

SAMRO COLLABORATIVE EFFORTS DRIVE AFRICA'S REVIVAL

"The days of being a spectator are over," says Robert Hooijer, CEO of SAMRO. His sentiment illustrates how SAMRO's proactive approach in not only redressing South Africa's historical imbalances, but also championing the renaissance of the African continent. Since 2003, SAMRO helped launch the South African Music Industry Co-operation Initiative (SAMICI), a broad-based programme involving key stakeholders working to maximise the role of its cultural sectors in economic development, job creation, poverty alleviation and socio-cultural development within South Africa. Transformation also begins at home, as SAMRO's recent reorganisation shows. Last year, SAMRO began streamlining its internal structure to better serve the needs of its members and the broader music business. This year, SAMRO announced that Nicholas Motsatse, the current Marketing Director and joint Deputy Chief Executive Officer in 2005, would take over as CEO from the esteemed Robert Hooijer in July 1, 2006. As a key player in CISAC's Partnership for Progress (P4P) programme for Africa, SAMRO has used its staff and resources for the training and development of staff from other African societies. Already African collections have risen 23% since P4P's inception. <



Nicholas Motsatse



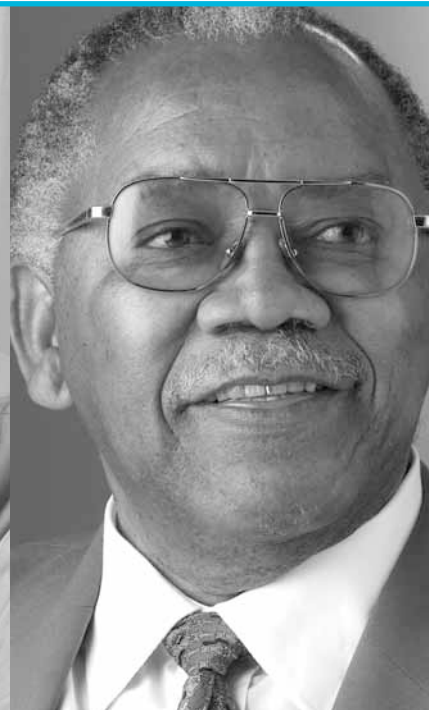
Robert Hooijer

>>David Uwemedimo, CISAC's Director of African Affairs said: "We shall all miss Robert Hooijer at future African Committee meetings, not just for his dynamism but also for his wisdom and dedication to the creative community. We look forward to developing an equally productive and constructive relationship with Nicholas Motsatse."

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YVONNE CHAKA CHAKA, "Princess of Africa", has won several domestic and international awards, including the South African Music Industry Award as the Best Female Singer.



PROF JAMES STEPHEN MZILIKAZI KHUMALO is a renowned composer and Emeritus Professor of African Languages of the University at the Witwatersrand, Johannesburg and Honorary Professional Research Fellow in the School of Music.



COENIE DE VILLIERS is a writer and well-known singer of light music songs in Afrikaans, and has over a dozen commercial recordings to his credit. From the outset, his songs have addressed South African social and political issues.

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Coenie de Villiers

INTERVIEW

A ROUND-TABLE DISCUSSION WITH SOUTH AFRICAN CREATORS

In the decade following ground-breaking democratic reforms, South Africa has gone to great lengths to enhance its identity and reclaim its culture. *CISAC News'* round-table discussion highlights South Africa's transformation as seen through the eyes of three of its best-known creators.

CISAC News: How would you describe South Africa's cultural heritage?

Mzilikazi Khumalo: South Africa's cultural heritage is quite complex. We are a country of different peoples but one nation. Our cultural heritages have legacies which have their roots in Africa, Europe and Asia. Even within the African context cultural heritage can vary between different language groups. This is seen by the different styles and tones of musical works created and performed on the South African landscape. The music of some communities is very western in its presentation and interpretation whereas in the African idiom there are quite a few similarities with the rest of Africa's music. If one bears in mind that about 75% of all Africans have a common root in their language, then it will be understood that much of the music from South Africa bears similarities with that of other countries of our continent.

Coenie De Villiers: When I think of words to describe South Africa's cultural heritage the words "immensely rich" come to mind. The tragedy of South Africa's history was that apartheid separated not only our peoples, but also our music. So our healing comes not

KEY DATES

1948

Strict New Apartheid Laws Enacted

1994

1st democratic elections. Nelson Mandela elected President

2003

South African Music Industry Co-operation Initiative created

only through the uniting of our different peoples but also in the diversity of our music. The new freedom to experience and express oneself as a South African creator and performer is wonderful.

CN: What changes have you observed in South African music since the end of apartheid?

Yvonne Chaka Chaka: In 1985, I was very fortunate to have an accomplished white Afrikaans songwriter who wrote a number of successful songs for me. Unique for its time, the beat captured the interest of both black and white communities. Unfortunately in those days one had to perform in front of segregated audiences and the market was fragmented by the policies of the officialdom of the day.

MK: Within the African art and choral music community there is significant "cross cultural" interplay. The repertoire of choral music created in SA varies from music in the African tradition to more modern styles including influences from other cultures. Our national anthem which, at the direction of our former State President Mandela, was created out of a number of works from different communities that make up our nation.

CDV: Today the fusion of the different musics of our peoples has resulted in the creation of the most astonishing sounds and musical works. The phenomenon of white South Africans performing traditionally black African music in Zulu or a renowned black African

singer performing in Afrikaans no longer raises eyebrows on the stage. South African creators and performers nowadays think "out the box" as they seek to market their talents both locally and internationally.

CN: What is the future of South African arts and culture?

CDV: I am relatively bullish about the future of South African music generally and especially about opportunities for songwriters. The government has begun to put an enabling framework in place to support the wider South African music community, including support for music export.

CN: How have South Africa's socio-cultural policies contributed to the renaissance of the African continent?

YCC: From Uganda and Kenya on the east coast of our continent to Nigeria and West Africa our music is played over the airwaves.

CDV: A new generation of South African writers and performers are making their mark on world music with artists such as Joseph Shabalala with Ladysmith Black Mambazo, Johnny Clegg, Jonathan Butler and Shaun Morgan of Seether to name just a few.

MK: The political settlement in South Africa is to some extent held out as an example for other regions of the world where there is conflict. We believe that just as our socio-political circumstances have had a significant impact so also our music has something special to offer the world. ◀