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LOCAL MUSIC CONTENT

A Submission to the IBA from David Marks

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A. Introduction

I support, in principle, a "phased" in local content quota of recorded music as suggested by the Association of South African Music Industries (ASAMI) and the Musicians' Union of South Africa (MUSA).

However, I argue that the strategy is being ill-conceived and that enforcing, by law, a local content quota, we will do more harm to South African popular music and culture than good; only the Record 'Industry' and a few Johannesburg professionals will benefit.

The issues have been clouded in vested self-interest and emotions - very little, if any, consideration seems to have been given to the facts, i.e. the inevitable impact that future Broadcasting and Digital Technology will have on the presentation and management of local music in general ('Intellectual Property' specifically), and to the promotion and protection of our rich and varied cultural heritage in relation to the international demands that will be made on our musicians, and the manner in which these "assets" will be administered and carried.

- (1) The debate has so far centered around the Johannesburg-based Record Industry (ASAMI) and the professional musicians who service it (MUSA); SALCA, etc;
- (2) Despite claims that ASAMI and MUSA have consulted widely with various community and other professional organisations throughout the country, this certainly does not seem to have been the case;
- (3) It is estimated that approximately 80% of South Africa's music (commercial and cultural) emanates from outside of the PWV and approximately 75% of that comes from the KwaZulu/Natal area alone;
- (4) If South African popular music culture is to have any impact internationally, then Radio (and TV) should consider presenting all forms of Music Live!, in very much the same way as sport is sponsored and broadcast;
- (5) South Africa in transition is in a good position to set international standards instead of always following the USA and UK.

Brian
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