<sup>st</sup> January 2005 at Drakensberg
- Snyman Neil (recording engineer – Playhouse) interviewed more than 3 times between December 2003 and September 2004
- Thethani Zukiswa (Lady Hamilton hotel receptionist-Cape Town) interviewed 16<sup>th</sup> September 2004 in Cape Town
- Tladi Peter (President of SAMPA) interviewed in Sandton Convention Centre on the 22<sup>nd</sup> July 2004.
- Turner Giselle (Entertainment journalist – Daily News) interviewed on the 13<sup>th</sup> September 2004
- Van Heerden Riaan (Cullinan Field Band Director) interviewed in Wits University on the 2<sup>nd</sup>, in Mugale City on the 7<sup>th</sup> and Market Theatre on the 9<sup>th</sup> October 2004
- Vezi Guy (journalist) interviewed in Durban more than 3 times between January and September 2004
- Walwyn Gareth (music educator, researcher and a composer) interviewed in Grahamstown 4<sup>th</sup> July and Cape Town 3<sup>rd</sup> December 2004
- Webster Allan (Director of Standard Bank National Schools Youth jazz festival) was interviewed on the 21 May 2004 and July 2<sup>nd</sup> 2004
- Xaba Skhumbuzo (Chief Executive Officer of Vuka Afrika Arts & Culture) interviewed in Durban April and May 2004
- Zulu Fana (top South African jazz bass player) interviewed in Johannesburg on the 5<sup>th</sup> November 2004
- Zulu Linda (music lecturer – University of Zululand) interviewed more than five times between December 2003 and January 2005
- Zulu Thandi (musician, administrator and manager of informal art centre) was interviewed more than five times from November 2003 and January 2005
- Zuma Martha (cultural mapping official KZN) interviewed at KwaMuhle Museum Durban on the 29<sup>th</sup> September 2004



# **APPENDICES**

## **AN EFFECTIVE REHEARSAL**

Phelelani Mnomiya

### **Introduction**

Anyone who wants to learn the art of cooking doesn't go to the dining room where food is eaten but in the kitchen where it is prepared. Music has the same scenario as spiritual/artistic pabulum. The magic (or the absence of it) in the performance hall is a product of what happens in the rehearsal room. All battles are won or lost in the rehearsal room.

### **The general overview**

The competition spirit sometimes makes conductors to jump the gun and skip many musical basics which are a recipe for musical taste and professionalism. But I also dare to realize the underlying problem in the way we structure our workshops. Our workshops are mostly song-oriented than music-oriented. We tend to be pressurized into thinking that we don't do justice to our workshops if we don't let the conductors sing the songs from beginning to end. Yes, this is good, but the most important thing to do is to give somebody some tips for fishing than to give him fish. Leadership is about charting new courses for the sake of the followers who might not be willing to go that route. At the end though, people realize the importance of the same thing they dreaded.

### **The components of music making**

#### ***The conductor***

In the classical/choral world the whole music centers around the conductor. Yes, it's the choristers who sing and sometimes they can sing without him/her but guess what? The better they can sing without him/her the more the accolades to him/her. I usually say that all choir can sing either very well or very badly. The difference is the conductor. I have been invited by different conductors to help them. I have always been amazed by the results I have had in the choirs which are perceived as average or even bad. So, whatever we do, we must always remember that before the song is the conductor, before the chorister is the conductor. The more we empower him/her with relevant knowledge the better.

#### ***The choir / ensemble / soloist***

I think that it is important to note that the choir is made up of individuals and individuals are human beings. Before all the titles, human beings are human beings. The deeper we get into that understanding, the better we become in our dealings with the choir/ensemble/soloist. Sipho "Hotstix" Mabuse once said on TV that his dream is to study anthropology and music. Why anthropology? Because he wants to know the people from whom music comes. I can't delve much into this but I can say that a good leader is the one who sees leaders in followers. If the conductor can see conductors in choristers that will pay immeasurable dividends.

### *The song*

The song is what unites the conductor, the chorister and ultimately the audience. Before the song gets to the public, it goes through different stages. Before it gets to the rehearsal room the song must be studied very thoroughly because there is more to it than meets the eye. The good performer sees even beyond what the composer saw. The conductor's knowledge of the written song determines how the final product is going to be.

It is in studying the song in advance that the conductor can identify the problem areas in the song which the choir will struggle with. In that way s/he can devise some means of facilitating those tricky passage(s). For instance, that passage can be a technical exercise. Or it can be sung by the more musical choristers. The whole point here is that the song must be studied before the rehearsal time.

### Before the rehearsal

Nothing beats preparation. It's not only the song which needs preparation but the whole range of things. I understand the conditions under which our conductors work but be that as it may there is always room for preparation. A little bit of thought will reveal that even the least conducive environment can be far better if well prepared. An example of preparing the rehearsal room is having some musical pictures on the wall. Another thing to consider is to *always think of the rehearsal room as entertainment room*. Ask choristers to form some ensembles and practise their own songs in their own time and present those songs during rehearsal. The greatest task for conductors is to make the music environment encouraging to choristers. What stands against this is just doing what our forefathers did and never being inventive. The choristers must be encouraged by what happens in the rehearsal room. So, all preparation must be geared towards the holistic human being. The choristers must enjoy and not endure the rehearsal.

Following is a model rehearsal schedule which can be altered to suit the conditions and time frames of the choir.

### 1 hour model

No	Item	Facilitator	Time (Minutes)
1	Opening: prayer or motivational talk		3
2	Physical exercises		4
3	Musical exercises a) vocal		4
4	b) technical		4
5	Main repertoire a) e.g. vernacular song		20
6	b) e.g. west. Song		20
7	Entertainment (one song)		3
8	Closure : prayer		2

The "Facilitator" column indicates that it doesn't have to be the conductor who does everything. The choristers enjoy to be assigned certain duties. For instance, giving physical exercises to a man/boy or even a woman/ girl who may not be a good singer but who is fit and able enough to do that may assert him/her as a chorister. The conductor may be surprised to find that there is a chorister who is good at speaking and motivating people. Such talent must be made use of.

It may seem like it's little time dedicated to the main repertoire. A careful consideration will reveal that all other "peripherals" reinforce the very repertoire. Rigorously sticking to the format (especially at the beginning) will bring a lot of motivation and musical results. Then some change may be made later. Again it is important for the participants in the "Facilitator" column to be prepared.

### In Rehearsal

Preparation is good but following what has been prepared can also be a daunting task. The rehearsal schedule must be strictly followed so that all its components may get a chance. Otherwise it's pointless to have it. I suggest that somebody in the choir be given the task of time keeping or the conductor must do it. There may be slight variations but on the main the schedule must be strictly followed.

As has been previously alluded to, the conductor is the driving force in a rehearsal. He must engineer the rehearsal in a manner which releases creative juices from everybody. For instance, the conductor must be energetic in the rehearsal so that the same positive energy may permeate in everyone.

I also find it useful to spell out the rules for the day in every rehearsal. For instance, it makes a huge difference to start the rehearsal by invoking the co-

operation of the choristers by reminding them that discipline is important, e.g. no noise when no musical sound is made. Some people have oral diarrhea: in every stop they see a chance to speak. A commitment to discipline in this area right from the beginning will prove more useful than quelling fires during the rehearsal. Even late comers will find a disciplined scenario and follow suit. After some time the choir will get used to this and just do it without being told.

Another point to consider is that of language. Sometimes conductors can be abusive in the way they talk to their choristers. I know that sometimes choristers can be naughty. But care must be taken not to use abusive language. A good leader is the one who can control his/her emotions. Sometimes it's difficult but an endeavour must be made not to be overboard with one's emotions.

Openness to suggestions from choristers during rehearsal is another recipe for success. Choristers' offerings may add much value to the development of the choir or the item in progress.

When teaching a song it is important that some tricks of the trade be mastered. When the choir makes a mistake at bar 30, for instance, there is no need to start the song right from the beginning. Time is very important. The choir must be taught to start from any point in a song.

### Conclusion

It must be remembered that being a conductor is being a leader. All general leadership qualities are expected from the conductor. The conductor's rehearsal room is a testing ground not only for his/her musical prowess but that of a myriad of qualities. Good leaders are people who don't leave anything to chance but prepare themselves for the task ahead of them because they believe that people's time is precious.

It is also very important to enjoy the whole rehearsal. It shouldn't be a drudgery of unimaginative engagements. It should be full of vitality which invites everyone to come to the next rehearsal. That is why it is important to be positively unpredictable. There must be new things now and then so that everyone may be on their toes. All this will happen only if it is well planned for. Nothing will happen on its own but it will be a sum total of conscious and scrupulous planning.

Good leaders produce good leaders.

## **The Naked I Company (Scelo Mbonambi)**

The basic position of the company is youth development, with a major objective of creating jobs for young people which are sustainable. We define ourselves as being a Theatre company, thus theatre and arts & culture are at the center of our projects and aims, one of which being the development of the performance industry and the building of a strong, large audience base, to support what we plan to encourage, which is new, innovative, relevant and completely African works. Finally through our aims, projects and ideas we hope to effect change, in communities at large as well as within individuals with some effort placed on school going youth.

To further describe the company, we see ourselves as a coming together of young people to commit themselves to the idea of "making a difference". We believe that youths are not as purposeless as they appear, but instead lack the avenue to express and explore their ideas, this avenue is what we plan on providing, and provide it in such a way that our development is sustainable. We place major importance in the self-sustaining nature of our projects. Quite simply, what we are, are young people, passionate, capable and willing, armed with the realization that opportunity has been made available and now want to open that door and enjoy that opportunity with as many of our peers as possible.

- a. The central project for the company at this point, is directed at school goers, we offer the service of a support structure to the work that NGO's and companies do for and in schools as well as it being a service to Government.
- b. The concept is not complex, but is a crucial piece of the puzzle which we believe is missing. To explain more clearly, there are a number of NGO's and companies etc. which do work for schools promoting a variety of education, whether it be life skills or class room skills, using different methods either through T.V or Theatre etc.
- c. The missing piece in this puzzle is a concrete support system/ structure, one which would follow up on the information distributed by the above mentioned, one that would constantly repeat the information, take the questions and lead to answers over an extended period of time.
- d. The basic definition of this concept is that it is a service. Therefore what needs to be done is for us to identify potential clients. Once identified a researched plan on how to best support their particular programme would be formulated.
- e. Department of Education, a support system can be designed for the subjects Life Orientation, English, Speech & Drama, History etc. we also plan on supporting Math, Science & Technology etc. we can also



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offer the service in terms of feeding schemes in schools , Department of Social Welfare, as they fund and look after NGO's, NGO effectiveness should be a priority thus employing us ensures that their money is better spent, S.A.B.C Education, can be approached for similar reasons Dep Edu! One should bare in mind that there are others like Love Life etc.

Now to outline the project ,we step in after or particular programme has been done, (This process may differ from NGO's and schools.) we then group together volunteers who will participate ,with each school we identify days for meetings. The learners are then made to analyze the shows, we encourage interpretation, characters are stripped and questions such as, "are they realistic" or "are they relavent to my life as a young person in S.A." are asked the programme involves them writing short plays, poetry, full length plays and more, we study educational theatre and give them skills to explore the subject as well as the history of theatre in South Africa. The programme culminates with an annual festival of new work, involving all the participants.

It is important to note that the programme may differ and perhaps will differ, depending on the type of programme we are supporting, but the basic crux of the service will remain common to all projects.

Also, our company is willing to take on the job of producing shows or programmes, if we struggle to find thoughts which we can support, thus taking on both roles of being or producing the product as well as the support structure.

The issue of a support structure is what makes our service unique and viable as the service is needed by both NGO's and government, as well as we do not compete those who have already swamped the school market ,I believe our service is basically non-existent to the scale we offer, and we are the only ones who offer it as a service, similar work is done by Child Line & others, but none seek to satisfy the client.

Hopefully with the outline one can see how we meet our objectives, we provide jobs by employing administrative staff as well as the group managers who work at the schools and implement the syllabus, with managers and administrators coordinating groups from different schools with each other. We also contribute to the industry by producing and encouraging new works and providing a platform with the festival of new work.

We plan on beginning the project in Durban but eventually being a nationally established entity, and the basic plan is to offer the service, to privileged communities and charge for the service, and with the money earned at thoughts schools ,we provide the same service at rural and township schools with no charge and costs that clients can afford will also take the burden away from

schools. The project would then also take on the image of being a cultural exchange, merging different communities with tasks and producing unique art.

We also hope to find the means to establish a second project of ours, which is an umbrella NGO, designed to develop the ideas and projects of young people. Having identified the difficulties of finding funding and getting organized, we now want to provide a service with this NGO, which purely to develop and provide the means to help people help themselves. In other words the NGO will take on perhaps five projects all independent of each other and who contribute to the community, the NGO is then responsible for the over all administration of each project, emphasizing collaboration amongst each other, it will also develop the concept with the young person who created it, finalizing an action plan, budget, ensuring self-sustainability of the project and facilitating the implementation. Each project would be contracted to the NGO for an extended period of time, to the point of sustainability then it will be replaced by another, and so the cycle would continue.

With this NGO project we also hope to create partners within the community of young people who we would use to sustain ourselves, as well as what better way to create jobs then to give people the ability to create them themselves.

At this point positions have not been filled, we would like the privilege of being able to pay people what they deserve. However the registered owner is Mr Scelo Mbonambi who will manage the company along with Miss Siphwe Msiza, the management team would be rounded off at this point with an Administrative Manager, however the position can be filled at a later stage. All other staff will be employed on a project based contracts, and we hope to land very long contracts with clients.

In addition we have succeeded in creating a strong relationship with the organization PANSA or Performing Arts Network of SA, more especially with their recently formed Youth Committee. PANSA being an established well-known NGO that has the capability of acting as an umbrella organization and the means to access funding, as well as act as a facilitator. We believe that having a business relationship with an established organization should give value to our proposal, we wish to put this relationship on the table and express that we would like to involve the PANSA youth in our projects, exactly how is not yet decided.

## EXPECTATIONS IN JAZZ STUDIES

Mike Campbell

*Associate Professor, Head of Jazz Studies: SA College of Music, UCT*

Monitoring the development of various students over a number of years, I've concluded that in many successful cases, their *expectations* have been realistically in line with what the programme has to offer. Where problems have been encountered, it has often been the case that the student has expected something other than what can be derived from the programme, or what is realistic in terms of his or her own level of proficiency, commitment and interest (I'll refer to these key concepts directly and in more detail later). With this in mind, it's become increasingly clear that one ought not take too much for granted when interviewing prospective students and/or their parents. The nature of a prospectus, syllabus or course description pitched at the general public often tends toward vagueness. A list of functional components without the assembly instructions, if you like. I'm finding it useful to make every effort to achieve a mutual understanding of expectations right from the beginning of the student/teacher relationship.

Parents of prospective jazz students are sometimes concerned about their child's choice of study (perhaps this is an understatement...). This is understandable, in view of the lack of knowledge that most people have about the music industry, jazz and jazz education in particular. The question from parents that I've had to field most frequently during an interview is "what can they do after they've graduated?". I wish there was a stock answer to this or a short booklet that could be handed out with the application forms! People have different circumstances and orientations, so such a convenient solution is unfortunately not at hand. However, I will share my method for dealing with this question by elaborating on the three key words mentioned earlier: namely, *commitment*, *proficiency* and *interest*.

Most people applying for full-time study in jazz are doing so with some aspiration to a professional career, even if they are unsure of the direction this will take. The truth is, there is no "jazz profession" as such. Students of "classical" music have much more clear-cut objectives in this regard, and the employment opportunities are at least more institutionalized, if not greatly more abundant. The orchestral studies or practical major will aspire to joining a symphony orchestra that is run on a subsidy, as the singer will want to join an opera company. Nevertheless, jazz musicians get by. The musician who is proficient in the jazz style has skills that are useful and give one an edge in a number of professional music applications other than playing a bebop solo in a club (which is actually what we enjoy...). Commercial and film music production, for instance. Training in the jazz style brings with it a thorough understanding of functional harmony and the ability to work with it in a concise and practical language that is common to the contemporary music industry world-wide. The jazz arranger is equipped with the skills to write for musical theatre and record production in virtually any style. The skilled jazz performer has the facility on his or her instrument to function quickly and effectively in most situations, given an understanding of the style. The point here is that the student who is working towards a career in the jazz or contemporary music world needs all the ammunition he or she can get. Jazz musicians often have to create or seek out their own work. You must be *committed* to becoming the very best musician you can, in the interests of survival if nothing else. Speaking of ammunition, I mean the skills necessary to function as a professional: instrumental technique, sight-reading, the ability to interpret styles effectively and a reliable disposition. Musical directors, bandleaders and music producers keep coming back to the players or writers with these attributes - twenty-five years in the industry have proved this to me beyond doubt.

**Proficiency**, then, is the ammunition that a student should aim to store for the future. This is especially relevant where someone is unsure of what direction to take, which is very often the case with beginning students. Solid, marketable ability coupled with versatility is a sensible goal to pursue while finding one's way in the music world, and indeed discovering more of oneself. Generally speaking, the development of proficiency is also what the educator expects in the student as a result of the training, which is designed with that purpose in mind. This is where an important idea lies. One cannot expect the next Coltrane in every student: not everyone has that kind of commitment and natural talent, as we are well aware. What one can expect of a student is that he or she respond to instruction and make effective use of the material that one has to offer. In so doing, they should at least develop the proficiency required to function as a professional musician in some facet of the business. The blossoming of great talent which culminates in the pinnacles of success should not so overshadow the achievements of those who make up the working body of musicians as to make them insignificant.

In no way do I mean to suggest that the pure ideal of jazz should be less than significant in a teaching programme. All of us have at some time or another cherished the ideal of performing or composing and arranging art music of our choice *only*, and many have realized it. This route must be negotiated with a particular commitment and dedication, and the expectation of a competitive world wherein most of one's time needs devotion to the art. A high price for a high reward.

**Interest** is the "fuel" of commitment. Music, and jazz particularly, is a specialized field that requires dedication and a considerable amount of sacrifice to excel in. Why then, one may ask, would anyone who lacked a high level of interest want to be involved in the full-time and intensive study of it? The truth is that a surprising number of people apply for jazz studies with a very vague idea of what is involved or what the music is really about. I've interviewed applicants in the past who had never even listened to jazz. In an ideal situation, incoming students should have an orientation period even if they've fulfilled the technical and academic requirements for first year entrance. Real interest in and love of the music can only be developed through intensive listening. In our programme we are finding it useful to compile listening schedules for instrumentalists which list the classic repertoire by the important artists. Obviously, one needs to have the recorded material readily available in the music library, for instance.

Some students in a jazz programme will have more of an interest in contemporary popular music than what one would consider jazz as such. This is partly because hardly any formal training exists for this kind of music in this country, and jazz studies comes closest to the idea that most people have. Expectations need to be realistic here. Students need to understand the nature of jazz studies, and the fact that the work revolves essentially around an established tradition and follows methodology that has become common practice. The skills one acquires in the process are certainly generic and valuable to any musician in the contemporary field, but the objective is develop proficiency in the jazz style as it is generally perceived in the profession.

The teaching profession is drawing more interest among jazz musicians, and offering more opportunity as jazz programmes appear in tertiary and other institutions. One has only to read the "new members" section of the Jazz Educators Journal to see evidence of this. South Africa is slowly beginning to follow the international trend here, although we seem to be unsure of the future with regard to school music programmes particularly. In the United States for instance, a significant industry has arisen around jazz education, even if in an informal way. Consider the number of publications every year - methods, texts, recordings, ensemble music aimed at the college market. This is all good for music and musicians, and should be happening here too:



perhaps we can look forward to an escalation of this type of activity if (when...) jazz education proliferates in the system. A criticism of institutionalized learning is that it perpetuates itself, with teachers teaching teachers to teach teachers, etc. I would counter that by asking whether this is really such a bad thing, even if so? We don't seem to have a problematic surplus of good teachers (of anything) at the moment - when that day arrives, perhaps the criticism will become more valid.

I'm inclined to take a philosophical line when discussing interest in jazz and how it relates to achievement and the possibility of a satisfactory career in music. No one can deny that a student of engineering or medicine has a more secure financial future than someone studying jazz. However, how many people can honestly say that they make a living doing something that they truly enjoy, something that nurtures their soul? I don't believe that any learning experience is wasted, even if the knowledge gained results only in a better understanding of oneself and what one wants out of life. Jazz is part of a rich musical tradition and a facet of the greater endeavour of art which is so important in maintaining the quality of human life. If that's where your interest truly lies and the opportunity exists to pursue it, you owe it to yourself to travel down the road, albeit to know yourself better at some stage of the journey.

Parents should benefit from an understanding of some the concepts that I've mentioned in that they could gain some reassurance, and become able to provide more than just financial support. However, it is the student who we as educators interact with, and who really needs the realistic expectation from his or her perspective.

A student should not expect to be made into a brilliant musician by a teacher or group of teachers. In jazz, there is a need for creative expression that has to come from the individual, ultimately. The teacher's expertise is employed in providing the student with the materials, methodology and the guidance to use them. In a sense, a teacher can inspire one, igniting a creative spark that may previously have lain dormant. The performance comes from the player or writer, however, and will reflect how much of the language he or she has absorbed and the skill and creativity with which it is used. What the student should expect from the teacher is every effort to share the full depth of resources available within the programme.

Most teachers I know feel satisfied when students act on their advice and take their instruction seriously. Generally speaking, that's my expectation as a teacher - for the student to make effective use of what I have to offer, and in so doing become a better musician. Not necessarily to become a genius, although that would be nice. To respond positively to instruction and consequently derive benefit, one of the most important requirements for a student is to have faith in the system. That is not to imply a subservient and unquestioning attitude towards everything in the teaching programme, but a basic belief that it is serving one's interest in a broad sense. Students are exposed to conflicting views from their contemporaries in and outside of the institutional environment. Players of the same age are already earning a living in bands where in-depth musical knowledge, reading ability and even above-average instrumental technique are not necessarily required. Why spend time and money studying if this is an option? Some musicians will espouse the view that the intensive study of jazz is a waste of time and even detrimental in that it takes away from the spontaneity of the performance, entrenching habitual formulae and stifling individuality. To argue the point would be preaching to the converted in this instance, but suffice to say that positive results of jazz education are very much evident in the work of many musicians today, at home and abroad. Practising scales and patterns, transcribing solos, sight-reading, studying history and theory: these are not the images associated with the media concept of a jazz musician. However, they are the building blocks of proficiency in the systematic study of jazz.

*Committment*, again, to one's work is the key to overcoming uncertainty, because results speak with more conviction than opinions.

In conclusion, I suggest that we need to clarify our expectations in order to acheive better results and to enjoy a better relationship with students, as they need to define their expectations more clearly to the same end. There is a mystique attached to jazz that while appealing (and indeed often useful) to us, can sometimes shroud the practicalities of actually learning how to be a functional jazz musician. In my view, the education experience should be enlightening rather than mysterious, even in a field such as jazz where intuition, creativity and elements that are sometimes intangible play such an important part.

### **Potential benefits to members**

- Free educational workshops
- Regular and intense training
- Protection and support
- Guidance and brainstorming
- Networking
- Negotiated discounts with media and other suppliers
- Endorsements
- Strengthened relationships with municipalities and venues
- Strengthened relationship with business partners and other entities
- Endeavor to set up deals with record companies and other potential partners
- Access to a comprehensive artist and agent list in hard copy and on website
- Provided with information regarding tenders and events
- Mentorship's

## Our Guiding Principles

SAMPA shall:

- Endeavour to raise the standard of promoters and promotions in South Africa;
- Promote any form of entertainment in the Arts Industry by working with other bodies for expertise in their relevant field;
- Endeavour to empower local promoters by means of workshops to improve their promoting skills;
- Support and/or host charity or benefit events with the support of the communities and SAMPA members;
- Endeavour to host at least one workshop for each international event in performing province within South Africa; and
- Make available to each SAMPA member a copy of the code of conduct.

## The South African Music Promotion Context

The environment under which South African promoters operate is a complex one. It is characterised by undefined methods, changing values and a variable target market. It is only with a consolidated structure in place that promoters will be enabled to offer the best product in the market.

## Our History

Our association was established in 1999 with the mission to build a platform for South African promoters to increase and enhance promotions. Originally titled the African Promoters Organisation (AFPRO), objectives included co-ordinating promoters' activities, offering workshops and skills development, and providing the necessary support and networks. In June 2001, the organisation underwent a re-examination to ensure that it was offering the best services to its constituency. Out of that restructuring has come the South African Music Promoters Association (SAMPA) with improved objectives and services and a fresh and enthusiastic Executive Committee.

A letter from

Our President

"The situation in South Africa today is fraught with difficulties but is abundant with opportunities. As soon as our nation's promoters begin to work together in a concentrated effort there will be no limits to the growth and success. As quality and consistency improve, networks are established and institutionalised, unprecedented development of the music industry as a whole will inevitably emerge"

- Peter Tiadi

## National Executive Committee

President	- Peter Tiadi
Deputy President	- China Mpololo
Treasurer	- Sam Mhangwani
Communications	- Ralph Zikalala
Project Coordinator	- Jaja Seema
Education Officer	- Dan Chlorboli
	- Rashid Lombard
Revolving Officers	- Lindi Nkopano
	- Marva Basson-Dhliwayo
Ex-Officio	- Mpho Molefe
	- Billy Domingo

## Membership

Membership has been opened to all aspirant and professional promoters  
- Local or international - interested in furthering the objectives of this association, as follows:

Platinum Membership-----  
-----R 2000-00  
(i.e. established registered companies)

Gold Membership-----  
-----R 1000-00  
(i.e. other active promoters)

Silver Membership-----  
-----R 1000-00  
(i.e. persons or corporates in the entertainment support services)

Bronze Membership-----  
-----R 200-00  
(i.e. emerging promoters)

Foreign Membership-----  
-----R 5000-00  
(i.e. foreign promoters who collaborate with South African Promoters)

**THE USE OF MUSIC AND RELATED ARTS  
TO ENHANCE THE LIVES OF AT-RISK CHILDREN**

Nancy M. Asbury

Eastern New Mexico University

Running Head: THE USE OF MUSIC



## **The Use of Music and Related Arts to Enhance the Lives of At-Risk Children**

A growing body of research is beginning to indicate that there is a population of students who may not succeed in school, who may choose to drop out before their senior years, or who may graduate without ever acquiring the basic skills to succeed in life. These students have been identified as *at-risk* (Shuler, 1991). They often have problems with traditional styles of learning and are frustrated to the point that they give up hope with the learning process (Hanson, Silver & Strong, 1991).

These children may have also acquired other diagnostic labels during their school careers like "learning disabled" or "behavior disordered." Learning disabled children have problems with cognitively processing information, while behavior disordered children have an inability to cope with emotions which interferes with the learning process. Both categories of children are considered *at-risk* due to their limited success in school and inability to cope with the demands of life.

In order to begin the process of teaching the value of music to the *at-risk* students, we must first learn how to identify this type of child. We might ask ourselves.

1. What are some of the characteristics of the *at-risk* child?
2. How can I learn to recognize them?

We should be concerned not only with characteristics of his academic behavior, but his social-emotional behavior as well. We may want to familiarize ourselves with variables which may be interfering with his work

at school. First, does he come from a stable home environment? Is there involvement with drugs or alcohol? What type of activities is he involved in after school? We may want to create an awareness of the child's family and friend constellation.

While these are important issues, this author suggests that rather than treat the "symptoms," we take a closer look at the issue underlying the more superficial behavioral problems we may witness on a daily basis: lack of positive self-esteem and an inability to express thoughts and feelings. Without the ability to like and appreciate oneself, the academic future of an at-risk student may appear bleak. This type of student hasn't been class president or star quarterback of the football team. Instead, he has been part of a vicious cycle where one failure breeds another and feelings of incompetency and low self-esteem resulted.

Fortunately we, as artists, have at our fingertips a natural means to help others make positive changes in their lives. The creative arts therapies, including music, art, dance, and drama, may be used to accomplish goals such as improving self-esteem (Clendenon-Wallen, 1991), exploring serious life issues (Brooks, 1989), and developing meaningful communication (Humpal, 1990). Music therapy, in particular, has been found to be effective with other populations such as developmentally delayed clients (DiGimmarino, 1990), autistic children (Alvin & Warwick, 1991), and emotionally disturbed children (Rakusin, 1990).

Finally, we need to take a serious look at ourselves to assess what roles and responsibilities we have as change agents in the lives of these children. We may want to ask ourselves:

1. Is creating change in the lives of at-risk children something we must be involved in? If we haven't been trained in the art of counseling or therapy, is it really our responsibility to become involved in the lives of at-risk students? Can one person make a significant difference?
2. What can we do to learn how to recognize at-risk children? Are there specific classes taught where we could learn more about at-risk children? Is there volunteer work we could do to gain more awareness of this population?
3. How can we learn to recognize opportunities for creating change in a child's life? Should our work be done on a formal or informal basis? How can we get other professionals involved? Are grants available for the use of creative arts with at-risk children?
4. What will happen if we don't accept responsibility in using our resources as artists to help a child make positive life changes? Maybe a better question would be "what won't happen if we don't accept responsibility as a change agent?"
5. How can the creative arts, as we know them, become shared arts? What can we do to promote access to the arts? How can we involve at-risk children with the arts? What can we do to make the artistic experience "real" for them?

Through self-exploration, analysis and discussion with other related professionals, we can create an awareness of this often neglected and misunderstood population. There are no easy solutions, but through

creative dialogue with other artists, we may be able to more clearly define what our role is in using the arts to help others help themselves. As you consider this responsibility, think about the words of Robert Henri, author of The Art Spirit.

### **What Could Happen if We Were Aware of the Artist in Each of Us?**

Every human being is an artist. We were born as artists. Our brains have literally half their capacity devoted to activities we call artistic. We make artistic decisions every day - what we wear, for example - and aren't even aware of the art involved.

Yet most of us were not educated as artists. Music, theatre, dance, painting, sculpture, creative writing - all these seem irrelevant to the daily business of living life as we have been trained to live it. We often view the arts with distrust, envy, and fear.

What could happen if we were aware of the artist in each of us?

When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressive creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and opens ways for a better understanding. Where those who are not artists are trying to close the book, he opens it and shows there are still more pages possible.

Robert Henri, author

*The Art Spirit*