



SOUTH AFRICAN  
MUSIC WEEK

A large, semi-transparent portrait of a Black man with long, dark, curly hair (dreadlocks) occupies the center of the poster. He is looking down at a smartphone held in his hands. The background of the poster is a vibrant, abstract representation of the South African flag's colors (green, blue, and yellow) swirling across the top half, transitioning into a dark blue gradient at the bottom.

# SOUTH AFRICAN MUSIC ACCESS GUIDE

2020/2021 EDITION

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EXPORT OPPORTUNITIES INTO SOUTH AFRICA



sport, arts & culture

Department:  
Sport, Arts and Culture  
REPUBLIC OF SOUTH AFRICA



GAUTENG PROVINCE  
SPORT, ARTS, CULTURE AND RECREATION  
REPUBLIC OF SOUTH AFRICA



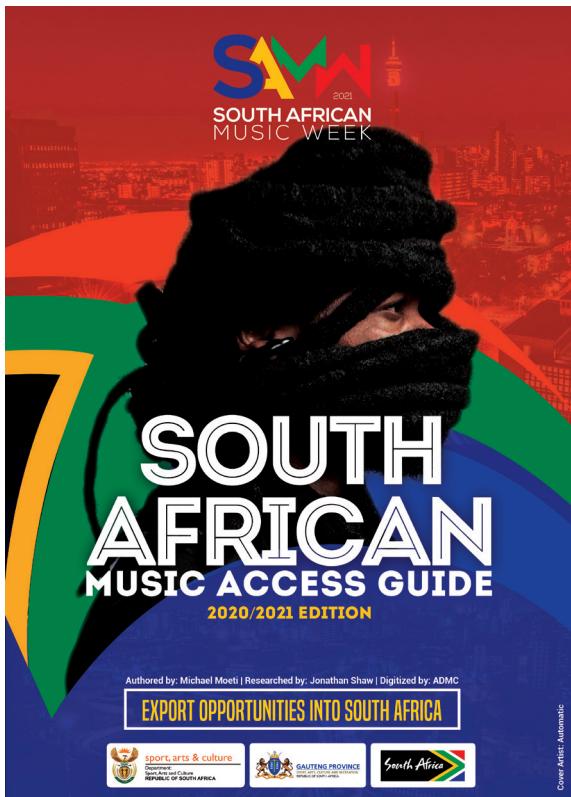
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# SOUTH AFRICAN MUSIC MARKET ACCESS GUIDE

Welcome to the 2020 / 2021 edition  
of the market access guide!



In this guide you will be introduced to the expansive South African music industries. The South Africa Music Week has announced the development of a music market access guide aimed at introducing everyone to the expansive music industries in South Africa. The guide is an invaluable point of departure for foreigners looking to understand the South African music landscape. In providing an overview of successful South African artists, the guide also features interviews with prominent SA music businesses in music publishing, recorded music and the live music sector. Analysis of SA history mixed with industry jargon allows a quick grasp of the business. With the 2021 South Africa Music Week focussing on Canada the guide orients Canadian visitors and gives locals a fresh take on our beautiful sounds.

This guide is not intended to be an introduction to what the music business is, but to enable you to have a starting point to begin your journey exploring our rich market.

While there are signposts to orientate you, we do recommend some further reading to help you understand the varied academic aspects of the music business as well as go deeper into the details of South Africa:

- The South African Music Business, by Jonathan G. Shaw
- Beyond Memory: Recording the History, Moments and Memories of South African Music, by Max Mojapelo, ed. Sello Galane
- South African Music Contracts, Law and Business, by Nick Matzukis
- One, Two, One, Two: A Step By Step Guide To The SA Music Industry, by David Chislett

- I'm Not Your Weekend Special (Portraits of the Life+Style&Politics of Brenda Fassie), by Bongani Madondo (ed.)
- Stars, Bars & Guitars: A Journey In South African Music, by Jon Monsoon
- Handbook of South African Copyright Law, by Dr. O H Dean

### Key informational websites and resources to visit are:

- PwC: Africa Entertainment & Media Outlook: <https://www.pwc.co.za/en/publications/entertainment-and-media-outlook.html>
- Music In Africa: <https://www.musicinafrica.net/>
- Mzansi's Golden Economy [https://www.gov.za/sites/default/files/gcis\\_document/201409/mzansi-golden-economy-201104112.pdf](https://www.gov.za/sites/default/files/gcis_document/201409/mzansi-golden-economy-201104112.pdf)

This is by far not an exhaustive list of authors or resources, and we welcome any suggestions to grow and improve. While we have made every effort to ensure the integrity and accuracy of this guide, we welcome any feedback on its contents. Please send any correspondence to:

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## 1. FOREWORD

### Interview with MEC for Gauteng Department: Sport, Arts, Culture and Recreation, Ms Mbali D Hlophe



Interviewed by Michael Moeti (South African Music Week CEO, January 2021)

MEC Mbali Hlophe is a Member of the Executive Council for the Department of Sport, Arts, Culture and Recreation in Gauteng. MEC Hlophe held various managerial positions in government and the ruling party-African National Congress. The MEC cut her political teeth in the student movement, SASCO, where she led the branch as the chair at Wits University and was also elected as Wits SRC President as well as elected the first female Secretary-General for the South Union of Students (SAUS), an umbrella body of all SRCs in the country.

#### 1. As the MEC for Sports, Arts, Culture and Recreation, what is your mandate?

There's a long and short answer, the short being that my mandate is to keep up the happy index of the province. The long answer speaks to creating a trilogy for the province, this being firstly identifying & nurturing talent, secondly creating market access for this talent to thrive & lastly creating a lasting legacy through sport, arts, culture and recreation. A legacy that seeks to promote social cohesion while entrenching the identity and heritage throughout history through the different monuments and historic routes.

#### 2. To what an extent is your portfolio of sports, arts, culture and recreation key to propelling the fulfilment of your mandate?

There are mainly two moments when people are at their happiest, it's when their favourite sporting team wins & when they consume the arts, be it through music or drama and movies etc. This is why I say this sector holds the happiness index of the province. Even during this hard time of COVID-19, we saw how people looked to recreation to uplift their moods. Music, comedy and social media played a huge part in keeping smiles on many faces and this is what makes our department a big part of everyone's life.

#### 3. What programs do you administer to fund and empower artists in Gauteng?

The spread of the coronavirus became a huge challenge to everyone in every sector. Many jobs were lost, and many companies had to shut down, we all had to put safety of lives before everything else.

This challenge made everyone think differently and specifically in our sector we were able to use digital

platforms to still continue with our work within sports and arts.

We are one of the few sectors that actually created work for creatives through the many programs we had from commemoration of our National Days to creating comedy and health and wellness programs digitally while everyone was in the comfort of their homes and away from the risk of catching COVID-19.

We continue to empower artists through different programs like Hanyani health and wellness, events where a limited number of people are invited and we have activities like music items and exercises for some of our stakeholders and custodians.

As we continue to observe lockdown and some of the sporting codes have returned with strict health regulations, we are supporting the president in slowly reopening the economy while ensuring safely for all lives.

#### **4. Artists have been hit hard by COVID-19, what has your department done to help them?**

Artists, sport personalities and many creatives from crafts to designers and comedians have been victims of this national disaster, along with many other citizens in other sectors. COVID-19 is not something any of us had an idea about so that made the impact heavier because even in dealing with it, we were still learning what it actually is.

The department has partnered with various foundation in distributing food parcels throughout our corridors specifically to individuals within our sector. Over and above this, we have been creating work opportunities with every national day, digitally to make sure we don't expose anyone to this virus while trying to assist.

We have also created a COVID-19 Relief Fund that seeks to assist especially the individuals within the informal sectors of sport and arts, those many call hustlers. They have applied to the relief fund, and we had the first phase and second phase, which provided relief over the 2020 festive December after a very difficult year.

#### **5. The national Department of Arts and Culture took a music industry delegation to Canada as a spotlight country in 2019. This successful spotlight inspired your visit to Canada in January on a fact-finding mission, can you tell us more about what you learned during your visit?**

The study tour provided depth and insights to a concept of the South African Music Week, the thoughts and leading ideas of the Canadian Music Week is constituted by a music conference, music festival, music trade expo and music business-to-business networking session. We learned that the city of Toronto is a culturally vibrant city with a rich history of music, arts and culture and a number one music city, a title it won against all the cities of the world.

We learned the importance of forging sports, recreation, arts and culture relations with the Ontario Province and the establishment of the links and relations with the stakeholders. The study tour was further coupled by visits to key, critical landmarks and sites such as heritage sites, sport facilities, museums and academies. The spotlight brought into sharp focus a thriving export and import

market coupled with a significant potential for collaboration and investment. Through its large-scale showcase, trade show, conferencing, business-to-business programming, the Canadian Music Week demonstrated its ability as a gateway to vast international network for key and critical industry players for the South African artists

**6. Early this year the Gauteng Premier expressed support for South African Music Week. You are now supporting this event, what are some of your policy objectives in this regard?**

In a perfect world, as a department, we would get involved with every single event that seeks to promote and celebrate what is proudly Gauteng. The province is the melting pot of all dreamers not only from the country but the continent and globally as well.

We have seen how our music has captured the world at a time when not much was even able to happen because of the COVID-19 pandemic. Songs like Jerusalema (by Master KG) which is the most Shazzamed song globally have reinforced why it is necessary to nurture, promote and celebrate our talent.

We have seen what the talents of Sho Majdozi and Sjava, who both have won global awards, have done for the brand of the country. So, it is always a good note to support local talent especially if one understands the business of showbiz, the arts is not only for leisure but for business as well.

**7. As part of export and tourism development, skills transfer and bilateral trade, how will you support South African Music Week's quest to host a spotlight on an international country each year, making Gauteng an international destination of choice in this regard?**

The idea is beyond just the South African Music Week, we have various objectives regarding the sport and arts spaces and South African Music Week is one of those programs. We are also working with Ntate Caiphus Semenya & Mama Letta Mbulu with their legacy project Academy they're building in Soweto. We will be engaging with different countries that are leading in this space so we can learn and have skills exchange that seek to develop our own industry as well.

We are proud to support South African Music Week as we did with the Moshito Conference that took place in November 2020 in Braamfontein and the Ishadhalazi Theatre Awards that celebrate indigenous talent in December 2020. All these initiatives speak to our mandate as a department. These are just some of the many programs the department supports and hopes to turn into continental or global brands that will also add to the tourism element of Gauteng because as we all know it starts here, at the Home of Champions.

**8. What inspiration do you draw from the global success of Jerusalema the song which is said to have garnered over 200mn viewers worldwide on YouTube?**

The song and the talent of Master KG & Nomcebo is not something we as South Africans don't know. Jerusalema only confirmed to the world what South Africans have always known. We are just happy that eventually the world is giving us an audience because then they will get to see that there is more where that came from. We draw a lot of inspiration and pride from what the song has done and we look forward to many other talents from the country to join in that space, a space talents like Percy Tau, Black Coffee, Trevor Noah & Charlize Theron have been playing in.

**9. How will South African Music Week help you strengthen your plans to develop and enhance your 5 development corridors in Gauteng into thriving artistic, cultural and heritage hubs in Gauteng?**

As I said before, South African Music Week is an important tool in nurturing talent, profiling great work and supporting current and future global stars that come from home. Each of our corridors have programs that seek to identify talent in its infancy but this is also emphasised by a program we will be doing in the new year, called Wednesday Integrated Schools Program that will look into nurturing talent early on. Programs like the South African Music Week will act as inspirational tool for young talent to understand that it's worth it to dream and follow up with commitment.

**10. Jerusalema is the biggest song in the world right now with over 200mn views on YouTube, are you also doing the Jerusalem dance?**

We have added a 'fun' element to the department, and we like to think of ourselves as a department of 'Fun'ds', because we want to focus on the entertainment value of the business of sport and arts. But we did the Jerusalema Challenge [creating a viral line dance video using the song] in the department at the request of President Ramaphosa and we joined the country in a dance that the world loved.

We are hoping for more hits so that we have different dances we can take to the world as we have always done, we saw how Beyonce incorporated our dances in her videos and how the Dj Bongs' dance took the world by storm and has Americans do the dance on their award shows and music videos. In fact, it's about time we have a global dance awards show right here in Gauteng. Watch this space...

**11. You will be introducing your counterpart, Minister Lisa McLeod, of Ontario Province in Canada, who is giving an opening address at the South African Music Week. How would you describe this potential opportunity to develop bilateral relations between the two provinces?**

The relationship between the two countries, particularly the provinces, will be aimed at developing the economy through music.

**12. What do you hope Gauteng and South Africa will achieve from participation in the South African Music Week during its inaugural launch? The theme this year is 'music in the 4IR', focussing on Canada as an export market?**

The legacy of Canada in the global arts space is well documented. Names like Justin Bieber, Celine Dion and Pamela Anderson are a few to mention. The country is a beautiful brand that we want to associate with and learn from. We are hoping that the relationships we have already built with Canada will strengthen skills and trade exchange and that going forward the South African Music Week will grow and we can have a version of it in Canada as well.

Visit the Gauteng Department of Sport, Arts, Culture and Recreation at [www.gauteng.gov.za](http://www.gauteng.gov.za)

## 2. Introduction to South Africa and our music

### 2.1 South Africa at a Glance

Lauded for its peaceful transition from apartheid under the astute leadership of revered political prisoner and former president Nelson Mandela, South Africa stands out as a beacon of hope and democracy to the rest of the world. The country is now under the rule of Mandela's political party, the African National Congress, since 1994.

South Africa has a long and proud history of music that has created some top-class stars and industry personalities, not to mention memorable international hits. Solomon Linda's 'Wimoweh' or 'The Lion Sleeps Tonight', Miriam Makeba's 'Click Song' or Clout's 'Substitute' stand out. Some of the world's top record producers hail from South Africa. Among them are Eddie Kramer (Jimi Hendrix, Led Zeppelin), Mutt Lange, Kevin 'Caveman' Shirley and Robbie Robb. Manfred Mann was a South African, as well as Ricky Fataar and Blondie Chaplin who were members of the Beach Boys in the early 70s. Ladysmith Black Mambazo, Soweto Gospel Choir, Hugh Masekela and Wouter Kellerman are Grammy® Award winning artists, all acknowledged recently within the last decade. Local exports such as Freshly Ground and Die Antwoord are international breakout artists from the country.

The country has been ranked by the World Bank as an upper-middle income economy and one of the most industrialized in Africa. It boasts the second largest economy in Africa. Having a significant longstanding diplomatic relationship since 1939, South Africa is a prime destination for Canadian goods and services in Africa. In 2019, exports from Canada into South Africa totalled US\$267mn, according to the United Nations Conference on Trade and Development (UNCTAD).

South Africa offers excellent road, rail and air transport options, both domestically and internationally. Public transport include the Gautrain, an 80-kilometre commuter train service between Johannesburg and Pretoria, and the bus-rapid transport system, a high-quality bus-based public transport system, which operates in major cities, including Cape Town.

Furthermore, it offers all the amenities and technology that typify a modern first world nation, such as world-class infrastructure, secure internet access and top-quality public and private healthcare. The banking and financial sector also ranks with the best, allowing you to do your banking by ATM or internet and to use your Mastercard and visa cards almost everywhere.

South Africa's year-round sunny, warm and pleasant weather conditions are influenced by its elevation above sea level, as well as the stabilizing effects of the surrounding Indian and Atlantic oceans. It is relatively dry country, with an average annual rainfall of about 464mm. The Western Cape gets most of its rainfall in winter (June-August), while the rest of the country depends mostly on summer rain (December-February).

The national currency is the Rand (R). At the time of writing, one Canadian Dollar (Can\$) equalled R11.79. A few standard prices in most South African cities for basic essentials are:

<b>Big Mac Meal</b>	R58.00 (5.12 Can\$)
<b>Beer (half-litre draught)</b>	R25.00 (2.21 Can\$)
<b>Cappuccino (regular)</b>	R24.75 ( 2.19 Can\$)
<b>One-way ticket (local transport)</b>	R15.00 (1.32 Can\$)

## 2.2 Geography

The Republic of South Africa, situated at the southern tip of Africa, covers a surface area of 1.220mn square kilometers (758 575 square miles), making it the 26th largest country in the world. The country shares boundaries with Namibia, Botswana, Zimbabwe, Mozambique and Eswatini, while the mountain kingdom of Lesotho is landlocked by South African territory in the south-east.

South Africa has more than 290 conservation parks and is home to 300 mammal species, 860 bird species and 8 000 plant species. The annual sardine run is the biggest migration on the planet.

South Africa has nine provinces: Gauteng, Limpopo, Mpumalanga, North West, Free State, Eastern Cape, Northern Cape, Western Cape and KwaZulu-Natal. The smallest province is Gauteng, a highly urbanized and crowded region. The largest province is the vast and arid Northern Cape, which takes up almost a third of South Africa's total land area. The country has three capitals. Cape Town in the Western Cape is the legislative capital and home to the country's Parliament. Bloemfontein in the Free State is the judicial capital and home to the Supreme Court of Appeal. Pretoria in Gauteng is the administrative capital and houses the Union Buildings, the official seat of South Africa's government.

## 2.3 Population

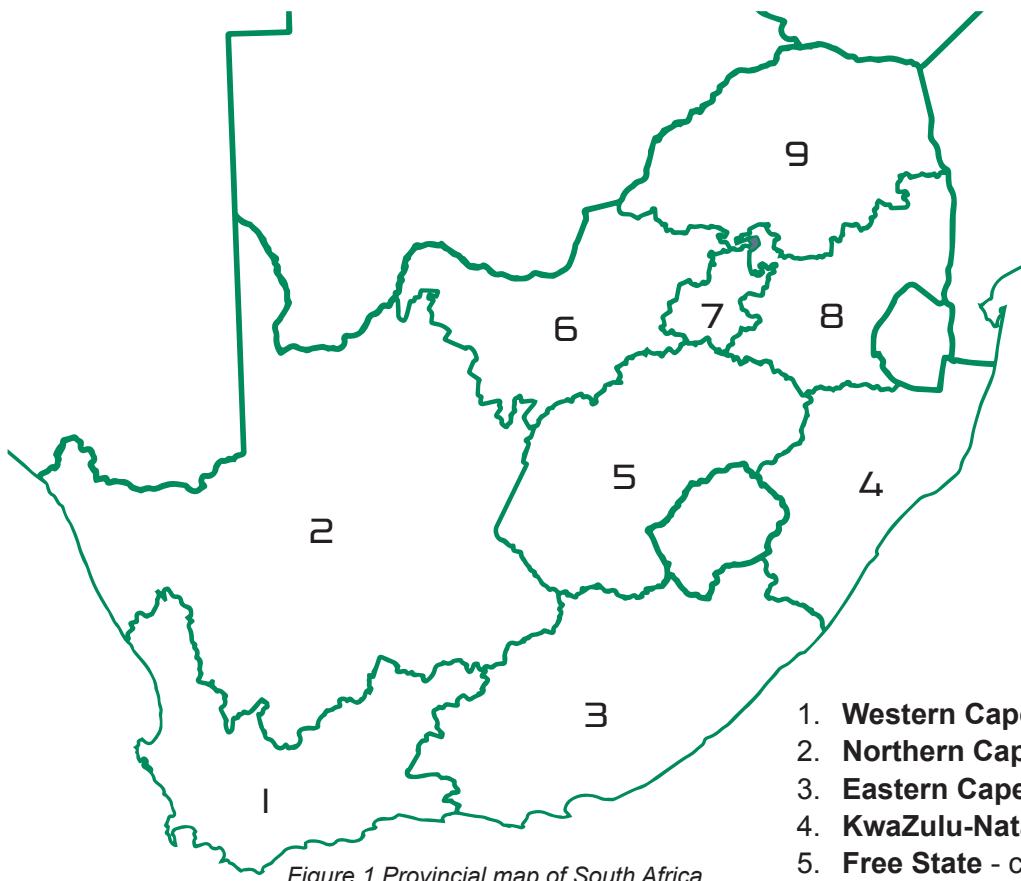
South Africa's population as at mid-year 2020 is estimated at 59.62mn. Approximately 51% of the population is female. Gauteng has the largest share of the population, with about 26% of the population residing in the province, while KwaZulu-Natal the second largest, with 19.3% of the population. The official 2011 census revealed that 29.2% of the population is younger than 14 years and 65.5% was at a working age (15-64). In 2019, South Africa received 9.9mn holiday tourists.

## 2.4 Cultural Diversity

South Africa is a multilingual country with 11 official languages: Afrikaans, English, Ndebele, Northern Sotho, Sotho, SiSwati, Tsonga, Tswana, Venda, Xhosa and Zulu. English, being the second language of many South Africans, is the most commonly spoken language of the nation.

The local music celebrates all aspects of its diverse culture. There is the multilingual national anthem Nkosi Sikelel' iAfrika, kwaito (African house music), jazz, hip hop, Afrikaans rock, African gospel and traditional drums. The South African Advertising Research Foundation (now defunct) in 2015 estimated gospel music to have 23.42mn fans followed by lovers of ballads at almost 13mn people. Genres such as pop music had 4.67mn fans, classical music 3.5mn fans and rock music with only 2.14mn fans.

## South Africa – map of provinces with provincial capitals



1. **Western Cape** - capital Cape Town
2. **Northern Cape** - capital Kimberley
3. **Eastern Cape** - capital Bisho
4. **KwaZulu-Natal** - capital Pietermaritzburg
5. **Free State** - capital Bloemfontein
6. **North-West** - capital Mmabatho
7. **Gauteng** - capital Johannesburg
8. **Mpumalanga** - capital Nelspruit
9. **Limpopo** - capital Polokwane

## 3. Music Publishing in South Africa

South Africa has a long history of music publishing which is similar to elsewhere in the world. While many major entertainment companies have both record label and music publishing arms, many 'independent' South African music publishers have thrived. One such publisher, Sheer Publishing has a 25-year success story. According to David Alexander of Sheer Publishing, there are three different types of music publishing available in South Africa:

1. An entry-point agreement. These are single-song agreements that are specific to a single title or a number of works.
2. An exclusive writer agreement. A more prolific writer may be offered this agreement which would cover all of their works for a specified term.
3. An established writer agreement. These writers have their own publishing companies that get administration agreements. This is a more arms-length relationship that terminates in a specified term.

In South Africa there are six bodies that administer copyright royalties in the music industry, referred to as CMOs. Two of these entities, namely the South African Music Rights Organisation (SAMRO) and the Composers, Authors and Publishers Association (CAPASSO) collect royalties related to composition. The South African Music Performance Rights Association (SAMPRA), and the Independent Music Performance Rights Organisation (IMPRA) collect royalties for sound recordings. Lastly, the Association of Independent Record Companies (AIRCO) and the Recording Industry of South Africa Audio / Visual (RAV) – collect royalties for music videos.

Music publishers set up links with **CMOs** which administer mechanical and performing rights licences for the use of songs. In South Africa, CAPASSO is the mechanical rights organization which collects income from the copying of songs. The organisation also licences broadcasters who create unique content using the music, as well as digital services who sell music via the internet. SAMRO is the performing rights organization that licences music users that utilize music as a value-add to their business, such as broadcasters that sell advertising or stores or venues that use music in the background to sell clothes, food or drink.

**CMO:** Collective Management Organisation. A CMO is a society of copyright rightsholders that form an organisation to collect royalties on their behalf. Commonly called performing rights societies.

"Because we are members, these CMOs are able to negotiate blanket licences with the users that cover all of the repertoire that they need to run their businesses," explains Alexander.

### 3.1 Trends and Developments

With the ongoing fall in physical sales in South Africa, many artists who have not yet signed a record deal are beginning to look to publishers to license their independently released material in the hope of securing a synchronization deal (using the song in an advertisement, film or TV programmes) of some kind, as well as to collect mechanical and broadcast royalties from all over the world.

### 3.2 Economic Value of South African Music Publishing

Jonathan Shaw, in his book The South African Music Business, 3rd Edition, estimated the music publishing sector to have a total value of R610mn (Can\$51mn) in 2017. This estimate combines performing and mechanical royalties from SAMRO and CAPASSO, along with the estimate by David Alexander that synchronisation is roughly 13% of the sectors turnover. In 2020, SAMRO had total distributions to members of R408.9mn alone, which may mean the sector has increased in value significantly.



### 3.3 Interview with Andrew Mitchley (David Gresham Entertainment) (2018)

David Gresham Music Publishing is at the forefront of both the local and international publishing business and one of the largest publishing companies on the African continent. Administering over two million songs, the company represents the likes of Will.I.Am, Bruno Mars, Pink Floyd, John Ryan, Phil Collins and Connell Cruise. The company is one of the leading publishing businesses for synchronization placements, facilitating deals from big global brands to small regionalized brands. They also specialize in administration and creative collaborations.

#### 1. Have you noticed any key trends in South African publishing right now?

Key trends in South Africa at the moment are international writers looking to collaborate with African talent.

#### 2. Where are international writers seeing the greatest returns?

Greatest returns for international writers in our market will always be in syncs, public performance and mechanical income.

“Syncs”: Synchronisation placements. A license to use music in video and film media.

#### 3. Are there any particular sounds that are working well in South Africa right now?

There is a new sound in South Africa at the moment called Gqom. It is a fusion of stripped-back deep-house production, focusing on hypnotic Zulu chants and African rhythms. It is a really progressive sound emanating from the east coast of Durban, KwaZulu-Natal.

“Mechanicals”: mechanical reproductions of music. The copying of music from one format to another.

#### 4. Which kind of syncs is predominantly seen in South Africa? Can these syncs help international acts gain a foothold in the South African market?

Sync deals in South Africa are generally national multiple-rights deals, including radio, TV, public performance and online. Yes, we often see sync deals assisting in building awareness around an act in South Africa, especially if the commercials get high rotation. Every time it's played it's a subtle plug for the artist.

#### 5. How can Canadian artists make the best of a relationship with their South African publisher or sub-publisher? What can be offered beyond traditional publishing services?

Canadian artists could use the strength of their currency to visit South Africa and collaborate with local artists and writers. Their South African publisher should seek out the best possible co-write opportunities from various genres that are unique to the South African market.

Visit David Gresham Music Publishing at [www.greshamrecords.co.za](http://www.greshamrecords.co.za).



### 3.4 Interview with Vincent Degiorgio (President, Cymba Music Publishing) (January 2021)

Interviewed by Jonathan G Shaw (music producer, author, lecturer and researcher)

#### 1. CYMBA is a very catchy name with an intriguing acronym. Why did you choose a name that speaks to overcoming a lack of interest in our business?

I've always tried to be unique in whatever I do. I chose the name because of how we felt it would identify the people I wanted to be around: they are great writers, artists and people. The "A" in Cymba is for apathy - to me, the most unacceptable part of being in our business. I've experienced it. The best way to get rid of apathy in any business, is to crush it.

#### 2. Your company name makes me think of Simba which is a popular African animal character name and South African FMCG brand. Did you want a deeper connection with our beautiful country? Have you been aware of the South African music industry and what interests you about South Africa?

I have had a long, distant love of South Africa - from its music makers to its professional boxers to those who inspired the changes to what South Africa has become.

It began during my days as a disco DJ, one of my heroes is writer/producer Kevin Kreuger and I am a big fan of Trevor Rabin's work on the infamous "Disco Love Bite" by The Tee Cees.

Owning a dance label a long time ago, I licensed dance singles from groups like People Like Us. Durban based Viva and I remixed "Fighting For Our Lives" by Shiraz, which was one of the first anthems written about the AIDS crisis. When you live a million miles away, you are always intrigued by what happens elsewhere. It remains #1 on my bucket list to visit as I've been pretty much everywhere else.

#### 3. Our CEO [Michael Moeti] mentioned that you enjoy 1980s South African rock and dance music. Which artists do you recall from the era and is there a story there?

Adding to the above, concept groups like Hot R.S., the Tee Cees. Ironically, many South African records came to us via Italy here in Canada.

#### 4. What was your journey with Canadian Music Week and what led you to being a co-chair of the event?

When I became the Chair of Music Publishers Canada, I was asked to be a co-chair and it gave me a look at the inner workings of how it is run. I've been lucky enough to be a panellist numerous times and moderate a bunch of panels.

Neill Dixon, who is the founder, and I go back many years. He never stopped trying to build a better event.

**5. Do you think it's easier or harder to enter the music industry today as compared to when you were 17-year-old club DJ? That said, do you think a youngster from South Africa can get to where you are now? How would a connection in Canada help them get their music into the world?**

Well, you have three questions I need to answer here:

To begin, I think I knew what I always wanted to do, but I think always working against the grain as I did makes it far more challenging. No matter what you want to do in your career, you have to lead with what you believe you can do and commit yourself to it.

My hope is that a youngster from South Africa will go way beyond where I have in my career. Can they? Absolutely. One has to remember that their market is not their home. It's the globe. Your market is the world.

With regards to a connection in Canada, being here and diving head first into the culture coming from another country gives one the most unique of perspectives. Today's music could be genre free, and because of that, the connections would help redefine what is inevitably "you".

**6. Leading from the last question, have you witnessed any South African success stories in Canada and vice versa? What was the chemistry there?**

During my panel I will speak about having Carli J Myers in Canada opened up a world of opportunities to Carli, our company and Carli's publisher, Active Music. The chemistry came from Carli's commitment to try something uniquely different and it being endorsed by her publisher in South Africa, trusting us to be the team we could be.

**7. My wife, a dancer in her spacetime, has used Caro Emerald for her performances. How did your songs become part of Miss Emeralds catalogue? What advice can you give for mid-range songwriters to get opportunities?**

Your wife has impeccable taste in music (haha).

I was actually in Amsterdam and was introduced to another songwriter by an intern at a publishing company neither of us were signed to. He told us both that we would end up being best friends forever. We are. It was simple networking.

After two years of writing together with no success, a late night "track" blaring from a computer had me toplining what became Back It Up.

My writing partner David Schreurs' brilliant production and instinctive drive threw us headfirst into making Caro's debut album. We just did it. Caro happened with friends alongside, because I did the hustle, and after 20 years of writing for other people, I found my soul as a writer because of the collaboration. Caro's voice gave it life.

I've never said no to an opportunity and meeting great people along the way readied me for that moment. With Caro we've sold a couple million albums and have had innumerable sync placements. I am also all of the voiceover actors on the album because I am a bit of a joker in the studio.

In my heart, I always have to try harder to get where I want to go in my career. So, you could say that in

my heart, I believe I am still a mid-range songwriter. At least I act like it to motivate myself.

You have to earn the right to be in the songwriter rooms you want to be a part of. It is essential to find someone to elevate the level you are at. Surround yourselves with game changers. If you write with someone who embraces their own opinion as gospel, they are already preaching to the converted. Or possibly, their own egos.

One last bit of advice to songwriters: READ. Read the stories of the people you admire, the stories you want to re-write should be the stories you are reading. Books about musicians who struggled, entertainers and athletes who did as well could be a point of inspiration. Learn from their experiences.

#### **8. COVID-19 has affected the whole industry in numerous ways. How has the pandemic affected your business and outlook for the industry?**

We all know revenues will be down next year, but to be honest all I did was put my head down and do the best I could for the people that I work with. I work at home, so the adjustment wasn't too crazy for me. Not traveling is disappointing because being on the road truly inspires me. But being home during the COVID-19 pandemic has provided me with some semblance of routine (which is odd for a creative person) and a determination to win because I was home.

Visit CYMBA Music Publishing at [www.cymbamusic.com](http://www.cymbamusic.com)

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## 4. The South African Recorded Music Market

### 4.1 History of the Recorded Music Market

South Africa's recording history started in the early 1900s, where traditional met international as early colonists landed on the continent. Commercial recordings started to sell in 1912 while radio in the 1920s was booking live musicians on air and introducing records into playlists. In 1937, the South African Broadcasting Corporation (SABC) was established a radio station broadcasting in English and the other in Afrikaans. It took another decade for the SABC to provide media for black audiences in mother tongues playing choral and traditional music. Radio popularized local music and fueled the recording industry. In 1926, Gallo Africa Limited was formed by Eric Gallo, and is one of the oldest record companies still in existence today. It was in the late 1930s that the song Mbube (meaning 'lion') by Zulu tribesman Solomon Linda was recorded by Gallo. It later became the best-selling The Lion Sleeps Tonight. Record companies started to bloom during the 1940, with the company Teal-Trutone Music (later absorbed in the Universal Music Group) at the forefront.



## 1950s

South African music came into international prominence in the 50s with the formation of kwela (a pennywhistle-based street music with jazz underpinnings and a distinctive skiffle-like beat), which was greatly influenced by marabi sounds (a keyboard style that has a musical link to American jazz, ragtime and blues). The older strains of marabi and kwela saw the birth of what is broadly thought of as mbaqanga, an African-inflected jazz. Singing stars such as Miriam Makeba, Dolly Rathebe and Letta Mbulu were among the practitioners of this musical style.

## 1960s

By the early 1960s, Makeba became an international star (she later won a Grammy in 1966) and brought attention to South Africa's apartheid regime. During this time it was the political agenda to select music for audiences based on colour. While rock was gradually accepted, "black" music such as jazz and African pop was actively suppressed. Many key figures in South African jazz were forced to develop their talents outside the country, among them Dollar Brand (later Abdullah Ibrahim after converting to Islam), Hugh Masekela, Jonas Gwangwa and Caiphas Semenya. From the 60s onward, more and more white rockers and pop groups appeared to appeal to white audiences. One of the most successful 60s South African rock bands was 'Four Jacks and a Jill', who had their first number one hit with 'Timothy'.



## 1970s

In the mid-70s, Ibrahim managed to slip back into South Africa to make a series of seminal recordings with the cream of Cape Town jazz players (Basil Coetzee and Robbie Jansen), which included the masterpiece 'Manenberg'. Ladysmith Black Mambazo, headed by Joseph Shabalala, released their first album *Amabutho* in 1973.

The band became perhaps the biggest stars in South Africa's history, especially after American musician Paul Simon included them on his acclaimed album *Graceland* and his subsequent tour in 1987. The group has since won four Grammy Awards. The rock band Rabbit was also formed in the mid-70s. Band member Trevor Rabin went on to reform the band Yes in the United States in the 1990s. In 1979, South Africa's first independent radio station, Capitol Radio, was launched. But despite this freedom of media, political agendas assured censorship of music in South Africa.

## 1980s

This period saw the appearance of Afro-jazz bands such as Sakhile and Bayete, marrying the sounds of American fusion and ancient African patterns to considerable commercial success. By the mid-80s, a white alternative rock culture had developed, with key figures such as James Phillips, who, as Bernoldus Niemand, influenced an entire alternative Afrikaans movement. At the same time, a crossover was beginning to take place between black and white musicians. Johnny Clegg, who learnt so much about Zulu music and dance that he formed his own group Juluka, with Sipho Mchunu, led the charge.

Clegg, who successfully mixed traditional Zulu music with white pop and folk, later started Savuka, which continued his earlier success. The 80s also saw the introduction of music television and digital recording techniques.



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## 1990s

This decade saw the lifting of sanctions and the liberalization of the media. The formation of the rock band the Springbok Nude Girls spearheaded a drive into harder, guitar-driven sounds. It was also during this time that a new style of township music grabbed the attention of South Africa's black youth.

That music is kwaito, a variant of house music featuring the use of synthesizers, African samples and vocals that are generally shouted or chanted.

The Recording Industry of South Africa (RISA) came into being in 1990 to serve the interests of record labels in the country.

## 2000s

The new millennium, free from the baggage of apartheid, saw Afrikaans music grow in popularity with an increase in new artists and album sales.

Today South Africa is the 25th-largest market for recorded music, with the industry employing more than 20 000 people. Local music accounts for a third of all the music bought by South Africans. Gospel is the biggest selling genre in the country, with gospel artists having a large circuit of churches and church events to play at. Township jazz and blues, especially the kwela music of the forties and fifties, are being redefined, while the country has a rich choral tradition and pop and rock musicians have made their mark internationally. Even techno-rave and house music have found its own variations in local culture. Kwaito and hip-hop are very popular, combining elements of rap, reggae and other musical styles into a distinctly South African style.



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## 4.2 Value of the Recorded Music Sector to the Economy

In South Africa two information sources provide a picture of the local recorded music market. PwC collects revenue data at retail, while RISA collects wholesale revenue.

PwC produces an African Entertainment and Media Outlook Report (at the time of writing 2019-2023). 2018 was a fateful year for the recorded music market as streaming services came of age, whilst physical music sales and downloads collapsed for the first time:

Streaming service: an internet service provider that supplies music for temporary or limited time storage on digital devices for listening pleasure.

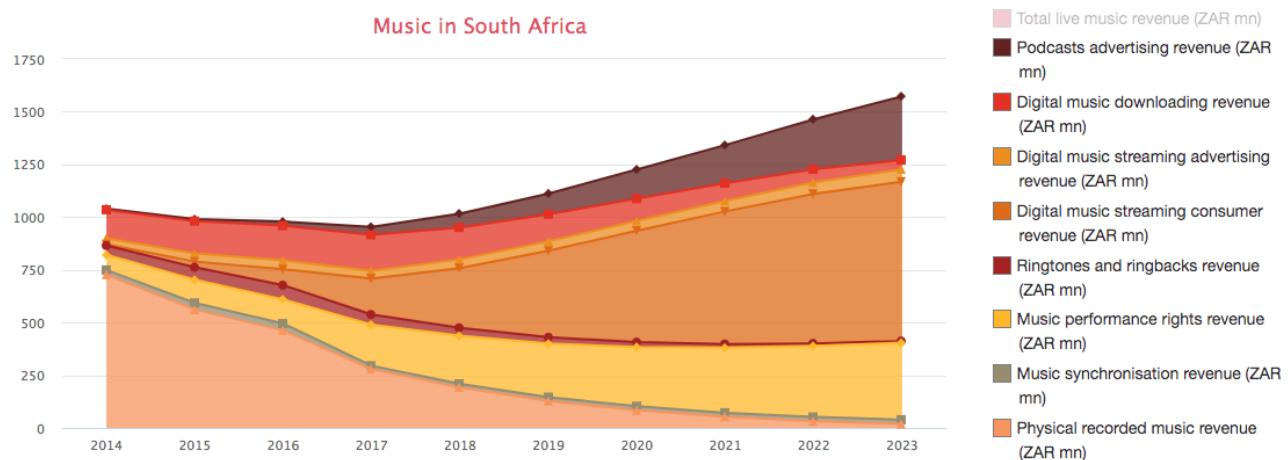
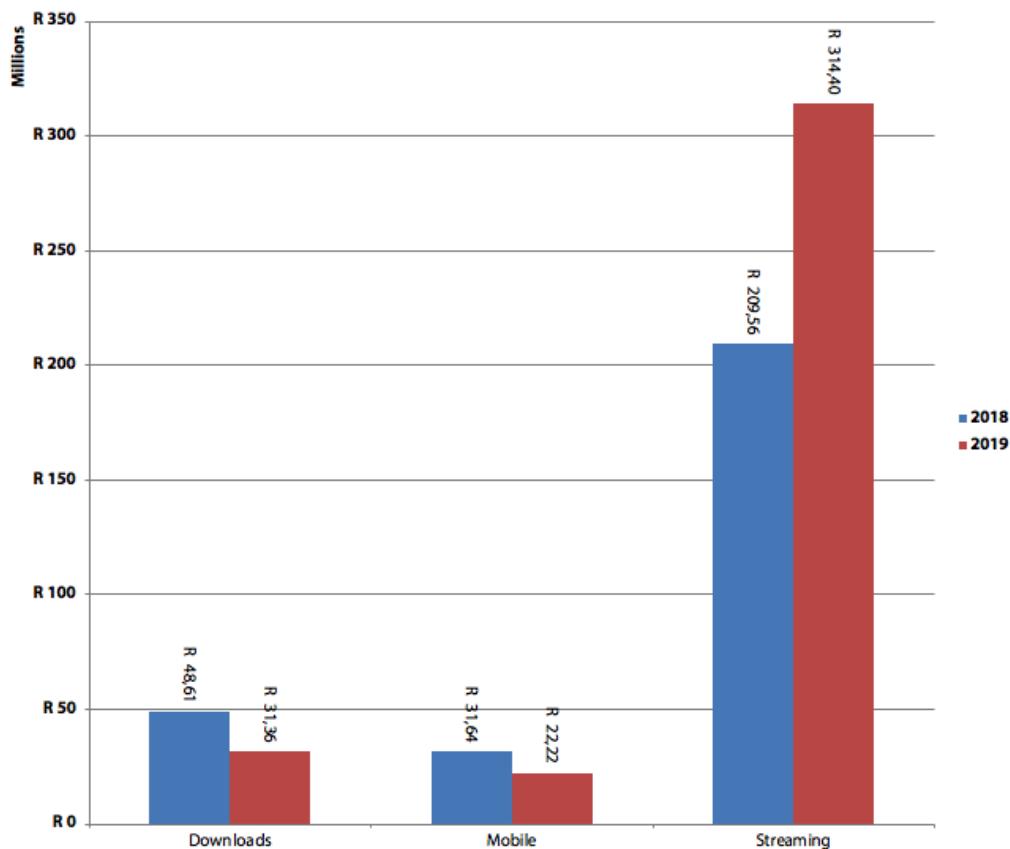


Figure 2 SA recorded music revenue at retail (PwC Entertainment and media outlook 2019–2023)

The Recording Industry of South Africa (RISA) revealed that the recorded music market at wholesale had a turnover of R432.8mn in 2019, increasing 12.23%. Streaming is having a meteoric rise, moving up 33% in 2019 while mobile and digital mediums are slipping:



*Figure 3 Digital media 2018-2019 (RISA, 2020)*

**The top streaming platforms in South Africa are:**

- Spotify
- Joox
- Apple Music
- YouTube Music
- Deezer
- Tidal
- Simfy Africa



Piracy is one of the main reasons why young and upcoming local artists do not make it in South Africa. Artists and record companies lose an estimated R500mn (Can\$44.9mn) each year to music piracy, according to the RISA, the trade organization which has formed an anti-piracy unit to tackle the issue in the country.

The Southern African Music Rights Organization (SAMRO) says although online piracy is a growing problem in South Africa, most of the pirate activity in South Africa is that of bootleg and counterfeit recordings. Bootleg recordings are illegal recordings of radio or TV broadcasts, or live

concerts, while counterfeit recordings are recordings that pirates try to pass off as the original. SAMRO has produced booklets that deal with the value of copyright and the dangers of music piracy to educate the South African public.

The South African Copyright Act protects the copying of artists' and composers' work. According to the Act, the author of an original work automatically becomes the copyright owner, provided that certain requirements are met.

### 4.3 Radio Hits in South Africa

Find the latest charting singles on radio at <https://app.radiomonitor.com/home/>. Here are the latest hits according to Radio Monitor South Africa in January 2021:

Airplay chart for South Africa - All Radio (Fri to Thu by RAMS)

South Africa | All Radio (Fri to Thu b ▾)

Position	Artist	Title	Label
1	Big Zulu feat. Riky Rick & Intaba Yase Dubai	Mali Eningi	Inkabi Records (Ind.)
2	Blaq Diamond	Summer YoMuthi	Ambitionz Entertainment (Ind.)
3	DJ Zinhle feat Loyiso	Indlovu	Kalawa Jazmee (UMG)
4	Shekhinah feat. Bey T	Fixate	Sony Music Africa (SME)
5	Ariana Grande	positions	Universal Music (UMG)
6	Sam Smith	Diamonds	Universal Music (UMG)
7	MFR Souls feat. Major League DJ's, Kamo Mphela And B...	Amanikiniki	Sony Music Africa (SME)
8	Da L.E.S feat Focalistic, Kamo Mphela & Jobe London	Elon Musk	Fresh 2 Def Productions (Ind.)
9	Kelly Khumalo	Empini	Universal Music South Africa (...)
10	Dj Tira feat. Nomcebo Zikode, Joyce & Prince Bulo	Nguwe	Afrotainment (Ind.)

Figure 4 Airplay chart for South Africa (Radio Monitor South Africa, <https://app.radiomonitor.com/home/#chart>)

### 4.4 Record Labels and Distribution

The major record companies in South Africa have the largest market share in 2019. Universal is the largest single record label with 47% of the market. The major labels represent a catalogue of South African artists but remain by and large international companies selling international content. RISA, with approximately 3,000 members, represents record companies and keeps track of their record sales.

Many independent labels are entering the market, due to cost reductions of recording technology and a desire to produce local content. The Association of Independent Record Companies (AIRCO), a non-profit organization, serves the interests of independent record labels by lobbying government and providing adequate market access, among other things.

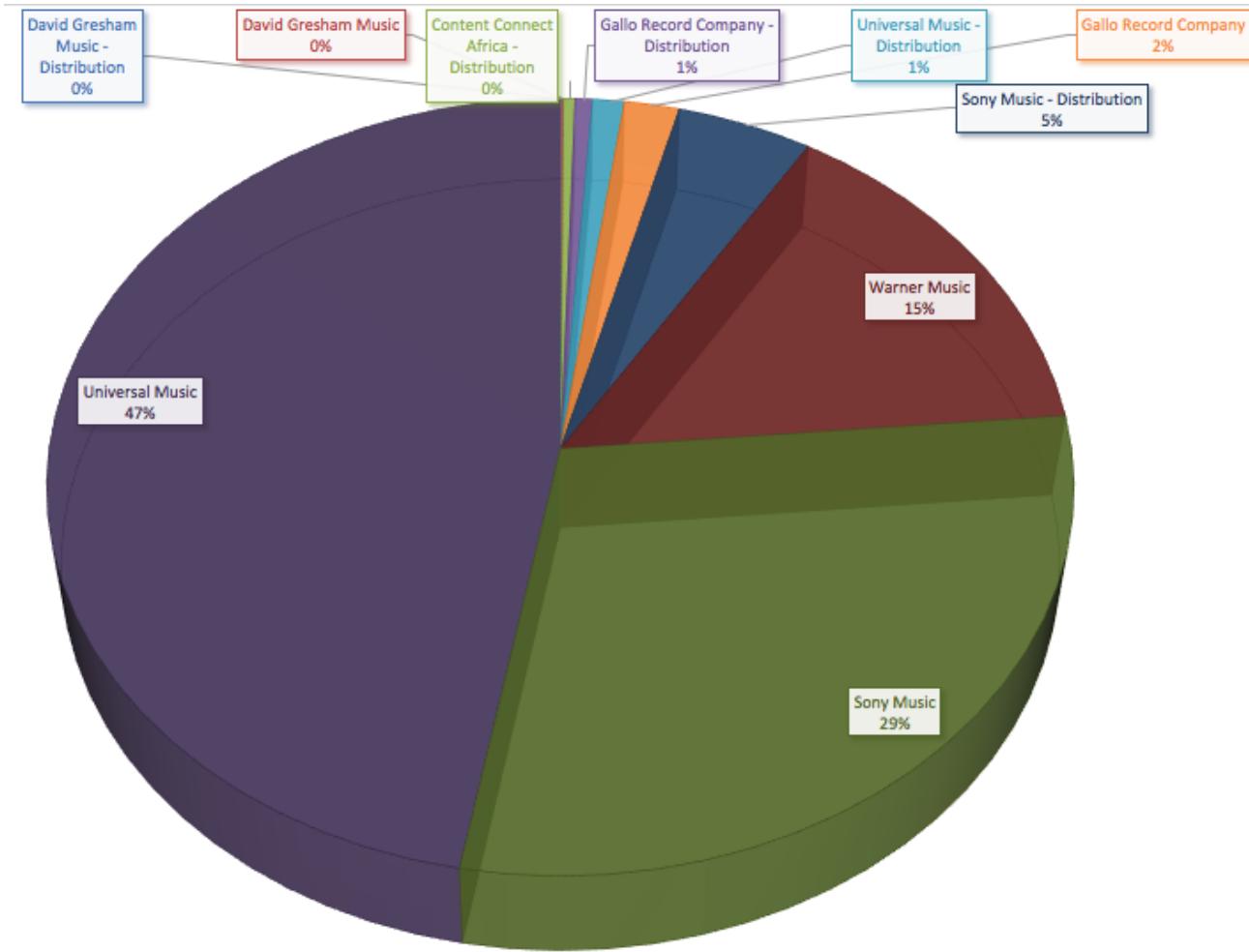


Figure 5 Market share of the recorded music market 2019 (RISA, 2020)

## 4.5 Recorded Music CMOs

SAMPRA and IMPRA collect recorded music performance royalties, often referred to as ‘needletime’ income in South Africa. RAV and AIRCO collect video copyright royalties in South Africa. SAMPRA distributed R235mn to members in 2019.

## 4.6 Interview with Andrew Mitchley (The David Gresham Entertainment Group)

Andrew is the chief operating officer of the David Gresham Entertainment Group, South Africa's longest running independent record company. The company has produced many local and international stars over the last 43 years, including Canadian rock band Nickelback, Aaliyah, Kylie Minogue, Prime Circle, Depeche Mode, Janet Jackson and Jessie Clegg to name a few. With offices in Cape Town and Johannesburg, the company provides a number of services, such as distribution, marketing, radio and television promotion, publishing and digital strategy.



### 1. Which artists do you represent locally, in Africa and abroad?

Local acts such as Rouge, Mark Stent, Zikhona, Bo Maq, Hanco, Jayda Kelly. International acts include Jade Bird, James Hersey, Aurora, Childish Gambino, Regi, Like Mike, The Strumbellas, Helmut Lotti.

### 2. What makes the South African music market unique?

Our market is incredibly diverse. We have 11 official languages with many different cultures across almost 60mn inhabitants.

### 3. Is there interest from abroad in investing in South Africa's music industry?

The greatest investment from abroad is primarily through the major labels which have all set up local infrastructures and invest in local talent. They are also key supporters of local industry bodies such as the Recording Industry of South Africa and The South African Performance Rights Association.

### 4. Do you work with any Canadian acts?

We have represented acts like Alanis Morissette, Delerium and Danny Fernandes.

### 5. Have there been any great success stories with any Canadian artists in South Africa?

Our biggest success story is unquestionably our glory days with Nickelback. We released numerous platinum albums with them in South Africa. We are also approaching gold status with The Strumbellas.

**6. Do you do direct deals with international artists? If so, what do you look for in these artists?**

We do direct deals from time to time. We look for quality acts that we feel we can market and promote locally, keeping in mind our challenges and limitations with the local market.

**7. What are some of the positives for Canadian artists looking to release in South Africa?**

South Africa has most of the streaming and download platforms of first world countries, we have a well-established radio network, our TV networks reach other parts of the continent which is helpful in broadening one's visual reach. Our CMO's (collective management organizations) are regulated and provide excellent additional income streams to accompany sales of music. There is still a physical market in South Africa, with over 500 stores nationwide.

**8. How can Canadian artists maximize the impact of their release in South Africa?**

It's highly recommended that Canadian acts find an established local label and publishing companies to fulfill their release and promotional expectations. I'd imagine it would be very difficult to reach critical mass from abroad without a local team.

**9. Do you have advice for Canadian artists travelling to South Africa?**

Set aside time to work with local artists and producers. We have a truly unique sound that you can't find anywhere else in the world. Also take advantage of the Canadian dollar exchange rate in South Africa. You can get incredible videos and productions done locally at a really competitive price.

Visit the David Gresham Entertainment Group [www.greshamrecords.co.za](http://www.greshamrecords.co.za)

## 5. Live Performance Industry

Demand for live music, especially concerts and festivals remains strong in South Africa. Live music ticket revenue reached just over R1.4bn (Can\$12mn) in 2018 increasing by 8.92%. In 2019, PwC had originally anticipated a healthy growth of the industry but unfortunately, as a result of the global COVID-19 pandemic, the industry is set to suffer on an unimaginable scale.

### 5.1 Live music sales in South Africa (2014-2018)

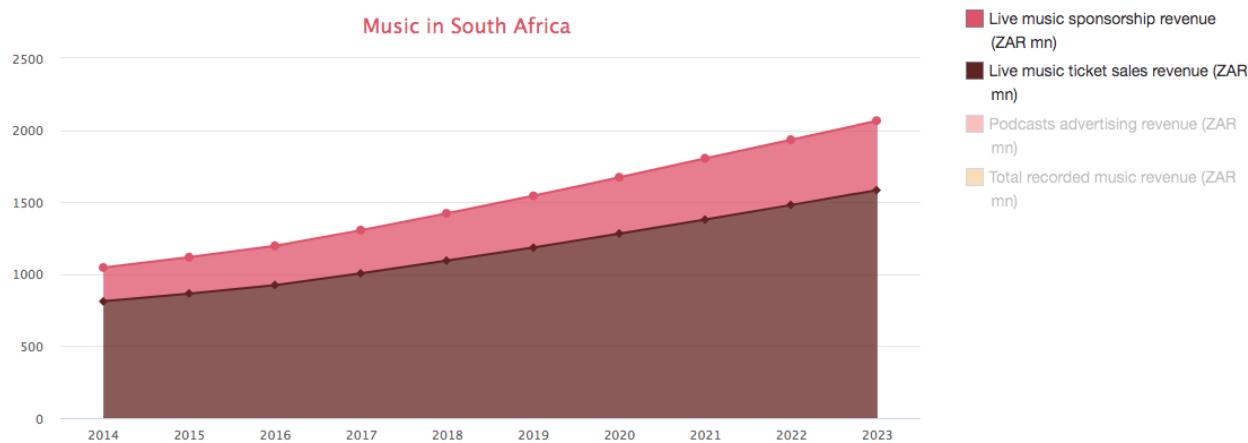


Figure 6 Live music revenue 2014-2018 (PwC Entertainment and media outlook 2019–2023)

The South African live music sector is similar to elsewhere in the world with performance spaces ranging from informal busking to major stadium events. Rapper Cassper Nyovest is currently the only South African artist who can claim to pack a stadium as a local headliner with his historic #FillUpTheDome campaign in 2017.

Cape Town in particular has a vibrant live music scene, with some of the major venues being the Mercury Live and The Assembly. Established live venues in Johannesburg include The Bassline and Rumours. Johannesburg also has the most restaurants that provide live music. In Durban spaces for live music include The Rainbow and the Jazzy Rainbow.

Theatres and casino complexes such as Gold Reef City, Carnival City and Emperors Palace in Johannesburg often offer live music. The Barnyard Theatre franchise often host popular acts and live music cabaret at its various venues around the country.

### 5.2 Music Festivals

The most prominent festivals are Joy of Jazz and Arts Alive (Johannesburg, Gauteng), Cape Town International Jazz Festival (Western Cape), Oppikoppie (Northam, Limpopo) and Macufe (Bloemfontein, Free State). Most of these festivals draw on a mix of government funding and commercial sponsorship toward their operating costs. They typically include a strong jazz and instrumental lineup, and all of them include national and international musicians on their billing. Both Cape Town International Jazz Festival and Joy of Jazz have television media partners, with the result that their media footprints extend beyond their local audience.



Oppikoppi

There are other important and established festivals, which by virtue of their location, or select genre, command a smaller or niche audience. Examples include the long-running Splashy Fen (Underberg, KZN), Klein Karoo (Outdshoorn, Western Cape), Cape Town Festival (Western Cape) and Rocking the Daisies (Darling, Western Cape).

Notable is the growth in the rock and alternative music sectors. These have traditionally been the preferred music of white youth (and especially Afrikaans youth), although the audience now starts to evolve beyond that narrow definition. Associated with this audience, we find a host of venues, and private-sector driven festivals. Venues typically include farms and camping sites, with wine estates increasingly hosting smaller, weekly live music shows as a means to draw traffic.



Cape Town Festival



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*Ultra South African*



*Joy of Jazz*

### 5.3 Interview with Theresho Selesho: Oppikoppi Festival

Theresho is the CEO of Matchbox Live, a company which organizes the annual Oppikoppi music festival, South Africa's biggest multiple-day festival. The festival, which was launched in 1994, takes place in the bush near the mining town of Northam in the country's Limpopo province. It is regarded by some as the primary influence in jumpstarting the South African rock music movement in the 1990s. Over the years more genres were added and now it hosts roughly 160 sets of international and South African acts of all genres, including hip hop, hardcore, punk, folk, blues, big beats, kwaito, jazz, funk, traditional and metal. The festival is at the forefront of driving socio-economic and political growth in the country, bringing people together in a spontaneous and natural way. In 2008, British media ranked Oppikoppi as the 4th best music festival in the world. The festival has grown from around 2 000 attendees in 1995 to around 20 000 in 2016.



#### 1. Is the festival open to international artists? How many international acts performed at the festival over the last few years?

Yes, the festival has been open to International acts for more than a decade now. We had at least 10 international acts in the past year (2017) and we had three international acts this year (2018).



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**2. Why is Oppikoppi a good/attractive festival for international artists to play at?**

Oppikoppi is an attractive festival for international artists because they will be playing for a very diverse South African audience from all walks of life - an audience that is open to an eclectic mix of music genre, experiences and that celebrates creativity and generally enjoys a solid party. It has a 24-year heritage which is rich in musical experiences that can never be replicated anywhere else in the world. The unique setting of the beautiful Limpopo bushveld is also something very special for revellers and artists alike.

**3. How do you choose international acts to play? What do you look for specifically?**

We have built a growing network with agents, fellow festivals, bookers and managers in the European Union, North America, Australia and the rest of the African continent. We try and listen to as much music as possible and get to some select festivals, music markets and conferences as much as we can. Generally, we just look for music and a performance that moves us - be it in the musicality of the act or performance quality! Then we decide whether it would fit the alternative nature of Oppikoppi and if it would appeal to our audience.

**4. Who are some of the recent Canadian artists who you have booked to play at the festival? How well were they received?**

Billy Talent and SUM41 are the biggest acts that have graced Oppikoppi and were very well loved. The Billy Talent performance culminated into one of our biggest years.

**5. What should Canadian acts have in place when applying to perform?**

They should have an open mind and a healthy liver.

**6. Do you have any additional tips for Canadian artists trying to tour the South African festival circuit?**

Do your research, connect with a local promoter or two and collaborate with local artists.

## 5.4 Interview with Peter Tladi (TMusicman)

Peter Tladi is the CEO of artist and events management company TMusicman. He started his career at RPM Records (now Gallo) working as a PR manager and then at EMI as marketing director. He has helped shape the careers of well-known South African artists such as Hugh Masekela, Jonas Gwangwa, Rebecca Malope, Ray Phiri and Sipho "Hotstix" Mabuse. Established in 1989, TMusicman also owns and produces the Standard Bank Joy of Jazz, South Africa's oldest jazz festival.



### 1. What are some of the difficulties when traveling around South Africa

Distance. Delayed flights, especially to smaller towns, sometimes take up to four hours to resolve.

### 2. What promotional opportunities should an international act employ when coming to South Africa?

Electronic media and social media play a big role in our country. It is quick communication and effective because of the huge number of people making use of it.

### 3. How long should an international act tour in South Africa?

Two weeks are sufficient. After that the costs starts mounting, especially for those with large traveling parties.

### 4. Which cities in South Africa are more lucrative for touring musicians?

I would recommend Cape Town, Durban, Johannesburg and Port Elizabeth. These cities have a market and appetite for live entertainment, and the disposable income to match!

### 5. How should new artists spend their free time while in South Africa?

Firstly, our diverse cultures, music and audiences are an experience in itself. But I would encourage them to interact with local musicians to get a taste for our sounds. This could lead to possible collaboration opportunities. Oh, and don't forget to fit in a safari tour. You would not want to miss an opportunity to feast your eyes on Africa's famed Big Five (lion, elephant, rhino, leopard and buffalo).

## 5.5 Cost of Touring

There are a number of costs that could be incurred when touring or performing at concerts or festivals in South Africa. These include travel and transportation costs, per diems, material costs (hiring of back line and sound equipment), accommodation and visas.

### TRANSPORT

Hiring a panel van costs R600-R1000 depending on the booking/touring period. Panel vans have seating for three people on the front seat and the rear is enclosed for easy and safe transport of goods. The vehicles run on diesel and come equipped with a high roof, air-conditioner, radio, Bluetooth and are soundproof. They are able to transport a full set of standard band back line equipment (i.e. drums, bass and guitar cabs and heads, stands etc.). Panel vans are usually self-drive but can be hired with a driver from most rental agencies or drivers can be hired separately.

Current fuel rates (per litre) for SA are currently around:

- Petrol: R14 to R15
- Diesel: R13

### ADDITIONAL DRIVING INFORMATION

- The road infrastructure in South Africa comprises freeways, highways, national and provincial main roads which measure up with the best in the world
- Cars in South Africa drive on the left-hand side of the road and all vehicles are right-hand drive
- Unit of measurement for distances and speed is in kilometres
- Wearing seatbelts is a legal requirement
- It is not allowed to use a mobile phone while driving
- Parking a vehicle on the other side of the road against the direction of oncoming traffic is not allowed
- The maximum speed you are allowed to drive on metropolitan and national highways is 120 km/h (75 mph). On all other public non-urban roads the speed limit is 100 km/h (60mph), except inside urban areas where the speed limit is 60 km/h (35 mph).
- In South Africa there are three ways by which the flow of traffic is controlled at an intersection: 4-way stop signs, 2-way stop signs and traffic lights. Coming to a 4-way stop intersection, traffic from all four directions has to make a complete stop before it may proceed. After having stopped, vehicles may proceed in the order they arrived, that is first one to stop is first one to move. When vehicles arrive at the same time, good driving manners apply and the one yields to the other.
- It is legally required that you have a valid and non-endorsed driver license with you when driving on South Africa's roads. It has to be printed in English and issued by the country in which you live, bearing your signature and photograph. It is a good idea to also carry an international driver license, which should also be printed in English.
- South Africa has a large and widespread network of petrol/servicing stations along both main and country roads. Most of them are open until late at night or even 24 hours a day. Along the national highways and main roads there are complete service stations, including restaurants, restrooms, shops and often a repair shop. Ultra City, 1-Stop and Star Shop are familiar names.
- Petrol/servicing stations in South Africa are not self-service. When you pull into one, you will usually be met by a smiling attendant who will direct you to one of the pumps available. He or she will fill your car, check oil and water, clean the windscreen and, if necessary, check the tire pressures.



Blue Train

## TRAIN

The best way to enjoy the beauty and vastness of South Africa is by train, visit [www.southafricanrailways.co.za](http://www.southafricanrailways.co.za). Luxury and budget choices are available, such as the Shosholoza Meyl long-distance train which links Johannesburg with Cape Town, Durban, Port Elizabeth and East London; the world-famous Blue Train from Cape Town to Pretoria; the Gautrain which links Johannesburg's airport with surrounding suburbs and Pretoria; the urban commuter trains around Johannesburg, Pretoria and Cape Town; and the luxury Rovos Rail and Shongololo Express cruise trains. Peak season is the December/January year-end holiday period. During this travel period, fares and rates increase by approximately 9% for tourist class, premier class and car transport by rail.

## BUS/COACH

The bus is a very cheap way to travel in South Africa. There are several bus/coach companies which offer affordable trips throughout South Africa and to surrounding countries. These include Translux, Greyhound South Africa and Intercap. Small items of luggage may be stowed at your seat, but mostly in the luggage space/trailer under or behind the bus.

## FLIGHTS

South Africa's domestic flights are relatively short and hassle free and can be booked online directly through the carriers or flight service providers from anywhere in the world. There are a handful of low-cost carriers and international carriers serving airports all around the country.

For domestic flights you are required to check in at least one hour before take-off. Standard airport security measures are in place at all airports and regular airline security protocol applies. When flying to smaller cities, you may need to connect in a larger hub like Cape Town, Durban or Johannesburg. Allow two hours for a domestic connection in case of delays. February and August tend to be the cheapest months to fly, just outside of local peak seasons.

## ACCOMMODATION

**Hotels:** South Africa has an enormous number and variety of hotels that suit just about every budget or traveling preference. The country's hotels can be compared with the best in the world. Many of the leading world chains such as Hilton, Holiday Inn, Sheraton, Hyatt and Radisson have hotels in the country. Safety has become an important issue in South Africa. Never leave your luggage unattended and keep your valuables in the hotel's safety deposit box. Keep your room locked whether you are in it or not.

**Local B&Bs (Bed And Breakfasts):** There is a very large number of comfortable and convenient B&Bs in South Africa, ranging from luxurious to reasonably priced, from informal to formal. You will

have no problem finding a B&B that will suit your taste and budget. It is also one of the best ways to enjoy South African hospitality.

**AIRBNBs:** This is often the most affordable form of accommodation in South Africa. According to a 2017-2018 report released by Airbnb, 98% of guest to South Africa said they chose to stay at Airbnb's to save money.

### Other Costs & Charges to Consider

**Crew:** (all suggested fees are paid per day and not inclusive of Per Diems)

**TOUR MANAGER (TM) R2 000 - R5 000:** A tour manager is responsible for each stage of your touring business once your booking agent has secured the deals and tour routing.

- Show advancing
- Sharing the artists' tech and hospitality rider requirements and promo material
- Hiring all transport and booking accommodation
- Budgeting the tour
- Producing tour itineraries
- On the road management
- Managing the merch deals including space to 'set up shop" and charges to the venue

**DRIVER** R3 600 – R5 200

**FRONT OF HOUSE ENGINEER (FOH)** R1 500 – R2 000: FOH is responsible for how your 'mix' is heard by the audience and can be as useful as having an extra member in the band

**LIGHTING ENGINEER** R2,000: Most venues will supply someone who is responsible for the show lighting, but if you have a particularly complicated show or carry your own lights, then you will need to hire someone to control this for you.

**BACK LINE** R4 000-R7 000: Back line is the term used for the basic kit that a band needs – drums, bass amp/head and cab, guitar amps/head and cabs, etc.

Most venues in South Africa will not supply basic band back line, so there are two options that you will need to consider. Both can be very expensive, and freighting is very time consuming:

- Hiring full back line
- Shipping your existing back line

With this in mind, you should always consider allowing time for rehearsal on arrival to check your instruments and get comfortable with them.

Be careful when flying with your instruments, especially stringed instruments, as the strings will contort mid-flight and have been known to snap the neck of a guitar. Always double check each venue's tech specs and advance sheets, as not all venues will have the basics that you may need:

- Microphones & mic stands
- DI boxes
- PA and lights
- Staging

Also, drummers must note that back line does not include your 'breakables' which are:

- Snare drum
- Kick drum pedal
- Cymbals
- Felts
- Ride clamps



## MERCHANDISE

- Merchandise is very important when touring South Africa because South African audiences are much smaller than in the UK and America and CD buying is not big in the country. Merchandise items with your name on them are very good marketing tools and becomes billboards for you and your band. Identify items of clothing or accessories that would appeal to the market you are catering for with your music. Set aside money from your earnings for merchandise. This will ensure you earn more from each gig than just your door takings. Make sure your merch targets women as well as men as women are more inclined to buy merch and less likely to spend all their money at the bar.

## CONSUMABLES

Tour consumables are the extra things a touring musician should always carry, for example:

- Strings
- Sticks
- Batteries
- Tape (gaffer/duct tape, etc.)

**PER DIEMS** You should be issuing yourself a per diem.

## Top Six Tips For The Road In South Africa:

1. Make sure you talk to other bands who have played the venues you are targeting and find out the cost of hiring a sound rig, who is good or not, and what kind of sound you can expect.
2. Do not rely on the venue or the sound person to sort out your backline. Either bring your own or negotiate with the other bands on the bill with you.
3. Maximize your earnings by selling merchandise such as T-shirts, stickers, pins and CDs. This can significantly up your earnings on a night.
4. Send out your own press release about your show to the local press. But make sure the information spreads as far as it can. Just because the media will be excited to have a new band in town does not mean everyone will be.
5. Network with friends you have made in the industry to find out where is good to play, what their normal deals are and how good attendance is for out-of-town bands.
6. You need to be in touch with the club owners, the sound guys and the local music press long before you get there to make sure that everything is sorted out and that they are in fact expecting you.

## 5.6 Booking Agencies

In South Africa, booking agencies range from being a one-person operation to full-service companies. Most booking agencies market all forms of entertainment, including bands, dance acts, DJs and solo acts. Some major record labels offer a booking agent as part of their overall service offerings.



Lisa Loeb, principal member of booking agency About Entertainment, says the majority of South Africa's booking agents still operate as stand-alone entities, which differ from each other according to their genre offerings. She says most of the international artists they have booked have been through their management or agent, and not via a promoter.

"In South Africa it is the norm for an artist to have a fixed performance fee as opposed to most other countries where one would make the artist an offer for a live performance," says Loeb.

She says although it has become "quite cost prohibitive" to book international acts because of South Africa's poor exchange rate and "small market", their chances can be improved by focusing on niche genre-specific events and festivals.

According to Loeb the best mid-level, multi-genre festivals for international acts to perform at are Rocking the Daisies, Joy of Jazz and the Cape Town International Jazz Festival.



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## 5.7 Interview with Justin van Wyk: Big Concerts

Justin is the CEO of Big Concerts, which has promoted live entertainment events since 1989. The company has produced more than 2 000 shows with over 300 international artists. Among many past accomplishments, Big Concerts staged the first international concert held in celebration of the lifting of the cultural boycott of South Africa in 1992, featuring Paul Simon. Since then it has promoted many major international artists, including U2, Michael Jackson, Coldplay, Robbie Williams, Lady Gaga, Justin Bieber, Red Hot Chili Peppers, Metallica, Neil Diamond, The Eagles, John Legend, Elton John, Bryan Adams and Michael Bublé.



### 1. How have Canadian artist been received by media in South Africa?

Canadian artists have always been positively received.

### 2. What draws international artists to South Africa?

Our people, the sights and the hospitality. Our audiences are always very passionate, loud and engaging.

### 3. What should Canadian acts have in place if they want to enter the South African market?

They should play good music, have a strong brand, appoint an experienced and knowledgeable manager and agent and have a strong track record of doing top quality live shows around the world.

### 4. How do you choose music or an artist? What do you look for?

We look for artists who have a strong fan base who will buy tickets to see their live shows. We have no specific genre that we focus on and we promote everything from rock and roll to hip hop to classic music.

### 5. What are some of the key trends in South African music promotion and media right now?

The key trend is digital. Everyone is streaming and content is king.

### 6. What are some of the challenges for touring musicians in South Africa?

South Africa is a long-haul destination and to overcome the costs of getting here acts need to include shows in other regions such as Europe, the Middle East and Australia with their South African tour.

### 7. Which cities in South Africa are most lucrative for touring musicians?

Johannesburg, Cape Town and Durban, in that order.



## 6. Music Promotion and Media

### 6.1 Radio

The PwC Entertainment and media outlook 2019–2023 shows that the South African radio market grew by 2.81% in 2018 to R4.36bn (Can\$407mn). During the national South Africa hard lockdown in April 2020, linear and non-linear broadcast channels grew by 35% and 10% respectively, according to Gary Whitaker, BRCSA CEO. Radio has a solid listener base in South Africa, and a weekly reach of 91%.

The South African Broadcasting Corporation (SABC) dominates radio in the country, with 18 radio stations and a 70% share of the market. According to the BRC's RAMS (Radio Audience Measurement Study) report for the term January–December 2019 for Commercial and PBS stations, the SABC boasts the top five most listened to radio stations in the country, all having increased listenership over the last few years, namely:

1. Ukhoozi FM (7.6mn)
2. Umhlobo Wenene (5.8mn)
3. Metro FM (4.2mn)
4. Lesedi FM (3.3mn)
5. Thobela FM (2.9mn)



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## 6.2 Interview with Joanne Olivier of Tickybox Media

Joanne is a radio plunger at Tickybox Media. With a combined total of 25 years of experience in the music industry, the company offers complete in-house music release and promotion services to artists. She has previously worked with top acts such as Josh Groban, Michael Bublé, My Chemical Romance, Panic at the Disco and Biffy Clyro.



### 1. Which Canadian artists have received the most airplay or have been added to playlists at South African national radio?

We mainly work in the South African market but have occasionally worked with international artists. Our greatest recent promo campaign was with Lee John of Imagination when he toured South Africa. We helped launch his single Do it Right Now on radio, television, print and digital channels. We have also done work with Scott Darlow, an Australian artist who has sold over 50 000 albums worldwide.

### 2. What should international artists have in place before seeking radio play in South Africa?

Any artist needs to have a set of marketing tools ready for launch into the market. These tools include a proper final mastered broadcast single ready in Mp3 and Wav, album/single artwork, an artist biography, press releases, social media channels, ISR (international standard recording) codes and publicity images. These are the basics.

### 3. What can airplay at certain South African radio stations do for an act?

It is all about building your brand. If the song does well enough and gets major chart traction you will build a local fan base which opens up all sorts of opportunities, such as touring South Africa and a new market to buy and stream your music. This in turn opens up a doorway for you to grow even bigger with new albums and single releases and more support on all radio stations in South Africa. This is quite a prominent way for an artist to break new ground in foreign territories.

Check out [www.tickyboxmedia.co.za](http://www.tickyboxmedia.co.za) or email Joanne at [joanneo@tickyboxmedia.co.za](mailto:joanneo@tickyboxmedia.co.za)



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### 6.3 Television

South Africa is the largest TV market on the continent, according to PwC's entertainment and media report for 2019-2023. The country continues to exhibit reasonably strong growth, with total TV market revenue expecting to expand at a 3.9% CAGR over the next five years to reach R40.5bn (about Can\$3.6 bn) in 2023. The television industry in 2018 according to PwC was valued at R33.84bn (Can\$3.11) up 3.47% from the previous year. South Africa's top television providers are SABC, pay-tv subscribers Multichoice and e.tv.

### 6.4 Print & Digital Public Relations

South Africa has a robust and free press. The development of the South African press since the end of apartheid has been marked by two disparate trends: the stagnation and decline of the traditional mainstream newspapers and the rise of tabloids. The most notable title in this trend is the tabloid The Daily Sun, which had an average 141 187 daily sales, the most of all the daily papers, for the first quarter of 2018, according to the Audit Bureau of Circulation of South Africa (ABC).

The downturn experienced by South Africa's mainstream press mirrors the trend elsewhere in the world where the internet has seriously disrupted the industry and free online news has eroded newspaper circulation. According to ABC, circulation of South Africa's biggest newspapers has declined by 4.4% year on year. The newspaper industry is dominated by four main players: Media24, Independent Media, Avusa and the Caxton & CTP Group. These four own almost all the major newspapers and community newspapers, most of the consumer and specialist magazine titles, as well as internet sites.

Online media is accessed via cellphones, through RSS feeds and via national and international news websites and chat rooms. Local media houses have general and specialized news websites which, in terms of the speed and breadth of its coverage, are on par with the best in the world. According to 2017 market research by digital media consultancy World Wide Worx, about 22mn people in South Africa access the internet.

## 7. Government

The South African Department of Arts and Culture is the government entity for developing the arts. The department provides support to artists in the form of financing, management capacity, advocacy and networking, and by developing public-private partnerships and other initiatives that use culture as a tool for urban regeneration. The government has identified the creative and cultural industries as one of the drivers of economic growth and job creation.



Music is one of the key cultural industries identified and government has committed itself to harnessing its potential. In addition to its cultural value, music plays an important economic role in the country, generating significant copyright revenue. In this industry, the department has solid foundations to build on. These include the annual Moshito Music Market and Exhibition, and institutional developments like support for the Association of Independent Record Companies of South Africa (AIRCO). Its "Taking South African Music to the World" programme, is aimed at improving export opportunities for South African music.

## 8. Business and Showcase Events in South Africa

While the music skills and technical sectors are well developed in South Africa, the business side has only recently been properly addressed with several music conference and showcase events having been established. These platforms, which not only attract local talent but delegates from the rest of Africa and abroad, provide an opportunity for industry players to network and to exchange ideas and trends.



The premier event in the country is the Moshito Music Conference and Exhibition in Johannesburg which aims to broaden the business intelligence of music industry professionals. The event has built business relationships between music industry organizations, small enterprises, artists and musicians since 2004.

If you want to get smarter at making money out of the music industry, this is the place to start! Other events you could attend include the Gospel Music Convention and the South African Music Conference, which focuses on the dance music community.

## 8.1 Interview: Renneth Tshisikule, Indie Music Exporters South Africa (IMEXSA)

Renneth is the director of IMEXSA, a non-profit organization dedicated to developing and creating opportunities for emerging music companies and artists in South Africa to successfully enter international markets. IMEXSA also promotes professional exchanges between South Africa and other countries. The aim is to increase the number of music exporters in South Africa. The organization works mainly with South Africa's Department of Trade and Industry to accomplish their aims.



### 1. How do artists get an opportunity to export through IMEXSA? What must they comply with?

A call for submissions is made in the media and those interested must apply. There are two types of applications: one for music professionals (artist's managers, record label owners, promoters, etc.) and one for artists. The one for music professionals entails completing an application form and submitting it together with all the supporting documents that the form asks for. Artists on the other hand get selected via the annual South African Indies Music Week, where local and international judges (mainly from various festivals) select bands they would like for their events. IMEXSA then seeks funding to assist these bands to travel overseas to perform at the festivals that they were selected for.

### 2. Which international markets have you exported South African artists to?

We have exported to the US (via SXSW), France (via MIDEM), Spain (via Primavera), US again (via the now discontinued CMJ), Germany (via Pop Komm and Africa Festival) and Europe (via WOMEX).

### 3. Have you exported to Canada?

Not really, but we are interested in exploring new markets that can benefit South Africa's music industry.

### 4. Do you also facilitate the import of Canadian and international talent to SA?

We have not done so yet. But one form of advice we always give to international acts wishing to access the South African market is to collaborate, collaborate, and collaborate. It's one way of entering new markets as the local artists helps to serve as a gateway to the market. This helps with local logistics and market understanding. It also helps the artist to get trust from local fans because of their association with local artists. It also helps broaden understanding of each other's cultures.

Such collaborations can result in amazing new sounds.

### **6. How can Canadian artists who do not have an organization like IMEXSA to help them, access overseas markets?**

We have come to realize that most countries have various forms of funding that are earmarked to assist artists with international touring. We advise artists to do a thorough research of their country's opportunities in that line. A lot of times artists are not aware of these opportunities that their countries offer.

### **7. When ideally should an artist or band start touring in South Africa? What should they have in place first?**

Ideally they should first cultivate a certain following in South Africa. This could be done in many ways, such as ensuring their music gets played on South African radio and running online campaigns targeted at their followers. With that in place, they can then try to talk to local promoters who can assist with their shows. They can strike some sort of partnership. The local music scene in South Africa is vibrant and can yield positive results for those who put in the work.

### **8. Any tips for Canadian acts who want to tour South Africa?**

Study the market. Know which venues and areas are suitable for your music style/genre. Find local acts who are in the same genre as you and who are open to collaborations. Come up with a win-win proposal and approach them

### **9. Anything else you want to add?**

South Africa is filled with many opportunities for those willing to put in the hard work. The fans are open to various music genres and artists. Before touring the country, it may help to visit it for a few days to get a first-hand feel of the market and if it will work for you.

## 9. References

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<https://www.grammy.com/grammys/artists/wouter-kellerman/18528>  
[https://www.canadainternational.gc.ca/southafrica-afrique-du-sud/bilateral\\_relations\\_bilaterales/canada\\_south-africa-afrique-du-sud.aspx?lang=eng](https://www.canadainternational.gc.ca/southafrica-afrique-du-sud/bilateral_relations_bilaterales/canada_south-africa-afrique-du-sud.aspx?lang=eng)  
<https://unctad.org/statistics>  
[www.statssa.gov.za](http://www.statssa.gov.za)  
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[www.gov.za](http://www.gov.za)  
[www.sahistory.org.za](http://www.sahistory.org.za)  
[www.pwc.co.za](http://www.pwc.co.za)  
[www.risa.org.za](http://www.risa.org.za)  
[www.country.southafrica.net](http://www.country.southafrica.net)  
[www.musicinafrica.net/magazine/live-music-south-africa](http://www.musicinafrica.net/magazine/live-music-south-africa)  
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[www.risa.org.za/media/1108/market-share.pdf](http://www.risa.org.za/media/1108/market-share.pdf)  
[www.brca.org.za](http://www.brca.org.za)  
[www.sabc.co.za](http://www.sabc.co.za)  
[www.mediaclub.co.za/landstatic/36-the media/118-radio-in-SA](http://www.mediaclub.co.za/landstatic/36-the media/118-radio-in-SA)  
[www.worldwideworx.com](http://www.worldwideworx.com)  
[www.numbeo.com/cost-of-living/country-SA](http://www.numbeo.com/cost-of-living/country-SA)  
[www.musicinafrica.net/magazine/south-african-recording-and-publishing-indutries](http://www.musicinafrica.net/magazine/south-african-recording-and-publishing-indutries)  
[www.tripadvisor.co.za](http://www.tripadvisor.co.za)  
[www.travelstart.co.za](http://www.travelstart.co.za)  
[www.sa-venues.com](http://www.sa-venues.com)  
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Chislett, D (2013) One, Two, One, Two: A Step By Step Guide To The SA Music Industry,  
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<https://www.samro.org.za/about>  
<https://www.sampra.org.za/annual-reports/>  
<https://brcsa.org.za/>  
<https://brcsa.org.za/#about>

## 10. Market Access Select Industry Directory

In order to orientate yourself in our industry and get a feel for who is out there, we have compiled a limited number of industry players for you. The easiest place to start is the collective organisations, and news and lifestyle offerings. Feel free to contact us if you have something specific you are after.

### Collective Management Organisations (CMOs)



**AIRCO**  
14 Orange Street  
Auckland Park  
Johannesburg 2092  
+27 11 482 4779  
[deputychairperson@airco.org.za](mailto:deputychairperson@airco.org.za)  
[www.airco.org.za](http://www.airco.org.za)



**SAMRO**  
20 De Korte Street  
Braamfontein  
Johannesburg 2001  
+27-11-712-8000  
[customerservices@samro.org.za](mailto:customerservices@samro.org.za)  
[www.samro.org.za](http://www.samro.org.za)



**RiSA**  
Unit 2 152 Bram Fischer Drive  
367  
Johannesburg 2194  
+27 11 886 1342  
Email Through website  
[www.risa.org.za](http://www.risa.org.za)



**CAPASSO**  
THE MECHANICAL RIGHTS HUB  
  
**CAPASSO**  
20 De Korte Street  
Braamfontein  
Johannesburg 2001  
+27 11 447 8870  
Warrick Percy, Licensing Manager  
Livhuwani Nefolovhodwe,  
Marketing Strategist  
[info@capasso.co.za](mailto:info@capasso.co.za)  
[www.capasso.co.za](http://www.capasso.co.za)



**SAMPRA**  
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+27 11 789 5784  
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[www.sampra.org.za](http://www.sampra.org.za)



**CCLI**  
The Colosseum, First Floor, Foyer  
3, Century Way, Century City,  
Cape Town, 7441  
+27-60-070-2601  
<https://za.ccli.com>



**IMPROA**  
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11 675 0895  
[info@improa.co.za](mailto:info@improa.co.za)  
[www.improa.co.za](http://www.improa.co.za)



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## Select Internet and Social Resources

### Africa.com|Music

This leading digital media company, based in Cape Town, offers the latest updates on African Music.  
[www.iafrica.com](http://www.iafrica.com)  
[www.africa.com/african-music/](http://www.africa.com/african-music/)

### Nusoulhub Radio/South African

South African music and culture blog with exclusive artist interviews, music reviews and music industry insights.  
[info@nusoulhubradio.com](mailto:info@nusoulhubradio.com)  
[www.nusoulhubradio.com](http://www.nusoulhubradio.com)

### SA HipHop

For the latest hip hop news, downloads, interviews, videos and new South African hip hop music.  
[music@sahiphop.org](mailto:music@sahiphop.org)  
[www.sahiphop.org](http://www.sahiphop.org)

### SA Music Scene

To help the music industry in South Africa, more specifically Cape Town. Bands, managers, producers, recording studios, venues, photographers can post information about gigs/products/services.  
[ashley@samusicscene.co.za](mailto:ashley@samusicscene.co.za)  
[www.samusicscene.co.za](http://www.samusicscene.co.za)

### SlikourOnlife

An urban (predominantly hip hop) culture website that offers music, visual content, interviews, exclusive downloads and event coverage.  
[contact@onlife.co.za](mailto:contact@onlife.co.za)  
[www.slikouronlife.co.za](http://www.slikouronlife.co.za)

### South African Bloggers

Also known as "We Blog for Love", this blog offers updates and information about African music.  
[info@weblogforlove.com](mailto:info@weblogforlove.com)  
[www.weblogforlove.com](http://www.weblogforlove.com)



### Texx and the City

This music blog based in Cape Town focuses on music, album reviews, band interviews and giveaways.  
 Tecla Ciolfi  
[contact@texxandthecity.com](mailto:contact@texxandthecity.com)  
[texxandthecity.com](http://texxandthecity.com)

## Select Newspapers

### Beeld

2nd Floor, Excell Park  
 Lynnwood, Pretoria  
 +27 12 485 9000  
[pretoria@beeld.com](mailto:pretoria@beeld.com)  
[www.beeld.com](http://www.beeld.com)

### Cape Times

Newspaper House, 122 St Georges Mall  
 Cape Town  
 +27 21 488 4716  
[ctnews@inl.co.za](mailto:ctnews@inl.co.za)  
[www.iol.co.za](http://www.iol.co.za)

### The Citizen

9 Wright Street, Industria West  
 Johannesburg  
 +27 10 492 5281  
[news@citizen.co.za](mailto:news@citizen.co.za)  
[www.citizen.co.za](http://www.citizen.co.za)

### Daily Dispatch

Corner St Helena Road & Quennera Road Beacon Bay  
 East London  
 +27 43 702 2000  
[news@dispatch.co.za](mailto:news@dispatch.co.za)  
[www.dispatchlive.co.za](http://www.dispatchlive.co.za)

### Mail & Guardian

195 Jan Smuts Avenue, Rosebank  
 Johannesburg  
 +27 11 250 7300  
<https://mg.co.za/page/contact-us/>  
[www.mg.co.za](http://www.mg.co.za)

### The Mercury

Durban  
 +27 31 308 2911  
[mercnews@inl.co.za](mailto:mercnews@inl.co.za)  
[www.iol.co.za/mercury](http://www.iol.co.za/mercury)

### Sowetan

Hill on Empire, 16 Empire Road  
 Johannesburg  
 +27 11 280 3000  
[newsdesk@sowetan.co.za](mailto:newsdesk@sowetan.co.za)  
[www.sowetanlive.co.za](http://www.sowetanlive.co.za)

### The Star

47 Sauer Street  
 Johannesburg, 2001  
 +27 11 633 2410/2411  
[starnews@inl.co.za](mailto:starnews@inl.co.za)  
[www.iol.co.za/the-star](http://www.iol.co.za/the-star)



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## Select Music / Art Magazines

### Hype

92 Campolino Rd, Kyalami  
Johannesburg  
Rudzani Netshiheni  
+27 11 468 2090  
Rudzani@panorama.co.za  
[www.hypemagazine.co.za](http://www.hypemagazine.co.za)

### Mahala

200 Montpellier Road, Morning-side  
Durban  
[info@mahala.co.za](mailto:info@mahala.co.za)  
[www.mahala.co.za](http://www.mahala.co.za)

### Platform

<http://pltfrm.co.za/contact-us/>  
[www.pltfrm.co.za](http://www.pltfrm.co.za)



### SA Hip Hop Mag

Unit 20, Fairview Village, Annlin  
Pretoria  
+27 12 543 2392  
[sahiphop@nine80.com](mailto:sahiphop@nine80.com)  
[www.sahiphopmag.co.za](http://www.sahiphopmag.co.za)

### SA Music Magazine

[www.samusicmag.co.za](http://www.samusicmag.co.za)  
[info@samusicnews.co.za](mailto:info@samusicnews.co.za)  
[www.samusicnews.co.za](http://www.samusicnews.co.za)

## Select Publicists and Agencies



### Blue Division

Anita van de Venter  
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[anita@bluedivision.co.za](mailto:anita@bluedivision.co.za)  
[www.bluedivision.co.za](http://www.bluedivision.co.za)

### Martin Myers Publicity

Martin Myers  
+27 83 448 4475  
[martin@martinmyers.co.za](mailto:martin@martinmyers.co.za)  
[www.martinmyers.co.za](http://www.martinmyers.co.za)

### Rachelle Crous Publicity

Rachelle Crous  
+27 82 084 6724  
[rachelle@rcpublicity.com](mailto:rachelle@rcpublicity.com)  
[www.rcpublicity.com](http://www.rcpublicity.com)



### Total Exposure

Diane Chidrawi  
+27 11 788 8725  
[diane@totalexposure.co.za](mailto:diane@totalexposure.co.za)  
[www.totalexposure.co.za](http://www.totalexposure.co.za)

## Select Music Publishers

### Geoff Paynter Music Publishing

223 Cherrywood Street, 788,  
Kleinmond, 7195  
27-28-284-9147  
Geoff Paynter  
Owner  
[www.geoffpaytmusic.co.za](http://www.geoffpaytmusic.co.za)

### EMI Music Publishing

7 Quince Road, Milpark,  
Johannesburg, 2093  
Charmaine Horwell  
+27-11-482-1682  
<http://www.emimusicpub.com>



### Sheer Publishing

75 Bram Fischer Drive, Randburg,  
Johannesburg, 2194  
+27-11-438-7000  
[info@sheer.co.za](mailto:info@sheer.co.za)  
[www.sheerpublishing.co.za](http://www.sheerpublishing.co.za)

### Shoreline Songs Music Publishing

Duignam Road, Kalk Bay, Cape Town, 7975  
27-82-592-3152  
- Robin AULD, Publishing Executive CEO  
<https://www.shorelinesongs.com>  
[info@shorelinesongs.com](mailto:info@shorelinesongs.com)



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**Songwriters Publishers**

Observatory, Western Cape, 7935  
 Lee Thorp  
 +27-21-447-1358  
 +27-72-436-9599  
 songwrights@gmail.com  
 www.songwrights.com

**Sony/ATV Music Publishing Africa**

7 Quince Street, The Media Mill,  
 Milpark, Johannesburg, 2092  
 +27-11-482-1682  
 - Rowlin Naicker, Managing  
 Director  
<https://www.sonyatv.com/en>

**Synchro Music**

10 Sunnighill Mews, 47 Meadow  
 Lane, Sunningdale, Kwa-Zulu  
 Natal  
 Pat  
 +27-83-701-1536  
 pat@synchromusic.biz  
 Colin  
 +27-84-888-4538  
 colin@synchromusic.co.za  
[www.synchromusic.co.za](http://www.synchromusic.co.za)

**Music Publisher's Association of South Africa (MPASA)**

8th Floor, 20 De Korte Street,  
 Braamfontein, Johannesburg,  
 2001  
 +27-11-447-8870  
 info@mpasaonline.co.za  
<https://mpasaonline.co.za>

## The South African Recorded Music Market

**AfroMove Music**

Johannesburg  
 Genre: House music  
 +27-72-568-2906  
 Karabo Ntsoane  
[karabontsoane@outlook.com](mailto:karabontsoane@outlook.com)  
<https://www.facebook.com/afromovemusiclabel/>

**David Gresham Records**

Johannesburg  
 Genre: Any  
 27-22-656-4338  
 +27-11-656-4348  
 David Gresham  
[dgresham@mweb.co.za](mailto:dgresham@mweb.co.za)  
<http://www.greshamrecords.co.za>  
 - Andrew Mitchley, CEO  
[andrew@gresham.co.za](mailto:andrew@gresham.co.za)  
 - Larry Gresham, CEO / General  
 Manager / Managing Director  
 - David Gresham, CEO, MD

**Deep Resolute**

Johannesburg  
 Genre: house, soul, dance  
 Thulane Da Producer  
[info@deepresolute.com](mailto:info@deepresolute.com)  
[demo@deepresolute.com](mailto:demo@deepresolute.com)  
 +27-71-896-6294  
<https://deepresoluterecordlabel.blogspot.com/>

**Gallo Records**

Arena Holdings, Hill on Empire,  
 16 Empire Road, Parktown,  
 Johannesburg  
 Genre: All  
 Neil Greenberg  
 General Manager  
 Rob Cowling  
 Label Services  
 +27-11-280-3000  
[info@gallo.co.za](mailto:info@gallo.co.za)  
[www.gallo.co.za](http://www.gallo.co.za)

**Gogetter Pro Records**

C153 Mandela Section,  
 Modderspruit 0274  
 Genre: Hip-hop  
 Samuel Maphari  
 +27-71-726-2794  
[gogetterpro7@gmail.com](mailto:gogetterpro7@gmail.com)  
<https://labelsbase.net/label/gogetter-pro-records>  
<https://soundcloud.com/user-113939535/ngizophumelela-by-mosevile>  
<https://www.facebook.com/Gogetter-Pro-Records-321052244759602>

**Joint Nation Records**

Johannesburg  
 Genre: Dance  
 Robbi Sloan  
 076 336 6947  
[rob\\_sloan@jointnationrecords.com](mailto:rob_sloan@jointnationrecords.com)  
[info@jointnationrecords.com](mailto:info@jointnationrecords.com)  
[www.jointnationrecords.com](http://www.jointnationrecords.com)

**Just Move Records**

Johannesburg  
 Genre: Deep house  
 Nuno Estevez  
 Mig Madiq  
[nunojmr@yahoo.com](mailto:nunojmr@yahoo.com)  
<https://justmovererecords.bandcamp.com/>

**Just Music**

12 Skeen Boulevard, Bedfordview  
 2000  
 Genre: Various  
 Karl Anderson  
 +27-11-450-3584  
[info@justmusic.co.za](mailto:info@justmusic.co.za)  
[www.justmusic.co.za](http://www.justmusic.co.za)



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### Next Music

Johannesburg  
Genre: Various  
+27-11-450-3584  
[info@nextmusic.co.za](mailto:info@nextmusic.co.za)  
[https://www.facebook.com/pg/nextmusicza/about/?ref=page\\_internal](https://www.facebook.com/pg/nextmusicza/about/?ref=page_internal)

### On a Break Records (Resident Advisor)

Cape Town  
Genre: Underground dance  
[info@onabreakrecords.com](mailto:info@onabreakrecords.com)  
[www.onabreakrecords.com](http://www.onabreakrecords.com)

### Sony Music Group – South Africa

1stFloor, 6th Parks Boulevard, Old Parks, Dunkeld, Johannesburg, 2196  
27-11-274-5000  
<https://www.sonymusic.com/contacts/>

### Warner Music South Africa

1 Saxon Road, Sandton, 2196  
Genre: Any  
Tracy Fraser  
Managing Director  
+27-10-593-4260  
[contactza@warnermusic.com](mailto:contactza@warnermusic.com)  
[www.warnermusic.co.za](http://www.warnermusic.co.za)

### Stay True Sounds

Johannesburg  
Genre: Deep house, electronica  
Kid Fonque  
[info@staytruesounds.com](mailto:info@staytruesounds.com)  
<http://staytruesounds.com/>

### Vusumzi Records

Johannesburg  
Genre: House, techno  
Lady Vusumzi  
[vusumzirecords@outlook.com](mailto:vusumzirecords@outlook.com)  
<https://soundcloud.com/vusumzi-records>

## Select Live Music



**Cape Town International Jazz Festival**  
Cape Town  
Genre: Jazz  
espAfrika  
+27-21-671-0506  
[info@espafrica.com](mailto:info@espafrica.com)  
[www.capetownjazzfest.com](http://www.capetownjazzfest.com)  
CAPACITY: 70,000



**Joy of Jazz**  
Sandton, Johannesburg  
Genre: Jazz  
+27 11 326 0141  
[reception@tmusicman.co.za](mailto:reception@tmusicman.co.za)  
[www.joyofjazz.co.za](http://www.joyofjazz.co.za)

**Jazz on the Lake**  
Randburg, Johannesburg  
Genre: Jazz  
+27 11 838 7137  
<https://www.facebook.com/events/515615278909912/>

### The Mangaung African Cultural Festival (MACUFE)

Bloemfontein, Free State  
Genre: Jazz, gospel, kwaito, hip-hop, R&B, pop and afro-soul  
+27 51 444 2301  
[info@macufe.co.za](mailto:info@macufe.co.za)  
[www.macufefest.co.za](http://www.macufefest.co.za)  
CAPACITY: 140,000



**Oppikoppi**  
Northam, Limpopo  
Genre: Hip hop, hardcore, punk, folk, blues, big beats, kwaito, jazz, funk, traditional and metal.  
Theresho Selesho  
+27 72 348 7915  
[www.oppikoppi.co.za](http://www.oppikoppi.co.za)  
CAPACITY: 20,000

### Splashy Fen

Underberg, KwaZulu-Natal  
Genre: Rock and folk  
Band submissions: <http://splashyfen.co.za/contact-us/#artist>  
[www.splashyfen.co.za](http://www.splashyfen.co.za)  
CAPACITY: 10,000



### Rocking the Daisies

Cape Town  
5-7 October 2018  
Genre: Various  
[hello@rockingthedaisies.com](mailto:hello@rockingthedaisies.com)  
[https://rockingthedaisies.com](http://rockingthedaisies.com)  
CAPACITY: 10,000

### Ultra

Cape Town, Johannesburg  
Genre: Dance  
[www.ultrasouthafrica.com](http://www.ultrasouthafrica.com)  
CAPACITY: 15,000 Cape Town  
CAPACITY: 25,000 Johannesburg

### Up The Creek

Swellendam, Western Cape  
Genre:  
Artist/Band submissions: <https://www.upthecreek.co.za/line-up/>  
[www.upthecreek.co.za](http://www.upthecreek.co.za)  
CAPACITY: 3,000  
South Africa's second longest-running music festival



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## Select Music Media and Distribution

### Active Music Distribution

61 Old Pretoria Road, Halfway House, Midrand  
+27-11-466-9510  
[info@activemusicdistribution.com](mailto:info@activemusicdistribution.com)  
[www.activemusicdistribution.co.za](http://www.activemusicdistribution.co.za)

### Electromode

Cnr. Sloane Street & Meadowbrook Lane, Epsom Downs, Sandton, 2152 Johannesburg  
+27-11-463-0248  
[info@electromode.co.za](mailto:info@electromode.co.za)  
[www.electromode.co.za](http://www.electromode.co.za)

### Next Music

12 Skeen Boulevard, Bedfordview, Johannesburg  
Charles Kuhn  
+27-11-450-3584  
[info@nextmusic.co.za](mailto:info@nextmusic.co.za)

### Revolver Records

P.O. Box 1227, Ballito Durban, KwaZulu-Natal  
+27-32-946-0572  
[www.revolverrecords.co.za](http://www.revolverrecords.co.za)

### RNA Distribution

12 Nobel Street, Industria West, Johannesburg  
+27-11-248-3500  
[www.rnad.co.za](http://www.rnad.co.za)

### Select Music Distribution

287 Samantha Street, Strijdom Park, Johannesburg  
+27-11-792-0145  
[marie@select.co.za](mailto:marie@select.co.za)

### Independent Music Exporters

**South Africa (IMEXSA)**  
43 Montrose Street, Vorna Valley, Midrand, Johannesburg  
Renneth Tshisikule Executive Director  
+27 11 655 7082  
[renneth@imexsa.org.za](mailto:renneth@imexsa.org.za)  
[www.imexsa.org.za](http://www.imexsa.org.za)

## Aggregators & Digital Distributors

### Content Connect Africa (Pty)

1st Floor, Block 3, Riviera Office Park, 66 Oxford Road, Riviera, Johannesburg, 2193  
+27-11-646-6048  
[info@contentca.co.za](mailto:info@contentca.co.za)  
[www.contentca.co.za](http://www.contentca.co.za)

### Africori

32 Bompas Road, Dunkeld, Randburg, Johannesburg, 2196  
+27-11-268-5857  
Yoel Kenan, CEO  
[africori.com](http://africori.com)

## Select Record Shops

### Kandi Records

77 Durban Road, Mowbray, Cape Town  
+27-82-450-0581  
<http://kandirecords.co.za>

### Mabu Vinyl

285 Long Street, Gardens, Cape Town, 8001  
+27-79-922-8585  
<https://mabuvinyl.wordpress.com>

### Mr Vinyl

Shop G14/D, 44 Stanley Avenue, Johannesburg, 2092  
+27-482-1212  
[www.mrvinyl.co.za](http://www.mrvinyl.co.za)

### Multi-Racial Records

1204 Prospect Street, Hatfield, Pretoria, 0083  
[info@multi-racial.co.za](mailto:info@multi-racial.co.za)  
[www.multi-racial.co.za](http://www.multi-racial.co.za)

### Musica

[www.musica.co.za](http://www.musica.co.za)

### Record Mad

Shop 4, Linden Place, 59 4th Avenue, Linden, Johannesburg  
+27-83-4195912  
<https://recordmad.co.za>

### Takealot.com (online seller)

10 Rua Vasco Da Gama Plain, Cape Town  
<https://www.takealot.com/music>



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## Select Backline, Lighting, PA, Event Production

### AV Direct

70 Naruna Crescent  
Southfield, Cape town  
[info@avdirect.co.za](mailto:info@avdirect.co.za)  
[avdirect.co.za](http://avdirect.co.za)

### Co Productions

PO Box 438  
Wapadrand 0050, Pretoria  
27-12-751-3601  
[info@coproductions.co.za](mailto:info@coproductions.co.za)  
[coproductions.co.za](http://coproductions.co.za)

### Eastern Acoustics

1 Londonderry Road, Ottery  
Cape Town 7800  
Akbar Aki Khan, Owner  
27-82-851-7081  
[gayle@easternacoustics.co.za](mailto:gayle@easternacoustics.co.za)  
[easternacoustics.co.za](http://easternacoustics.co.za)

### Eventech

Plot 202-1, Lochner Street,  
Mnandi, Centurion  
Pretoria  
+27 12 668 1888  
[info@eventech.co.za](mailto:info@eventech.co.za)  
[www.eventech.co.za](http://www.eventech.co.za)

### Gearhouse

Cape Town 7535  
27-21-929-7200  
[ctn@gearhouse.co.za](mailto:ctn@gearhouse.co.za)  
Johannesburg, Gauteng  
27-11-216-3000  
[jhb@gearhouse.co.za](mailto:jhb@gearhouse.co.za)  
[www.gearhouse.co.za](http://www.gearhouse.co.za)

### Kingston Sound

45 Island Circle Drive, Unit 8  
Riverbend Park,  
Riverhorse Estate  
Durban, KwaZulu-Natal  
+27 82 463 7080  
[info@kingstonlive.co.za](mailto:info@kingstonlive.co.za)  
[www.kingtonsound.co.za](http://www.kingtonsound.co.za)

### Music Connection

Bordeaux South, Randburg  
Johannesburg  
011 886 7486  
[www.musicconnection.co.za](http://www.musicconnection.co.za)

### Mustard Seed Productions

Durban, KwaZulu-Natal  
27-82-415-8094  
Elton Bisson  
[elton@mustardseedproductions.co.za](mailto:elton@mustardseedproductions.co.za)  
[mustardseedproductions.co.za](http://mustardseedproductions.co.za)

### ProSound (Professional Audio)

Product designers, stage gurus,  
gear  
Unit 39 Hillfox Centre  
Hendrik Potgieter Drive  
Weltevreden Park Roodepoort  
Gauteng  
27-11-470-6800  
Ian Blair  
[ian@prosound.co.za](mailto:ian@prosound.co.za)  
[prosound.co.za](http://prosound.co.za)

### Showgroup

PO Box 2245  
Pinegrove, Johannesburg  
27-11-888-5000  
[info@showgroup.co.za](mailto:info@showgroup.co.za)  
[showgroup.co.za](http://showgroup.co.za)

### Sound Corporation

433 Northumberland, Northriding  
Randburg, Johannesburg  
+27 11 462 1170  
[admin@sound.co.za](mailto:admin@sound.co.za)  
[www.sound.co.za](http://www.sound.co.za)

### Stage Audio Works

4 Standard Close  
Strijdon Park, Ranberg 2194  
+27-11-791-7829

### Air Charter Service South Africa

The Pivot, Block A, Fourth Floor  
Montecasino Boulevard  
Montecasino, Fourways,  
Johannesburg  
27-10-590-1098  
CONTACT: Lyndee Dutoit  
Managing Director  
[jnbprivate@aircharterservice.com](mailto:jnbprivate@aircharterservice.com)  
[www.aircharter.co.za](http://www.aircharter.co.za)



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## Select Backline, Lighting, PA, Event Production

### Major Arenas / Stadiums

#### **Big Top Arena**

Johannesburg  
Cap: 4 000  
<http://www.soundharmonics.co.za/installation/Carnival-City-Big-Top-Arena/>  
<http://www.carnivalcitycasino.co.za/>

#### **Cape Town Stadium**

Cape Town  
Cap: 55 000  
<http://www.capetown.gov.za/cape-townstadium/home>

#### **Durban ICC Arena**

Durban  
Cap: 10 000  
<https://icc.co.za/experiences/concerts/>

#### **FNB Stadium**

Johannesburg  
Cap: 94 736  
[www.stadiummanagement.co.za/stadiums/fnb/](http://www.stadiummanagement.co.za/stadiums/fnb/)

#### **Grand Arena**

Cape Town  
Cap: 7 000  
[www.suninternational.com/grandwest/conferencing/grand-arena/](http://www.suninternational.com/grandwest/conferencing/grand-arena/)

#### **Orlando Stadium**

Johannesburg  
Cap: 40 000  
[www.stadiummanagement.co.za/stadiums/orlando/](http://www.stadiummanagement.co.za/stadiums/orlando/)

#### **Sun Arena**

Pretoria  
Cap: 8 500  
[www.suninternational.com/time-square/conferencing/arena/](http://www.suninternational.com/time-square/conferencing/arena/)

#### **TicketPro Dome**

Johannesburg  
Cap: 20 000  
[www.ticketprodome.co.za](http://www.ticketprodome.co.za)

### Concert Halls / Theatres

#### **Baxter Theatre Concert Hall**

Cape Town  
Cap: 638  
[www.baxter.co.za](http://www.baxter.co.za)

#### **Barnyard Theatre Willowbridge**

Cape Town  
Cap: 500  
[www.barnyardtheatre.co.za](http://www.barnyardtheatre.co.za)

#### **Barnyard Theatre Emperor's Palace**

Palace  
Johannesburg  
Cap: 393  
[www.barnyardtheatre.co.za/cf19.aspx](http://www.barnyardtheatre.co.za/cf19.aspx)

#### **The Teatro at Montecasino**

Johannesburg  
Cap: 1 870  
[www.tsogosun.com/montecasino/entertainment/theatre/teatro](http://www.tsogosun.com/montecasino/entertainment/theatre/teatro)

### General Venues

#### **Alexander Bar**

Cape Town  
Cap: 44  
<https://alexanderbar.co.za>

#### **Kirstenbosch Gardens**

Cape Town  
Cap: 6 000  
[www.sanbi.org/gardens/kirstenbosch/visitor-information/information/](http://www.sanbi.org/gardens/kirstenbosch/visitor-information/information/)

#### **Piano Bar**

Cape Town  
Cap: 150  
[www.thepianobar.co.za](http://www.thepianobar.co.za)

#### **The Bassline**

Johannesburg  
Cap: 1 000  
<https://new.bassline.co.za>

#### **Mercury Live**

Cape Town  
Cap: 600  
<https://www.facebook.com/themercurylivectn/>

#### **Radium Beer Hall**

Johannesburg  
[www.theradium.co.za](http://www.theradium.co.za)



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## Select Booking Agencies

### About Entertainment

Genre: Various  
P.O. Box 1084, Auckland Park  
Johannesburg  
Lisa Loeb  
+27 11 482 8522  
[lisa@aboutentertainment.co.za](mailto:lisa@aboutentertainment.co.za)  
[www.aboutentertainment.co.za](http://www.aboutentertainment.co.za)

### Big Talk Entertainment

Genre: Various  
8 Simillion RD, Kommetjie  
Cape Town  
Deon Schlebusch  
+27 21 785 1812  
[deon@bigtalk.co.za](mailto:deon@bigtalk.co.za)  
[www.bigtalk.co.za](http://www.bigtalk.co.za)

### Breakout Management

356 Oak Avenue  
Randburg, Johannesburg  
27-11-438-7000  
Damon Forbes, CEO, Founder  
Natasha Seery, Agent  
Darren Bullock, Project Manager  
[info@breakout.co.za](mailto:info@breakout.co.za)  
[www.breakout.co.za](http://www.breakout.co.za)  
Professional Event Management,  
Music Festivals, Artist Procurement, Touring and Logistics.

### Door 6

Genre: Various  
22 Peak Rd, Fish Hoek  
Cape Town  
+27 21 782 8976  
[info@door6.co.za](mailto:info@door6.co.za)  
[www.door6.co.za](http://www.door6.co.za)

### Entertainment Online

Genre: Various  
Johannesburg  
+27 (0) 66 458 4845  
[info@entertainment-online.co.za](mailto:info@entertainment-online.co.za)  
[www.entertainment-online.co.za](http://www.entertainment-online.co.za)

### Gigster

Genre: Various  
Cape Town  
+2711 083 8299  
[info@gigster.co.za](mailto:info@gigster.co.za)  
[www.gigster.co.za](http://www.gigster.co.za)

### Hands on Promotions

**Genre: Various**  
247 Rondebult Road Farrar Park,  
Boksburg  
Johannesburg  
Fern Quantrill  
+27 11 913 3340/1/2  
[Fern@hands-on.co.za](mailto:Fern@hands-on.co.za)>  
[www.hands-on.co.za](http://www.hands-on.co.za)

### MS Events

Genre: Various  
63 Peach Tree Crescent  
Sunningdale  
Cape Town  
Monique Sher  
+27 82 345 3835  
[monique@msevents.co.za](mailto:monique@msevents.co.za)  
[www.msevents.co.za](http://www.msevents.co.za)

### The Project Room

Genre: various  
24a Cardiff Road, Admiral's Kloof,  
Simon's Town  
Cape Town  
Jessica Schnehage  
+27 82 400 0640  
[jessica@theprojectroom.co.za](mailto:jessica@theprojectroom.co.za)  
[www.theprojectroom.co.za](http://www.theprojectroom.co.za)

### SJN Agency

Genre: Various  
103 West Street, Sandton  
Johannesburg  
Sarah-Jane Nicholson

### Trilogy

Genre: Various  
25 Constantiaberg Business Park,  
Diep River  
Cape Town  
+27 21 705 1823  
[info@trilogymusic.co.za](mailto:info@trilogymusic.co.za)  
[www.trilogymusic.com](http://www.trilogymusic.com)

### Whacked

Genre: All  
26 Ruth Avenue  
Hyde Park  
Johannesburg  
27 11 326 0021  
[admin@whacked.co.za](mailto:admin@whacked.co.za)  
<https://whacked.co.za>



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## Concert Promoters

### **Big Concerts**

PO Box 16580  
Vlaeberg, Cape Town 8018  
[Bigconcerts.co.za](http://Bigconcerts.co.za)  
(Live Nation)

### **Hilltop Live Promotions**

77 Nicholson Street  
Pretoria 0181  
27-12-326-0560  
[info@hilltoplive.co.za](mailto:info@hilltoplive.co.za)  
[hilltoplive.co.za](http://hilltoplive.co.za)

### **Making Music Productions**

PO Box 16626  
Vlaeberg, Cape Town 8018  
27-21-422-0118  
[info@makingmusic.co.za](mailto:info@makingmusic.co.za)  
<http://makingmusic.co.za>

### **Showtime Management CC**

21 West Street  
Houghton 2198 Johannesburg  
27-11-728-0255  
[www.showtime.co.za](http://www.showtime.co.za)

### **Real Concerts**

PO Box 1964  
Parklands  
Gauteng 2121  
27-11-482-3550  
Roddy Quinn  
<https://realsa.co.za>

## Managers

### **Artist Talent Management**

Johannesburg  
Kevin Stuart, Owner  
Email: [kevin@atmanagement.co.za](mailto:kevin@atmanagement.co.za)  
Phone: 083 419 5912

## Select Radio Pluggers

### **Ian Bredenkamp Media**

Ian Bredenkamp  
[ian@ianbredenkampmedia.com](mailto:ian@ianbredenkampmedia.com)  
[www.ianbredenkampmedia.com](http://www.ianbredenkampmedia.com)  
Artists: Tori Amos Tour, PIXIES, Alison Moyet, Suzanne Vega, Mike and The Mechanics and Bonnie Tyler

### **Sheila Afari Music Services**

Sheila Afari  
[connect@samsafrica.com](mailto:connect@samsafrica.com)  
[www.samsafrica.com](http://www.samsafrica.com)  
Artists: Moz Kidd, Bruno Bagi, Le President, DJ Mikah

### **Tickybox Media**

Joanne Olivier  
[JoanneO@tickyboxmedia.co.za](mailto:JoanneO@tickyboxmedia.co.za)  
[www.tickyboxmedia.co.za](http://www.tickyboxmedia.co.za)  
Artists: My Chemical Romance, Josh Groban, Michael Bublé, Panic At The Disco, Biffy Clyro

### **Melissa Conradie Agency**

Melissa Conradie  
[mel@melissaconradie.co.za](mailto:mel@melissaconradie.co.za)  
[https://melissaconradie.co.za](http://melissaconradie.co.za)  
Artists: Stuart Reece, Diamond Thug, Tima Reece, Garth Barnes, Edisontide, We Are Charlie, DJ Qness, IV4 and many more



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REPUBLIC OF SOUTH AFRICA



## Governance and Policy in SA Music

### South African Department of Arts and Culture

Private Bag X 897 PRETORIA 0001  
Sechaba House (VWL Building), 202 Madiba Street, Pretoria  
+27 (12) 441 3000  
[info@dac.gov.za](mailto:info@dac.gov.za)

### South African Department of Tourism

17 Trevenna Street, Tourism House, Sunnyside, Pretoria  
Blessing Manale, communications director  
+27 (0) 12 444 6607  
[BManale@tourism.gov.za](mailto:BManale@tourism.gov.za)  
[www.tourism.gov.za](http://www.tourism.gov.za)

### High Commission of Canada

1103 Arcadia Street  
(Corner Arcadia and Hilda Streets)  
Hatfield, Pretoria, South Africa  
Telephone: +27 12 422 3000  
Email: [pret-consul@international.gc.ca](mailto:pret-consul@international.gc.ca)

## Select Showcases and Conferences

### KZN Music Imbizo

Durban, KwaZulu-Natal  
When: 28-31 August 2019  
+27 31 003 2938  
[info@kzn-musicimbizo.co.za](mailto:info@kzn-musicimbizo.co.za)  
[www.themusicimbizo.co.za](http://www.themusicimbizo.co.za)

### Mediatech Africa

Johannesburg  
When: biennial  
+27 11 025 3180  
[www.mediatech.co.za](http://www.mediatech.co.za)

### Music Exchange

Cape Town  
When: 5-9 September 2019  
+27 83 448 4475  
[info@musicexchange.co.za](mailto:info@musicexchange.co.za)  
[www.musicexchange.co.za](http://www.musicexchange.co.za)

### Live Event Technical and Production Conference

Johannesburg  
When: 16-18 May 2019  
+27 11 639 7940  
[registration@letpc.co.za](mailto:registration@letpc.co.za)  
[www.letpc.co.za](http://www.letpc.co.za)

### Moshito

Johannesburg  
When: To be announced  
[trevorm@moshito.co.za](mailto:trevorm@moshito.co.za)  
[www.moshito.co.za](http://www.moshito.co.za)

## Additional Resources

### Music in Africa Foundation

158 Jan Smuts Avenue Parkwood  
Johannesburg 2193  
27-73-616-7193  
Jens Cording, Project Manager  
Claire Metais, Project Officer

### South African Disabled Musicians Association (SADMA)

121/3 Seventh Avenue, Highlands North, Johannesburg  
John Mothopeng (Chairman)  
+27 79 537 7094  
[sjmothopeng@sadmamusic.org.za](mailto:sjmothopeng@sadmamusic.org.za) OR [sjmothopeng23@gmail.com](mailto:sjmothopeng23@gmail.com)  
[sadmamusic.org.za](http://sadmamusic.org.za)

### South African Music Awards (SAMA)

152 Bram Fischer Drive | Randburg, Johannesburg  
+27 11 886 1342  
[support@samusicawards.co.za](mailto:support@samusicawards.co.za)  
[www.samusicawards.co.za](http://www.samusicawards.co.za)



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