

Att Masheila Sewpalre

NAI - music working group  
Meeting - Tuesday 15 June  
4pm

## BRIEF FOR WORKING GROUP ON MUSIC

Venue - Jam & Sons  
101 West St.  
1st floor Belmont  
arcade

### A. Outline in fact sheet form, what currently exists in the field of music:

- a. List the range of music styles prevalent in the country as well as the organisations active in promoting these different styles
- b. Number and geographical distribution of places where music is performed for the public, and the styles of music which enjoy the most exposure there
  - subsidised/owned by national/regional/local govt
  - company-owned
  - independently-owned
  - community-based
  - institution-based eg. universities
  - other

% concentrated in white/black areas  
% concentrated in urban/rural areas
- c. Number and geographical distribution of education/ training institutions and styles of music catered for
  - state-subsidised
  - privately-independently owned
  - community-based
  - other

o ratios of black/white students in last five years  
o ratios of men/women students in last five years  
o black/white staff ratios  
o men/women staff ratios  
o breakdown of kinds of jobs graduates enter and average numbers per job category
- d. Funding for music production/performance
  - role of state
  - o what kind of music is funded
  - o decision-making mechanisms
  - o annual contribution of state to performing arts councils for music, opera
  - o contributions of regional and local govts to music
  - private sector: role and contribution of private sector to music industry and mechanisms for providing funding
- e. Number and range of music companies
- f. Role and statutory requirements of public and private radio and TV in promoting local music
- g. Major events to promote music
- h. Censorship: how does it affect music?
- i. Major distributors of music
- j. Identify and profile the major representative structures in the music field
- k. Legal and social rights of musicians
  - o health and safety
  - o employment status and taxation
  - o collective bargaining
  - o copyright
  - o social benefits (medical aid, pension, etc)
- l. What are the main problems facing
  - the music industry
  - musicians
- m. Conditions, if any, placed on
  - o distribution of international music locally
  - o international artists performing in SA



B. Briefly describe a vision in which music would flourish at all levels of our society, where access to skills, resources, infrastructure and performances will be broadly available, where music in all its forms would be proactively developed, where new audiences/markets and creators will be encouraged, etc.

1. Outline in as much detail as possible, an ideal structure or structures to fund and promote music in our country in accordance with the above vision, with due regard to its/their:

- o statutory status
- o aims and functions
- o sources of funding
- o decision-making mechanisms and the participation of artists in these
- o relationship with the state, political parties and the private sector
- o relationship, if any, to other arts discipline funding structures
- o relationship to existing funding structures

2. What would be an ideal education policy to promote the appreciation, creation, administration and teaching of music to realise the vision outlined above?

- primary, secondary, tertiary, informal, community-based education
- who should be responsible (finance, curriculum, etc)
- what kinds of institutions/structures should be created to facilitate such an education policy
- how should existing training institutions be changed, if at all, to implement such a policy

3. Make detailed recommendations regarding the ideal role to be played by public and private radio and television in promoting and developing local music: spell out recommendations for statutory requirements eg. local content percentages in music programmes.

4. Make comprehensive recommendations concerning the future of opera

- funding
- performance spaces
- accessibility/audience development
- training
- forms
- other

5. List suggestions/incentives/strategies for raising funds for music from the private sector, broader public, entertainment industry, regional, local and national govt, international cultural exchange, etc.

6 a. What would be the best means/structures to make music as broadly accessible as possible (skills, resources, infrastructure, performances, etc) to realise the above vision?

6 b. How should such structures come about and be funded?

6 c. How should existing state-funded (national, regional, local) structures be restructured, if at all, to help realise the vision?

7. Outline a five year plan to move from the current status quo to an "ideal" situation where music will be developed and promoted in all its forms and at all levels (professional, community, amateur, youth, children).

Include in the plan recommendations aimed specifically at overcoming the legacies of apartheid in the distribution of skills, resources and infrastructure with particular attention to rural and other marginalised communities.

8. Make recommendations with regard to censorship particularly as it applies to music.

9. List recommendations regarding the legal and social rights of musicians with due consideration to

- o health and safety
- o employment status and taxation
- o collective bargaining rights
- o copyright
- o social benefits (medical aid, pension, etc)
- o other

Suggest changes to existing legislation and make proposals for new legislation where necessary.

10. Identify the various interests operating within the music field and make recommendations for appropriate structures or organisational forms to promote and protect these interests.

11 a. What controls, if any, should be placed on the distribution of international music locally?

11 b. What controls, if any, should be placed on international artists performing in SA?

12. Given the existing organisations and players in the field of music, what would be the best organisational forms, alliances or networks to lobby for the recommendations of this working group?

In consultation with the major players in the area of music, prepare a programme of action to realise such a lobby (if it does not already exist) with due consideration to the various interests, by September 1993.

These are the points we will be discussing at Tuesday's meeting.