

CAAMA 2019 PRESENTS

SOUTH AFRICA

MARKET ACCESS GUIDE

PREPARED BY MICHAEL MOETI AND DANIEL BUGAN
FOR CAAMA CANADIAN ASSOCIATION FOR THE ADVANCEMENT OF MUSIC AND THE ARTS

EXPORT OPPORTUNITIES FOR CANADIAN COMPANIES

www.caama.org



Canadian Association for the Advancement of Music & the Arts



Global Affairs
Canada

TABLE OF CONTENTS

Market Access Guide – South Africa – CMW 2019 Spotlight

1.	INTRODUCTION	3
1.1	South Africa at a Glance.....	3
1.2	Geography	4
1.3	Population	4
1.4	Cultural Diversity	4
2.	THE SOUTH AFRICAN RECORDED MUSIC MARKET	5
2.1	History and Current State	5
2.2	Value of the Music Industry to the Economy	8
2.3	Recorded Music Market	9
2.4	Streaming and Digital Service Providers	10
2.5	Record Labels and Distribution.....	11
2.6	Interview with Andrew Mitchley (The David Gresham Entertainment Group)	13
2.7	Select Record Labels	15
2.8	Select Record Distributors	17
2.9	Select Record Shops	17
3.	LIVE PERFORMANCE INDUSTRY.....	18
3.1	Music Festivals	18
3.2	Interview with Theresho Selesho: Oppikoppi Festival	20
3.3	Select Music Festivals	22
3.4	Interview with Billy Domingo: Cape Town International Jazz Festival	23
3.5	Touring South Africa	24
3.6	Interview with Peter Tladi (TMusicman)	25
3.7	Select Backline, Lighting, PA, Event Production.....	31
3.8	Select Venues in South Africa	32
3.9	Booking Agencies.....	34
3.10	Interview with Justin van Wyk: Big Concerts.....	35
3.11	Select Booking Agencies.....	36
	CONCERT PROMOTERS	37
4.	MUSIC PUBLISHING IN SOUTH AFRICA.....	37
4.1	Trends and Developments	38
4.2	Sync and its Impact	38
4.3	Interview with David Alexander (Sheer Publishing)	39
4.4	Select Music Publishers	40
4.5	Performing Rights Organizations	41
5.	MUSIC PROMOTION AND MEDIA	41
5.1	Radio.....	41
5.2	Interview with Joanne Olivier of Tickybox Media	42
5.3	Select Radio Pluggers.....	43
5.4	Television	45
5.5	PR (Print & Digital).....	45
6.	GOVERNMENT.....	48
7.	BUSINESS AND SHOWCASE EVENTS IN SOUTH AFRICA	49
7.1	Interview: Renneth Tshisikule, Indie Music Exporters South Africa (IMEXSA)	49
7.2	Select Showcases and Conferences	51
8.	ADDITIONAL TOOLS AND RESOURCES	51
9.	REFERENCES	52

Market Access Guide South Africa

1. Introduction

1.1 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, Robbie Robb and Philip Ramone (born Philip Rabinowitz), who produced records for Paul Simon, Billy Joel and Frank Sinatra. 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.

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. South Africa is a prime destination for Canadian goods and services in Africa. In 2017, exports from Canada into South Africa totalled \$917 million, according to the High Commission of Canada in South Africa.

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 master 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 a relatively dry country, with an average annual rainfall of about 464mm.

Market Access Guide – South Africa

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 (CAD) equalled R11.12. A few standard prices in most South African cities for basic essentials are:

Mac Meal	R58.00 (5.12 CAD)
Beer (half-litre draught)	R25.00 (2.21 CAD)
Cappuccino (regular)	R24.75 (2.19 CAD)
One-way ticket (local transport)	R15.00 (1.32 CAD)

1.2 Geography

The Republic of South Africa, situated at the southern tip of Africa, covers a surface area of 1,219 square kilometers (460 693 square miles), making it the 26th largest country in the world. The country shares boundaries with Namibia, Botswana, Zimbabwe, Mozambique and Swaziland, 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.

1.3 Population

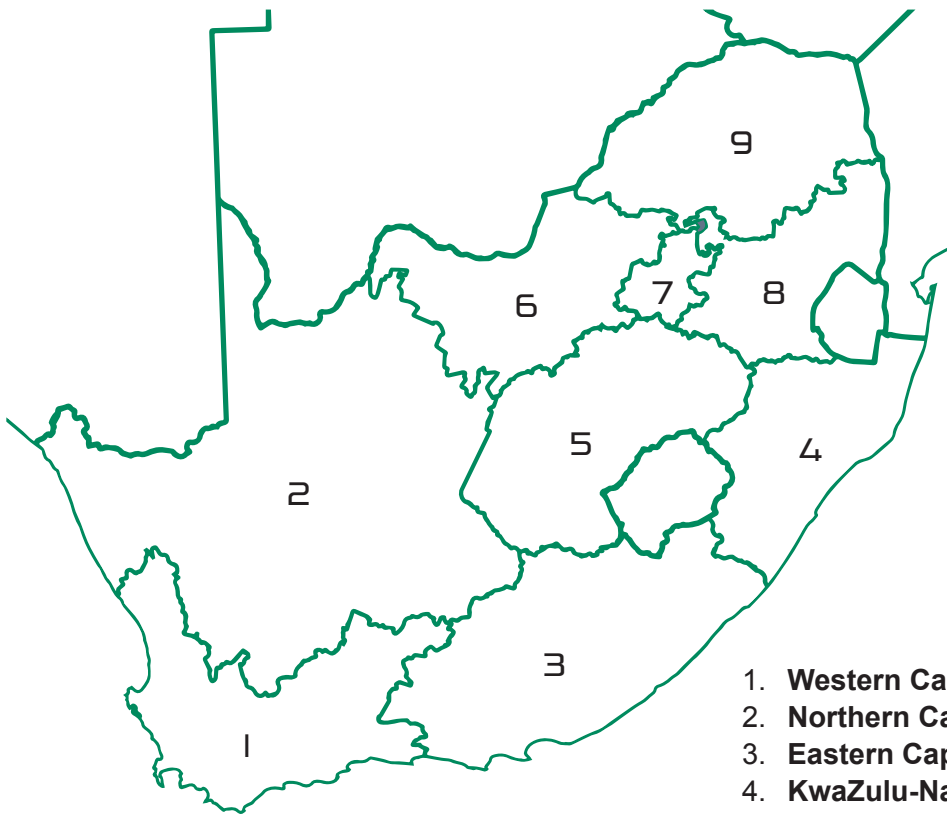
South Africa's population as at mid-year 2018 is estimated at 57.73 million. Approximately 51% (29.5 million) of the population is female. Gauteng has the largest share of the population, with about 14.7 million people and KwaZulu-Natal the second largest, with 11.4 million. About 29.5% of the population is younger than 15 years. Gauteng and Western Cape experience the largest inflow of migrants at 1,048,440 and 311,004 people respectively.

1.4 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. Local artists such as Freshly Ground, Die Antwoord, the Soweto Gospel Choir and Ladysmith Black Mambazo have sold millions of albums and are known the world over.

South Africa – map of provinces with 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

2. The South African Recorded Music Market

2.1 History and Current State

South Africa's recording history started in the early 1900s. This was a time when many traditional forms of music became fused with current international styles. The first commercial recordings started to sell in 1912. During this time, Britain's Copyright Act of 1911 became law in all of its colonies, including South Africa. Radio started to use live and recorded music in its programmes during the 1920s. In 1937, the South African Broadcasting Corporation (SABC) came into being with two stations: one in English and the other in Afrikaans. Only by the early 1940s did it introduce programmes for black audiences in their mother tongues of Sotho, Xhosa and Zulu with 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 1940s, 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.



Miriam Makeba

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.



Ladysmith Black Mambazo

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.



Johnny Clegg

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



Springbok Nude Girls

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 31st-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 '40s and '50s, 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.



2.2 Value of the Music Industry to the Economy

According to the International Federation of the Phonographic Industry's (IFPI) 2018 Global Music Report, South Africa's recorded music revenue slumped by -1% from 2016 to USD 44,1 million in 2017. The IFPI ranked South Africa 31st in the global recorded music market. South Africa's world ranking by format was recorded as follows: physical sales (25), digital sales (35), performance rights (34) and synchronization (26).

In a South African music study by PricewaterhouseCoopers (PwC Entertainment and Media Outlook Report 2018-2022), South Africa's total recorded music revenue was R915 million (82.1 million CAD) in 2017, down -4.8% on the previous year's total as physical recorded music sales declined rapidly year-on-year. While digital recorded music revenue increased from 2016, growth was not sufficient to offset the steep 39.7% decline in physical format sales over the period.

As in the world's developed markets, demand for digital music-streaming subscription services is strong, with revenue from the segment in 2017 up by 76.3% on the previous year. Leading provider Spotify (which opened in South Africa in March 2018) has now entered an already competitive market.

The digital music download market continues to demonstrate signs of life, in contrast to a general format decline in many developed countries, although South Africa is set for a slowdown too. Revenue rose just 2.9% last year to R170 million (15.2 million CAD) and is forecast to fall to R151 million (13.5 million CAD) in 2018, and further to a mere R64 million (5.7 million CAD) in 2022.

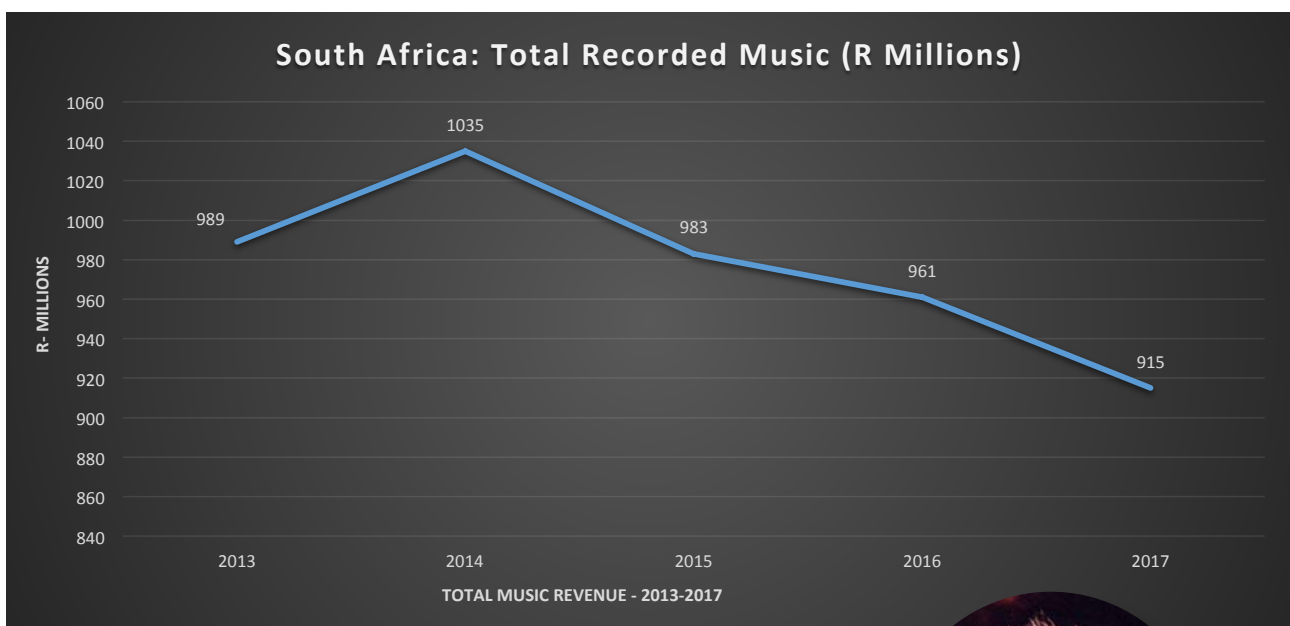
South Africans continue to flock to live music performances across a whole raft of domestic, international and hybrid genres. Demand for concerts and festivals will remain strong, with live music revenue forecast to rise at an 8.4% compound annual growth rate (CAGR) from 2017 to 2022.

Market Access Guide – South Africa

Strong sales of smartphones are helping to lift the podcast market in South Africa. Audiophiles are turning to the format for content they can't find elsewhere and the medium has already spawned hits. The market had 5.1 million monthly podcast listeners in 2017, with the audience set to grow at a 23.7% CAGR to total 14.8 million in 2022.

Although year-on-year growth rates will slow slightly towards the end of the forecast period, a live music market that is in good shape and vibrant growth in revenue from both streaming and podcasting ensure that the music segment in South Africa has a positive outlook over the next five years.

Total recorded music revenue in (R millions) 2013–2017



2.3 Recorded Music Market

Chart Analysis

TOP PERFORMING SINGLES 2017

1. Sand - Tigi (Icon PB Music)
2. DJ Khaled featuring Riha - Wild Thoughts (Sony Music Africa)
3. DJ Zinhle featuring Tama - Colours (Universal Music)
4. Prince Kaybee - Charlotte (Born in Soweto)
5. Sun-EL Musician - Akanamali (EL World Music)
6. AKA - The World is Yours (Sony Music Africa)
7. Ed Sheeran - Shape Of You (Warner Music)
8. Lady Zamar - Love is Blind (Universal Music)
9. Kwesta featuring Thabsie - Ngiyaz'fela Ngawe (Sony Music Africa)
10. Heavy-K featuring Bucie - Inde (Universal Music)

* Radio Monitor Top 10 Artist Airplay Chart of 2017 (Radio Monitor 2017)



Piracy

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 R500 million (44.9 million CAD) 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.

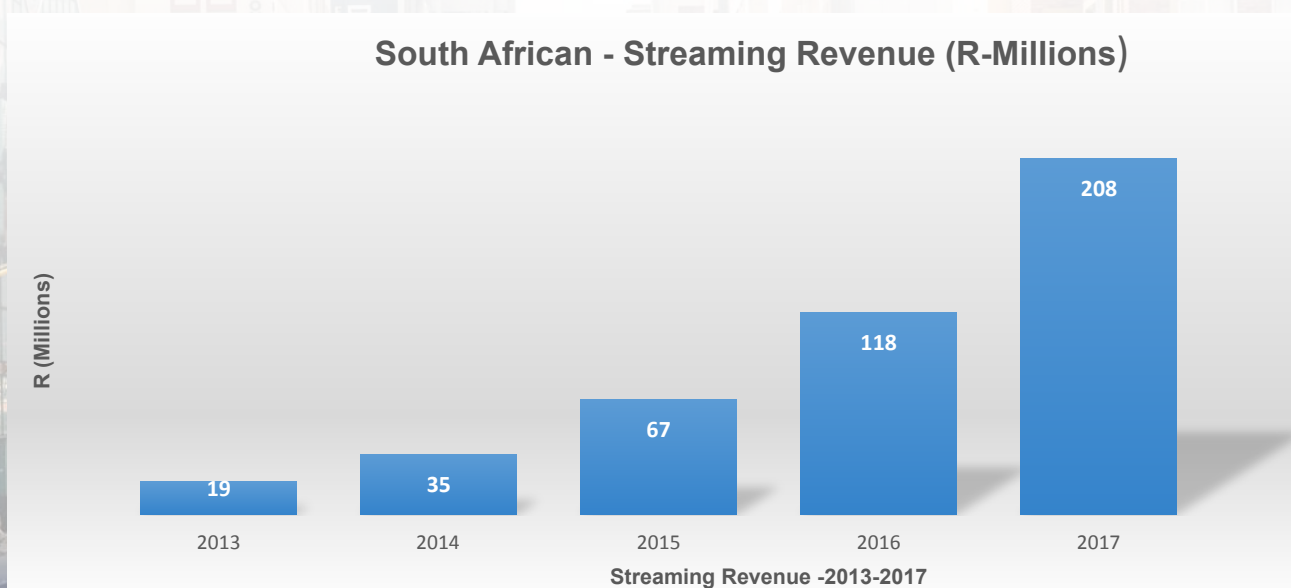
The South African Copyright Act protects the copying of artists' and composers' work. According to the Act, the author of an original work automatically becomes the copyright owner, provided that certain requirements are met.

2.4 Streaming and Digital Service Providers

The meteoric rise of streaming services, spurred on by the entry of Spotify into the market, points to a bright future for the South African recorded music market. Although 2017 saw a fall in recorded music revenue due to a precipitous drop in physical sales, future drops in this metric will not drag the sector down as before, with the streaming model being mostly paid for by consumers rather than being free and ad-funded.

In 2017, South Africa's music streaming revenue was recorded at R208 million (18.6 million CAD), up from R118 million (10.6 CAD) in 2016, and is expected to increase by 27.9% by 2022, according to PwC's 2017-2022 music study.

South African streaming revenue in rand millions (2013-2017)



Market Access Guide – South Africa

The top streaming platforms in South Africa are:

- Spotify
- Joox
- Apple Music
- Google Play Music
- Deezer
- Tidal
- Simfy Africa

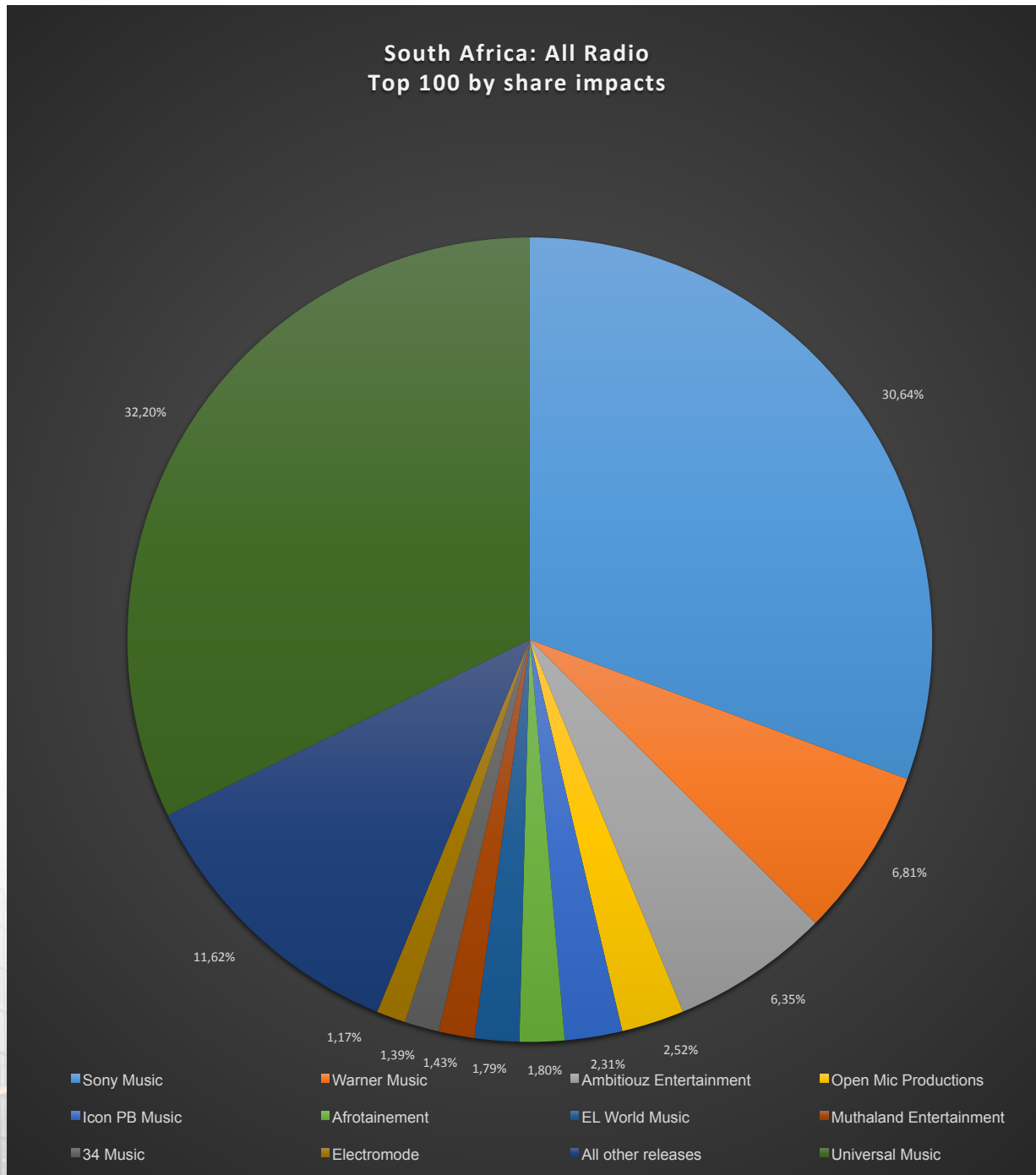


2.5 Record Labels and Distribution

The major record companies in South Africa (Sony Music, Universal and Warner) have the largest market share (91.9% according to RISA's 2017 market share report). Universal is the largest single record label with 46.7% 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.

Record labels' share of the South African radio airplay charts – 2017



2.6 Interview with Andrew Mitchley (The David Gresham Entertainment Group)

www.greshamrecords.co.za

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 Mynogue, 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. David Gresham Music Publishing is 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. It 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. 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 60 million 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.

Market Access Guide – South Africa

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.

10. 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.

11. 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.

12. 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.

13. 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.

14. 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-writing opportunities from various genres that are unique to the South African market.

2.7 Select Record Labels



Universal Music South Africa

Johannesburg
Genre: Any
Sipho Dlamini, Managing Director
+27-11-722-0565
sipho.dlamini@umusic.com
www.umgsa.com

999 Music

Johannesburg
Genre: Kwaito
Arthur Mafokate
+27-82-452-1912
Arthur@999music.co.za
999music.co.za

Muthaland

Johannesburg
Genre: Various
Lance Stehr, Owner
+27-11-486-0713
muthalandinfo@gmail.com
muthalandentertainment.co.za

AfroMove Music

Johannesburg
Genre: House music
Karabo Ntsoane
+27-72-568-2906
karabontsoane@outlook.com

Deep Resolute

Johannesburg
Genre: house, soul, dance
Thulane Da Producer
daproducert@gmail.com
https://deepresoluterecordlabel.blogspot.com/



David Gresham Records

Johannesburg
Genre: Any
David Gresha
+27-22-656-4338
dgresham@mweb.co.za
http://www.greshamrecords.co.za
Andrew Mitchley, COO
andrew@gresham.co.za
Larry Gresham,
Managing Director
David Gresham, CEO, MD

Gallo Records

Johannesburg
Genre: All
Rob Cowling
+27-11-280-3000
info@gallo.co.za
www.gallo.co.za

Gogetter Pro Records

Modderspruit 0274
Bojanala District
Genre: Hip-hop
Samuel Maphari
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

Heads and Tails Music

Cape Town
Genre: Deep/Nu-Disco House
Craig De Sousa
craig@headsandtailsmusic.com
www.headsandtailsmusic.com

Jays Cubicle

Johannesburg
Genre: Hip Hop, Kwaito, House
4329 Grand Central Apartment
Exchange Rd, Halfway House
Midrand, Johannesburg
+27-71-422-5061
Oarabile Mahole, A&R, Creative,
Producer

Joint Nation

Johannesburg
Genre: Dance
Robbi Sloan
rob_sloan@jointnationrecords.com
info@jointnationrecords.com
www.jointnationrecords.com

Just Move

Johannesburg
Genre: Deep house
nunojmr@yahoo.com
https://justmoverecords.bandcamp.com/

Just Music

Pretoria
Genre: Various
info@justmusic.co.za
www.justmusic.co.za

Next Music

Johannesburg
Genre: All
Paul de Klerk
+27-11-450-3584
info@nextmusic.co.za
http://www.theorchard.com
https://www.facebook.com/pg/nextmusicza/about/?ref=page_internal

Market Access Guide – South Africa

On a Break Records

Cape Town

Genre: Underground Dance

info@onabreakrecords.com

www.onabreakrecords.com

One Nation Music

Johannesburg

Genre: Electronic

info@onenationsrecords.co.za

www.onenationsrecords.co.za

RT Agency

AS Entertainment

20 Chester Road

Parkwood, Johannesburg

Christiana Votta

bookings@rt-agency.com

Black Coffee - DJ

Showtime Records

Johannesburg

Genre: Classical, Cross-over

Carien Marias, Director

carien@showtimerecords.co.za

http://www.showtimerecords.co.za

Sony Music Group – South Africa

Johannesburg

Genre: Pop, Rock, Dance,

Kwaito, Jazz, Classical

45 Jan Smuts Avenue

Westcliff, Johannesburg 2193

+27-11-274-5000

Sonymusic.com

Stay True Sounds

Johannesburg

Genre: Deep House, Electronica

Kid Fonque

info@staytruesounds.com

http://staytruesounds.com/

Warner Music South Africa

Cape Town

Genre: Any

Tracy Fraser, Managing Director

+27-10-593-4260

contactza@warnermusic.com



Vusumzi Records

Johannesburg

Genre: House, Techno

Lady Vusumzi

vusumzirecords@outlook.com

https://soundcloud.com/vu-

sumzi-records

NelSeg Entertainment

Pretoria

Genre: Gospel, Jazz, R&B

Segodi Leshalabe

+27-82-928-4305

info@nelseg.com

www.nelseg.com

Bluenoise Productions

Jeffreys Bay, Eastern Cape

Genre: Various

Kurt

+27-73-290-6961

kurt@bluenoise.co.za

www.bluenoise.co.za

Bongi's Collin Music

Pretoria

Genre: Gospel

Collin Damans

+27-81-573-8386

info@bongiandcollin.com

www.bongiandcollin.com

Miriam Makeba Centre of Performing Arts

East London

Genre: Gospel, African Marimba

Band, Jazz Ensemble, Hip Hop

and Kwaito

Sduduzo Phindile Myeni

+27-43-704-7544

smyeni@ufh.ac.za

www.ufh.ac.za

SYZEE Media

Durban

Genre: Jazz, World Music,

Afro-Soul, Dance

Sy Ntuli

+27-82-267-6397

info@sy-zeemusic.co.za

www.sy-zeemusic.co.za

FavourNT

Pretoria

Genre: Gospel

Nhlanhla Silaule

+27-12-753-2983

info@favornt.co.za

www.favornt.co.za



One Wish Entertainment

Roodepoort

Genre: Gospel, House,

Traditional, Afro-pop

George Lusenga

+27-82-808-2759

georgebhutin.owe@gmail.com

www.oweafrika.weebly.com

Unconditional Love Music CC

Johannesburg

Genre: Gospel

Poobie Pillay

+27-83-332-2385

management@veronapillay.co.za

/ poobiep53@gmail.com

www.veronapillay.co.za

2.8 Select Record Distributors

Active Music Distribution

61 Old Pretoria Road,
Halfway House
Midrand, Johannesburg
+27-11-466-9510
info@activemusicdistribution.com
www.activemusicdistribution.co.za

Africori

Design District, Tywhitt & Keyes
Avenue
Johannesburg 2196
Yoel Kenan, CEO
+27-11-268-5857
africori.com

Electromode

Cnr. Sloane Street & Meadow-
brook Lane,
Sandton, Johannesburg
+27-11-463-0248
info@electromode.co.za
www.electromode.co.za

The Orchard

Bedfordview
Johannesburg
Charles Kuhn
+27-11-450-3584
www.theorchard.com

Revolver

P.O. Box 1227, Ballito
Durban, KwaZulu-Natal
+27-32-946-0572
www.revolverrecords.co.za

RNA Distribution

12 Nobel Street, Industria West
Johannesburg
+27-11-248-3500
www.rnad.co.za

Select Music Distribution

287 Samantha Street,
Strijdom Park
Randburg, Johannesburg
+27-11-792-0145

Aggregators & Digital Distributors

Content Connect Africa (Pty)

Block 3, 1st Floor, the Riviera Office Park, No. 66 Oxford & North Avenue
Rosebank, Johannesburg 2193
+27-11-646-6048
Stella Antos, CEO

2.9 Select Record Shops

The African Music Store

134 Long Street
Cape Town
info@africanmusic.co.za

Kandi Records

77 Durban Road
Mowbray, Cape Town
<http://kandirecords.co.za>

Loot (online seller)

Westlake Business Park
Cape Town
<https://www.loot.co.za/music>

Mabu Vinyl

2 Rheede Street Gardens
Cape Town
<https://mabuvinyl.wordpress.com>

Mr Vinyl

Shop G14/D, 44 Stanley Avenue
Johannesburg
www.mrvinyl.co.za

Multi-Racial Records

204 Prospect Street, Hatfield
Pretoria
www.multi-racial.co.za

Musica

300 stores countrywide
www.musica.co.za

Record Mad

Shop 4, Linden Place, 59 4th
Avenue,
Linden Johannesburg
<https://recordmad.co.za>

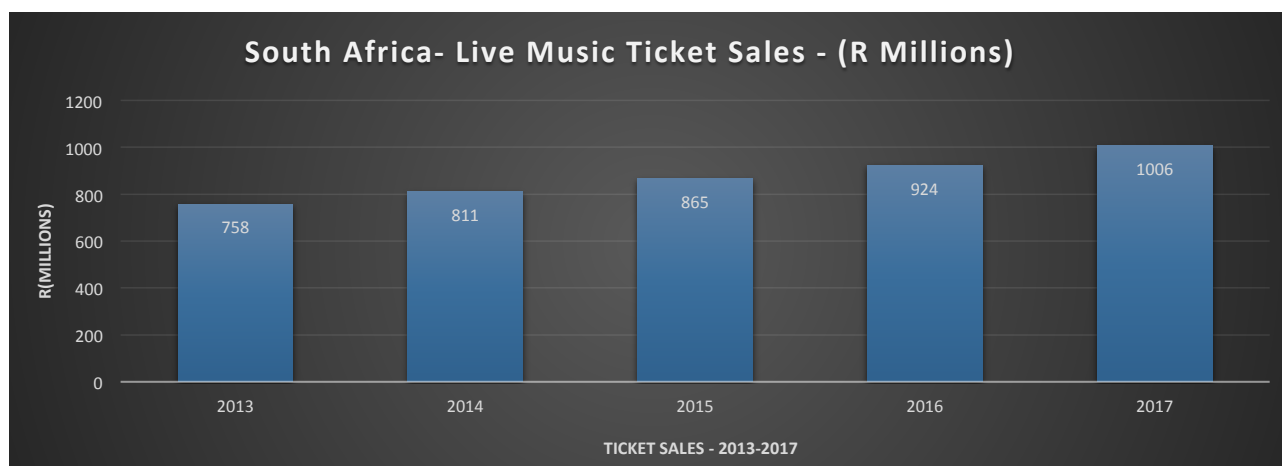
Takealot.com (online seller)

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

3. Live Performance Industry

Demand for live music, especially concerts and festivals, remains strong in South Africa. In 2017, live music ticket sales reached just over R1 billion (89.8 million CAD), compared to R924 million (82.9 million) in 2016, according to PwC's 2018 music study. The study forecasts that live music revenue will rise at 8.1% CAGR from 2017 to 2022.

Live music sales in South Africa (2013-2017)



The South African live music industry is a mix of informal performance spaces, such as busking in public places or hospitality areas that incorporate live performance (such as restaurants, hotels or pubs), and more formal spaces, such as dedicated music venues, large-scale arena events and annual festivals.

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.

3.1 Music Festivals

The most prominent festivals are Joy of Jazz and Arts Alive (Johannesburg, Gauteng), Cape Town International Jazz Festival (Western Cape), Oppikoppi (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 line-up, 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.

Market Access Guide – South Africa



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 Nasionale Kunstefees (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, a host of venues and private-sector driven festivals can be found. 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

Market Access Guide – South Africa



Ultra South African



Joy of Jazz

3.2 Interview with Thresho Selesho: Oppikoppi Festival

Thresho 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).

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.

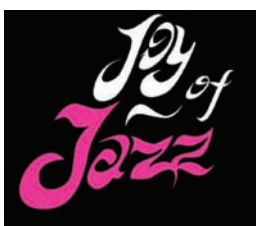


3.3 Select Music Festivals



Cape Town International Jazz Festival

Cape Town
29-30 March 2019
Genre: Jazz
Billy Domingo, Festival Director
+27-21-671-0506
billy@espafrika.com
info@espafrika.com
www.espafrika.com
www.capetownjazzfest.com
CAPACITY: 70,000



Joy of Jazz

Sandton, Johannesburg
26-28 September 2019
Genre: Jazz
Sipho Dlamini
+27-11-326-0141
sipho@tmusicman.co.za
www.joyofjazz.co.za

Jazz on the Lake

Randburg, Johannesburg
To be announced
Genre: Jazz
+27-11-838-7137
<https://www.facebook.com/events/515615278909912/>

The Mangaung African Cultural Festival (MACUFE)

Bloemfontein, Free State
4-13 October 2019
Genre: Jazz, gospel, kwaito, hip-hop, R&B, pop and afro-soul
+27-51-444-2301
info@macufe.co.za
www.macufefest.co.za
CAPACITY: 140,000



Oppikoppi

Northam, Limpopo
9-11 August 2019
Genre: Hip Hop, Hardcore, Punk, Folk, Blues, Big Beats, Kwaito, Jazz, Funk, Traditional and Metal
Thereso Selesho
+27-72-348-7915
thereso@matchboxlive.co.za
www.oppikoppi.co.za
CAPACITY: 20,000



Rocking the Daisies

Cape Town
5-7 October 2018
Genre: Various
hello@rockingthedaisies.com
<https://rockingthedaisies.com>
CAPACITY: 10,000

Splashy Fen

Underberg, KwaZulu-Natal
18-22 April 2019
Genre: Rock and Folk
Artist/band submissions: <http://splashyfen.co.za/contact-us/#artist>
www.splashyfen.co.za
CAPACITY: 10,000

Ultra

Cape Town, Johannesburg
1-2 March 2019
Genre: Dance
www.ultrasouthafrica.com
CAPACITY: 15,000 Cape Town
CAPACITY: 25,000 Johannesburg

Up The Creek

Swellendam, Western Cape
7-10 February 2019
Artist/Band submissions:
<https://www.upthecreek.co.za/line-up/>
www.upthecreek.co.za
CAPACITY: 3,000
South Africa's second longest-running music festival

Park Acoustics

Pretoria
3 February 2019
Genre: Various
Henk van der Schyf
henk@parkacoustics.co.za
www.parkacoustics.co.za

Klein Karoo Nasionale Kunstefees (KKNK)

Oudtshoorn, Western Cape
21-27 March 2019
Genre: Various
+27-44-203-8600
info@kunste.org.za
www.kknk.co.za

Innibos

Nelspruit, Mpumalanga
26-29 June 2019
Genre: Various
Andy Lubbe, Festival Director
+27-13-741-5294/5
andy@innibos.co.za
www.innibos.co.za



3.4 Interview with Billy Domingo: Cape Town International Jazz Festival

Billy is the chief operating officer/festival director of events company espAfrika which owns and manages the world renowned Cape Town International Jazz Festival, which annually attracts over 37,000 'Festinos' from around the globe. Travel authority Melody Trip recently ranked the Cape Town International Jazz Festival as the #4 world-wide festival, beating known events such as the Montreaux Festival in Switzerland and the North Seas Jazz Festival in Holland. With over 40 international and local artists performing across five stages over two days, this event is the premier highlight of the jazz social calendar. This year sees the 20th edition of the event.

Billy is one of South Africa's most respected and successful entertainment industry professionals, with nearly four decades of experience ranging from stage manager to production and even direction. From Sun City and the Superbowl to Rome and even the Royal Variety Show at the Royal Albert Hall, London, Billy has been responsible for training and leading large teams of professionals.

A passionate and frequent golfer, he has a drive for excellence in all areas of his life. But it is in his giving back, that his true measure is found. Billy makes certain that each of the events he works on includes some measure of return to the future of South Africa. These include music and career workshops, arts and photo journalism programmes, master classes and fashion and music technology workshops.

1. How do you choose international acts to appear at the Cape Town International Jazz Festival?

We anchor our line-up with names who are historically popular choices both internationally and in South Africa. We invite a few key people in the South African jazz scene as well as our loyal followers to nominate artists online and we have also established relationships with agents, managers and bookers around the globe. We also scour the internet and our submissions list for new releases and new exciting collaborations. At the end of the day, because we focus on a majority South African line-up, we tend to focus on international artists who already have a following in South Africa.

2. At what point in a Canadian artist's career would you suggest appearing at the Cape Town Jazz Festival?

We are more likely to consider an artist who has at least one album out, has a healthy tour schedule and is an experienced live performer. We also consider whether the artist has an active social media presence, whether internationally or within Canada. We need to know that they communicate with their fans and are committed to promoting their act and ultimately the festival.

3. What are the benefits of Canadian artists performing at the Cape Town Jazz Festival?

Aside from gaining new fans, it also presents opportunities for networking and collaborating. Many international artists have returned to South Africa to work with our local artists after forging connections around breakfast tables.

4. Name some of the Canadian artists you have booked to perform?

In 2009, Zaki Ibrahim, a South African who is based in Canada performed at the festival with her Canadian band. In 2016, we brought out instrumental music group BadBadNotGood from Toronto.

5. How do you choose international acts? What do you look for specifically?

We have 40 acts and only 18 of those can be international acts, so they need to be strong and have quite a large following. But specifically, we look at originality, technical ability, stage presence and just overall artistic ability.

6. What should a Canadian artist have in place when applying to perform at the Cape Town jazz Festival?

Artists should send us their press kits and as much original music as they have, especially live footage. As we are not always able to see them perform live, these recordings often turn out to be the deciding factor in whether we book them or not.

7. Do you have any tips for Canadian artists looking to tour South Africa?

Connect with South African musicians before coming out here. They would be able to tell you which clubs or live venues are suited to your sound. Also prepare to stay a few more days than you intended!

3.5 Touring South Africa

Touring should be a promotional undertaking to help artists build on an already established domestic success and to develop connections, markets and audiences for their work. As such, there is no point in touring if the artist does not have an accompanying record out.

3.6 Interview with Peter Tladi (TMusicman)

TOPIC: ADVICE FOR TOURING ACTS

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 start 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).

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.

LOGISTICAL COST OF TOURING

TRANSPORT

PANEL VAN HIRE - R600 (58.08 CAD) to R1,000 (96.80 CAD) depending on the booking/touring period.

Panel vans has 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 is 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) are currently around:

- Petrol, R16.49 (1.60 CAD)
- Diesel, R15.16 (1.47 CAD)

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 kilometers.
- Wearing seatbelts is a legal requirement.
- 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 (35mph).
- 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's 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.

Market Access Guide – South Africa

- 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.

TRAIN

www.southafricanrailways.co.za

The best way to enjoy the beauty and vastness of South Africa is by train.

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 Intercape.

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.

Market Access Guide – South Africa

AIRLINES

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
www.aircharter.co.za

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 (193.60 CAD) - R5,000 (484 CAD)

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 merchandise deals including space to 'set up shop' and charges to the venue

Market Access Guide – South Africa

DRIVER R3,600 (348.48 CAD) – R5,200 (503.36 CAD)

FRONT OF HOUSE ENGINEER (FOH) R1,500 (145.20 CAD) – R2,000 (193.60 CAD)

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 (193.60 CAD)

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 (387.20 CAD) - R7,000 (677.60 CAD)

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.

Market Access Guide – South Africa

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.

TIPS ABOUT TOURING

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.

3.7 Select Backline, Lighting, PA, Event Production

Aggressive Audio

12 Viben Avenue, Brackenfell
Industrial
Cape Town
Gerhard Louw
+27-79-631-1722
gerhard@aggressiveaudio.co.za
aggressiveaudio.co.za



AV Direct

70 Naruna Crescent
Southfield, Cape Town
info@avdirect.co.za
avdirect.co.za

Co Productions

PO Box 438, Wapadrand 0050
Pretoria
+27-12-751-3601
info@coproductions.co.za
coproductions.co.za

Eastern Acoustics

1 Londonderry Road, Ottery
Cape Town 7800
Akbar Aki Khan, Owner
+27-82-851-7081
gayle@easternacoustics.co.za
easternacoustics.co.za

Eventech

Plot 202-1, Lochner Street,
Mnandi, Centurion
Pretoria
+27-12-668-1888
info@eventech.co.za
www.eventech.co.za



Gearhouse

Cape Town 7535
+27-21-929-7200
ctn@gearhouse.co.za

Johannesburg, Gauteng
+27-11-216-3000
jhb@gearhouse.co.za
www.gearhouse.co.za

Kingston Sound

45 Island Circle Drive, Unit 8
Riverbend Park,
Riverhorse Estate
Durban, KwaZulu-Natal
Brett
+27-82-463-7080
info@kingstonlive.co.za
www.kingstonsound.co.za

Music Connection

Bordeaux South, Randburg
Johannesburg
+27-11-886-7486
www.musicconnection.co.za

Mustard Seed Productions

Durban, KwaZulu-Natal
Elton Bisson
+27-82-415-8094
elton@mustardseedproductions.co.za
mustardseedproductions.co.za

ProSound (Professional Audio)

Product designers, stage gurus,
gear
Unit 39 Hillfox Centre
Hendrik Potgieter Drive
Weltevreden Park Roodepoort
Gauteng
Ian Blair
+27-11-470-6800
ian@prosound.co.za
prosound.co.za

Showgroup

PO Box 2245,
Pinegrove, Johannesburg
+27-11-888-5000
info@showgroup.co.za
showgroup.co.za

Sound Corporation

433 Northumberland, Northriding
Randburg, Johannesburg
+27-11-462-1170
admin@sound.co.za
www.sound.co.za

Stage Audio Works

4 Standard Close, Strijdom Park,
Randburg, Johannesburg 2194
+27-11-791-7829

Blue Array Productions

Plot 53A, Portion A
Rietfontein, Pretoria
+27-12-480-0010
Kobus van Rensburg
kobus@bluearray.co.za
www.bluearray.co.za



Stage Effects

Section A, Plot 53, Blesbok Street
Rietfontein, Pretoria
Theo Papenfuss
+27-82-777-5843
theo@stageeffects.co.za
www.stageeffects.co.za

SA Backline

23 Austin Road
Midrand, Johannesburg
Raphael Madeira, Owner
+27-83-500-1602
sabackline@gmail.com
https://www.facebook.com/SA-Backline/

Crotchet Music

Midrand, Johannesburg
Aaron Nkosi
+27-82-566-3741
aaron@crotchetmusic.co.za

TSO Productions

Johannesburg
Kgomotso Malebye
+27-11-568-4217
Kgomotso@tsoproductions.co.za
www.tsoproductions.co.za

3.8 Select Venues in South Africa

Major Arenas / Stadiums

Big Top Arena

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

Ellis Park Stadium

Johannesburg
CAPACITY: 62,567
www.lionsrugby.co.za

Standard Bank Arena

Johannesburg
CAPACITY: 6,300
<http://www.lionsrugby.co.za/johannesburg-stadium---ellis-park-arena.html>

Loftus Versveld

Pretoria
CAPACITY: 51,762
<http://thebulls.co.za/stadium/stadium-facilities/>

Cape Town Stadium

Cape Town
CAPACITY: 55,000
<http://www.capetown.gov.za/capetownstadium/home>

Durban ICC Arena

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

FNB Stadium

Johannesburg
CAPACITY: 94,736
www.stadiummanagement.co.za/stadiums/fnb/

Grand Arena

Cape Town
CAPACITY: 7,000
www.suninternational.com/grandwest/conferencing/grand-arena/

Orlando Stadium

Johannesburg
CAPACITY: 40,000
www.stadiummanagement.co.za/stadiums/orlando/

Sun Arena

Pretoria
CAPACITY: 8,500
www.suninternational.com/time-square/conferencing/arena/

TicketPro Dome

Johannesburg
CAPACITY: 20,000
www.ticketprodome.co.za

Market Access Guide – South Africa

Concert Halls / Theatres

Baxter Theatre Concert Hall

Cape Town
CAPACITY: 638
www.baxter.co.za

Barnyard Theatre Emperor's Palace

Johannesburg
CAPACITY: 393
www.barnyardtheatre.co.za/cf19.aspx

Barnyard Theatre Willowbridge

Cape Town
CAPACITY: 500
www.barnyardtheatre.co.za

The Teatro at Montecasino

Johannesburg
CAPACITY: 1,870
www.tsogosun.com/montecasino/entertainment/theatre/teatro

Atterbury Theatre

Pretoria
CAPACITY: 400
www.atterburyteater.co.za

Joburg Theatre

Johannesburg
CAPACITY: 1,069
www.joburgtheatre.com

Fox Junction

Johannesburg
<https://foxjunction.co.za/>

South African State Theatre

Pretoria
CAPACITY: Multiple venues with various capacities: 1,300, 640, 288, 260 and 120
www.statetheatre.co.za

Lyric Theatre

Johannesburg
CAPACITY: 1,100
<https://www.tsogosun.com/gold-reef-city-casino/entertainment/theatre>

General Venues

Alexander Bar

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

The Bassline

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

Carfax

Johannesburg
<https://carfaxnewtown.wordpress.com>

Kirstenbosch Gardens

Cape Town
CAPACITY: 6,000
www.sanbi.org/gardens/kirstenboch/visitor-information/information/

Emmerentia Dam

Johannesburg
www.emmerentialive.co.za

Mercury Live

Cape Town
CAPACITY: 600
<https://www.facebook.com/themercurylivecn/>

The Orbit

Johannesburg
www.theorbit.co.za

Piano Bar

Cape Town
CAPACITY: 150
www.thepianobar.co.za

Radium Beer Hall

Johannesburg
www.theradium.co.za

Platteland

Pretoria
<https://www.facebook.com/platteland.live/>

Weiveld

Pretoria
<https://www.facebook.com/weiveld/>

African Beer Emporium

Pretoria
www.africanbeeremporium.com

Live The Venue

Durban
<http://www.livethevenue.co.za>
<https://www.facebook.com/LIVE-The-Venue-158480117563912/>

The Jazzy Rainbow

Durban
<https://www.facebook.com/The-Jazzy-Rainbow-244138686444/>

The Chairman

Durban
CAPACITY: 300
www.thechairmanlive.com

Olive Convention Centre

Durban
CAPACITY: 200
www.oliveconventioncentre.co.za

Zack's

Durban
www.zack's.co.za

3.9 Booking Agencies

A booking agent has a great knowledge of the music industry, can market and sell acts to promoters and venues and has a long list of contacts.

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.



3.10 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.

3.11 SELECT BOOKING AGENCIES



About Entertainment

Genre: Various
P.O. Box 1084,
Auckland Park, Johannesburg
Lisa Loeb
+27-11-482-8522
lisa@aboutentertainment.co.za
www.aboutentertainment.co.za

Big Talk Entertainment

Genre: Various
8 Simillion Road,
Kommetjie, Cape Town
Deon Schlebusch
+27-21-785-1812
deon@bigtalk.co.za
www.bigtalk.co.za



Breakout Management

Genre: All
356 Oak Avenue
Randburg, Johannesburg
+27-11-438-7000
Damon Forbes, CEO, Founder
Natasha Seery, Agent
Darren Bullock, Project Manager
info@breakout.co.za
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
www.door6.co.za

Entertainment Online

Genre: Various
Johannesburg
+27-66-458-4845
info@entertainment-online.co.za
www.entertainment-online.co.za

Gigster

Genre: Various
Cape Town
+27-11-083-8299
info@gigster.co.za
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
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
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
www.theprojectroom.co.za

SJN Agency

Genre: Various
103 West Street,
Sandton, Johannesburg
Sarah-Jane Nicholson
www.sjn-agency.com

Trilogy

Genre: Various
25 Constantiaberg Business Park
Diep River, Cape Town
Clive and Nicki Pringle, Owners
+27-21-705-1823
info@trilogymusic.co.za,
www.trilogymusic.com

Whacked

Genre: All
26 Ruth Avenue
Hyde Park, Johannesburg
+27-11-326-0021
admin@whacked.co.za
https://whacked.co.za

Brand New Artist Solutions

Genre: Various
171 Nuffield Street,
Rietondale, Pretoria
Gareth Wilson and Misha Loots,
Owners
+27-84-756-1169
misha@bnas.co.za
https://www.facebook.com/
bnasbookings/

Gauteng Music Development

Genre: African Accapella,
African Jazz
Sundowner
Linda Ntoni
+27-11-054-0997
+27-73-726-9002
gautengmusic@mweb.co.za;
linda.ntoni@gmail.com
www.gautengmusicdev.co.za

CONCERT PROMOTERS

Big Concerts

PO Box 16580
Vlaeberg, Cape Town 8018
Sophie Doherty, Marketing
Manager
+27-21-422-3500
sophie@bigconcerts.co.za
www.bigconcerts.co.za
(Live Nation)



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
www.breakout.co.za
Professional Event Management,
Music Festivals, Artist Procure-
ment, Touring and Logistics.

Hilltop Live Promotions

77 Nicholson Street
Pretoria 0181
+27-12-326-0560
info@hilltoplive.co.za
hilltoplive.co.za

Making Music Productions

PO Box 16626
Vlaeberg, Cape Town 8018
+27-21-422-0118
info@makingmusic.co.za
http://makingmusic.co.za

Real Concerts

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

Showtime Management CC

21 West Street
Houghton 2198 Johannesburg
+27-11-728-0255
www.showtime.co.za

MANAGERS

Artist Talent Management

Johannesburg
Kevin Stuart, Owner
Roster: UB40, Zonke, Oliver Mtukudzi, Lira, Jimmy Dludlu and Earl Klugh.

4. Music Publishing in South Africa

Music publishers seek to publish and promote musical works of composers and lyricists. Whether it is in South Africa, Africa or internationally, a publisher has two separate roles: the administration of copyright and to add value to the copyright of their clients. This (adding value to copyright) usually comes in the form of new revenue from placement in media such as television, film and commercials or in the creation of new works through co-writing opportunities. Most major record labels in South Africa have independent publishing wings which are housed by the parent company.

According to David Alexander, managing director 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.

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 organization 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.

“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,” says Alexander

4.1 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.

4.2 Sync and its Impact

In 2017, synchronization contributed R15 million (1.3 million CAD) to South Africa’s overall recorded music revenue, down from R32 million (2.9 million CAD) in 2016, according to the PwC Entertainment and Media Outlook Report (2018-2022). The professional services firm expects the figure to increase by 2.1% by 2022.

4.3 Interview with David Alexander (Sheer Publishing)

TOPIC: PUBLISHING

www.sheerpublishing.co.za

Sheer Publishing's mission is to provide a comprehensive range of copyright services to its domestic, continental and international clients. It is a full-service, mid-sized, independent publishing company that is quickly growing its market share.

The company has more than 18 years' experience of administration of intellectual property rights nationally and globally. Sheer Publishing has close links with the collecting societies based all over the world. It is also a direct member of SAMRO, MCSK and COSON, the copyright collection societies in South Africa, Kenya and Nigeria respectively. With its vast catalogue rich with South African, African and international chart music ideal for synching purposes, Sheer Publishing offers the ultimate one-stop solution for all deals. It boasts music placements on movies such as *District 9* and the Oscar winning *Tsotsi* and the Academy Award nominated *Searching for Sugarman*. Sheer Publishing has placed music on television shows such as *Private Practice*, *Jacob's Cross* and *Big Brother Africa*.



1. Which Canadians artists do you currently work with?

We currently work with Ole Music in this territory – so we represent all of their clients.

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

The uptake of streaming services has resulted in digital income increasing above 50% of our mechanical rights CMO income mark. However, physical sales have dropped to below 10% of mechanical income.

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

The most popular music is local South African, with local gospel music and local dance music the most popular sounds. There is a hot sound from Durban called Gqom that is making waves here and abroad. We are getting sync requests for some of our Gqom clients.

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

Due to the small number of TV broadcasters, the advertising that plays on these stations has to have mass appeal – so it tends to be big international or big local songs (radio hits). There is always an opportunity via television programming, but the fees are incredibly low. It's always possible to do a sync with an unknown song, but it has to be the right time/place/mood for the brief.

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?

Co-writes or writer camps is probably the best opportunity for breaking into this (South African) market and that can happen via an organised sub-publisher.

4.4 Select Music Publishers



BK Publishing

1235 Francis Baard Street,
Hatfield, Pretoria
+27-12-342-5347
mail@bkpublishing.co.za
http://www.bkpublishing.co.za

Geoff Paynter Music Publishing

223 Cherrywood Street, 788
Kleinmond 7195 Gauteng
+27-28-284-9147
Geoff Paynter
Owner
www.geoffpaymusic.co.za



Sheer Publishing

75 Bram Fischer Drive, Randburg
Johannesburg
David Alexander, Managing
Director
+27-11-438-7000
david@sheer.co.za
www.sheerpublishing.co.za



Canadian Association for the Advancement of Music & the Arts

Shoreline Songs Music Publishing

Duignam Road
Kalk Bay, Cape Town, 7975
+27-82-592-3152
Robin AULD, Publishing Executive
CEO

Songwriters Publishers

Observatory, Western Cape
Cape Town
Lee Thorp
+27-21-447-1358
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

Synchro Music

118 Bellairs Drive, Northriding
Johannesburg
+27-83-538-3894
louise@synchromusic.biz
www.synchromusic.co.za



David Gresham Music Publishing

21 Polo Crescent
Woodmead Park, Johannesburg
+27-11-656-4348
David Gresham, CEO

dgresham@mweb.co.za
www.greshamrecords.co.za

Gallo Music Publishing

Tiso Blackstar Group,
16 Empire Road
Parktown, Johannesburg
+27-11-280-3000
info@gallo.co.za
www.gallo.co.za

Active Music Distribution

61 Old Pretoria Road, Halfway
House
Midrand, Johannesburg
+27-11-466-9510
info@activemusicdistribution.com
www.activemusicdistribution.co.za

Peer Music SA

6 Vine Road, Unit 7
Woodstock, Cape Town
+27-82-379-5734
Malcolm Burger, General Manager
mburger@peermusic.com
www.peermusic.com

Universal Publishing South Africa

2nd Floor, 26 Cradock Avenue
Rosebank, Johannesburg
+27-11-722-0565
Sipho Dlamini, Managing Director
sipho.dlamini@umusic.com
www.umgsa.com

4.5 Performing Rights Organizations

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 Southern African Music Rights Organisation (SAMRO) and the Composers, Authors and Publishers Association (CAPASSO) collect royalties related to composition. The other four CMOs - the South African Music Performance Rights Association (SAMPRA), the Independent Music Performance Rights Organisation (IMPRA), the Association of Independent Record Companies (AIRCO) and the Recording Industry of South Africa (RISA) – collect royalties for sound recording.

AIRCO

14 Orange Street
Auckland Park
Johannesburg 2092
+27-11-482-4779
Stanley Khoza, Deputy Chairperson
deputychairperson@airco.or.za
www.airco.org.za

CAPASSO

20 De Korte Street
Braamfontein
Johannesburg 2001
+27-11-447-8870
Warrick Percy, Licensing Manager
Livhuwani Nefolovhodwe, Marketing Strategist
info@capasso.co.za
www.capasso.co.za

IMPRA

980 Horseshoe Street, Little Falls
Roodepoort, Johannesburg
+27-11-475-1842/+27-11-675-0895
Nishie Heeralall
nishieh@impra.co.za
www.impra.co.za



SAMRO

20 De Korte Street
Braamfontein, Johannesburg
+27-11-712-8000
Andre le Roux, Managing Director
andre.le.roux@samro.org.za
www.samro.org.za



SAMPRA

20 De Korte Street
Braamfontein
Johannesburg 2001
+27-11-789-5784
Pfanani Lishivha, CEO
info@sampra.org.za
www.sampra.org.za



RISA

Unit 2 152 Bram Fischer Drive
367
Johannesburg 2194
+27-11-886-1342
Nhlanhla Paul Sibisi, CEO
+27-82-340-8396
nhlanhla@risa.org.za
www.risa.org.za

5. Music Promotion and Media

5.1 Radio

The South African radio market grew by 2.2% in 2017 to R4.3 billion (386 million CAD). Radio has a solid listener base in South Africa, and a weekly reach of 91%. According to the Broadcast Research Council of South Africa (BRC), 28.6 million people tuned in to radio stations on an average weekday from October 2017 to March 2018, up 300,000 on the July to December 2017 time period.

The South African Broadcasting Corporation (SABC) dominates radio in the country, with 18 radio stations and a 70% share of the market. According to BRC's RAMS (Radio Audience Measurement Study) report for the term January to August 2018, the SABC boasts the top five most listened to radio stations in the country, namely:

1. Ukhozi FM (7.5 M),
2. Umhlobo Wenene (5.3 M)
3. Metro FM (4.2 M)
4. Lesedi FM (3 M)
5. Thobela FM (2.6 M).



5.2 Interview with Joanne Olivier of Tickybox Media

TOPIC: RADIO

Joanne is a radio plugger 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 Leee 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.

4. How should international artists get their music to you?

Check out www.tickyboxmedia.co.za or email me on joanneo@tickyboxmedia.co.za

5.3 Select Radio Pluggers

Ian Bredenkamp Media

Ian Bredenkamp
ian@ianbredenkampmedia.com
www.ianbredenkampmedia.com

Artists: Tori Amos Tour, PIXIES, Alison Moyet, Suzanne Vega, Mike and The Mechanics and Bonnie Tyler

Melissa Conradie Agency

Melissa Conradie
mel@melissaconradie.co.za
https://melissaconradie.co.za

Artists: Stuart Reece, Diamond Thug, Tima Reece, Garth Barnes, Edisontide, We Are Charlie, DJ Qness, IV4 and many more

Sheila Afari Music Services

Sheila Afari
connect@samsafrica.com
www.samsafrica.com

Artists: Moz Kidd, Bruno Bagi, Le President, DJ Mikah



Tickybox Media

Joanne Olivier
JoanneO@tickyboxmedia.co.za
www.tickyboxmedia.co.za

Artists: My Chemical Romance, Josh Groban, Michael Bublé, Panic At The Disco, Biffy Clyro

Rachelle Crous Publicity

Rachelle Crous
rachelle@rcpublicity.com
www.rcpublicity.com

Erin Crous

Erin Crous
erin@erincrous.co.za
www.erincrous.co.za

Artists: Catlike Thieves, Scarlotte Will, City of Heroes, Mickey Burns, Ruby Gill

Radio Stations

Courtesy of South African Electronic Media Directory

NATIONAL AND COMMERCIAL RADIO STATIONS

702 Talk Radio (Johannesburg)
Algoa FM (Port Elizabeth)
Capricorn FM (Polokwane)
Channel Africa (Johannesburg)
Classic Business (Braamfontein)
Classic FM (Braamfontein)
East Coast Radio (Durban)
ENCA (Hyde Park)
ETV (Cape Town)
Gagasi FM (Durban)
Good Hope FM (Cape Town)
Heart 104.9 Cape Town Soul (Cape Town)
Highveld Stereo (Sandtown)
Ikwekwezi FM (Pretoria)
Jacaranda FM (Midrand)
Kaya FM (Parktown North)
Kfm 94.5 FM (Cape Town)
Lesedi FM (Bloemfontein)
Ligwalagwala FM (Nelspruit)

Lotus FM (Durban)
Metro FM (Johannesburg)
Motsweding FM (Mmabatho)
Munghana Lonene FM (Polokwane)
North West FM (Rustenburg)
PhalaPhala FM (Polokwane)
Radio 2000 (Johannesburg)
Radio Pulpit / Radiokansel (Pretoria)
Radiosondergrense (Johannesburg)
SABC Radio and Television Services (Johannesburg)
Thobela FM (Polokwane)
Tru FM (Bisho)
Ukhozi FM (Durban)
Umhlobo Wenene Radio (Port Elizabeth)
X-K FM (Kimberley)
Y-FM (Johannesburg)

Market Access Guide – South Africa

COMMUNITY RADIO STATIONS

567 mw Cape Talk (Cape Town)
Barberton Community Radio (Barberton)
BAY FM 107.9 FM (Port Elizabeth)
Botlokwa Community Radio (Dwarfs River)
Bush Radio (Cape Town)
Cape Community FM (Cape Town)
CHAI FM 101.9 (Johannesburg)
East Rand Stereo (Springs)
East Wave Radio (Lenasia)
Fine Music Radio (Cape Town)
Good News Community Radio (Canelands)
Greater Middelburg fFM (Mlhuzi)
Highway Radio (Durban)
Hindvani FM Stereo (Durban)
IFM (Vanderbijlpark)
Impact Radio (Pretoria)
Islam Radio (Lenasia)
Jozi FM (Dube)
Khanya Community Radio (Butterworth)
Lentswe Stereo (Parys)
Letlhabile Community Radio (Letlhabile)
Link FM (East London)
Maputaland Community Radio (Jozni)
Mash FM Stereo (Lydenburg)
Mfm Radio (Stellenbosch)
Mohodi Community Radio (Ga-Manthata)
Moletjie Community Radio Station (Koloti)
Moretele Community Radio (Temba)
Naledi Community Radio (Matswabeng Free State)
New Panhellenic Voice (Johannesburg)
Nongoma FM (Nongoma)
O-FM (Bloemfontein)
Overvaal Stereo (Viljoenskroon)
Pretoria Radio (Pretoria)
QwaQwa Radio (Phuthaditjhaba)
Radio 1584 (Pretoria)
Radio 786 (Gatesville)
Radio Alpha (Badplaas)
Radio Atlantis (Atlantis)
Radio Bushbuckridge (Bushbuckridge)
Radio Groot-FM (Lynnwood Manor)
Radio Helderberg (Helderberg)
Radio KC (Paarl)
Radio Khwezi (Kranskop)
Radio King Fisher (Newton Park)
Radio Kragbron 93.1FM Stereo (Witbank)
Radio Mafisa (Rustenburg)
Radio Namakwaland (Vredendal)
Radio Panorama (Henneman)
Radio Riverside FM (Upington)
Radio Teemaneng (Kimberley)
Radio Today (Parktown North)
Radio Turf (Polokwane)
Radio TUT (Soshanguve)
Radio Veritas (Johannesburg)
Rainbow FM (Florida)
Rhodes Music Radio (Grahamstown)
Soshanguve Community Radio (Soshanguve)
UCT Radio (Rondebosch)
UJ-FM (Johannesburg)
Unitra Community Radio (Umtata)
Univen Radio (Thohoyandou)
Vaaltar (Taung Station)
Valley FM (Worcester)
Voice of Tembisa FM 87.6 (Tembisa)
Voice of the Cape (Cape Town)
Vukani Community Radio (Cala)
Zibonele Community Radio (Khayelitsha)

5.4 Television

South Africa is the largest TV market on the continent, according to PwC's entertainment and media report for 2018-2022. The country continues to exhibit reasonably strong growth, with total TV market revenue expecting to expand at a 4.8% CAGR over the next five years to reach R40.8 billion (about 3.6 billion CAD) in 2022. South Africa's top television providers are SABC, pay-tv subscribers Multichoice and e.tv.

Television Stations

Cape Town TV

Community Television
www.capetowntv.org

Channel O Music Channel

Home of the Channel O Music Video Awards
<https://channelo.dstv.com/South/home>

ENCA (eNews Channel Africa)

www.enca.dom

E.TV (Cape Town) Number 1 Home Of Entertainment

Ownership: eMedia Investments and Remgro
www.enca.com

M-Net (Electronic Media Network) (Johannesburg)

Ownership: Nasionale Pers (Naspers)
<http://www.mnet.co.za>

MTV Base Africa

24-hour hip-hop/urban music channel from Viacom International Media Networks Europe

Genres: hip hop, R&B, grime, garage, reggae, funk and soul music

www.mtv.co.za

SABC (South African Broadcasting Corporation) (Johannesburg)

SABC-1; SABC-2; SABC-3

Soweto TV (Soweto)

Biggest community television channel in South Africa
www.sowetotv.co.za

TRACE Africa

African music and culture by showcasing concerts and features from the best African artists.

<https://trace.tv/trace-africa>

5.5 PR (Print & Digital)

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).

Market Access Guide – South Africa

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 negatively affected newspaper sales. 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, Tiso Blackstar Group 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 22 million people in South Africa access the internet.

Select Newspapers

Beeld

2nd Floor, Excell Park
Lynnwood, Pretoria
+27-12-485-9000
pretoria@beeld.com
www.beeld.com

Cape Times

Newspaper House,
122 St Georges Mall
Cape Town
+27-21-488-4716
ctnews@i.nl.co.za
www.iol.co.za

The Citizen

9 Wright Street, Industria West
Johannesburg
+27-10-492-5281
news@citizen.co.za
www.citizen.co.za

Daily Dispatch

Corner St Helena Road &
Quenera Road Beacon Bay
East London
+27-43-702-2000
news@dispatch.co.za
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

The Mercury

Durban
+27-31-308-2911
mercnews@i.nl.co.za
www.iol.co.za/mercury

Sowetan

Hill on Empire, 16 Empire Road
Johannesburg
+27-11-280-3000
newsdesk@sowetan.co.za
www.sowetanlive.co.za

The Star

47 Sauer Street
Johannesburg, 2001
+27-11-633-2410/2411
starnews@i.nl.co.za
www.iol.co.za/the-star

Select Music / Art Magazines

Hype

92 Campolino Rd, Kyalami
Johannesburg
Rudzani Netshiheni
+27-11-468-2090
Rudzani@panorama.co.za
www.hypemagazine.co.za

Mahala

200 Montpellier Road, Morning-
side
Durban
info@mahala.co.za
www.mahala.co.za

Platform

<http://pltfm.co.za/contact-us/>
www.pltfm.co.za

sahiphopmag

SA Hip Hop Mag

Unit 20, Fairview Village, Annlin
Pretoria
+27-12-543-2392
sahiphop@nine80.com
www.sahiphopmag.co.za

SA Music Magazine

www.samusicmag.co.za
info@samusicnews.co.za
www.samusicnews.co.za

SA Music World

subscribe@samusicworld.com
www.samusicworld.com

Market Access Guide – South Africa

Select Internet and Social Resources

ADMC Africa Digital Media City

ADMC Africa Digital Media City
ADMC, through its music division
Lokshin Vibe Productions, is a
Johannesburg-based emerging
independent multimedia content
company driven by audio-visual
content production, infrastructure
development and ICT innovation.
Michael Moeti, CEO
+27-65-853-8770
michael@admcsa.com
Thabo Lehlongwa, A&R Director
thibomotho@gmail.com
www.admcsa.com

Africa.com|Music

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

Nusoulhub Radio/South African

Music & Youth Culture Blog
South African music and
culture blog with exclusive artist
interviews, music reviews and
music industry insights.
info@nusoulhubradio.com
www.nusoulhubradio.com

SA HipHop

For the latest hip hop news,
downloads, interviews, videos and
new South African hip hop music.
music@sahiphop.org
www.sahiphop.org

SA Music Scene

To help the music industry in
South Africa, more specifically
Cape Town. Bands, managers,
producers, recording studios,
venues, and photographers can
post information about gigs/
products/services.
ashley@samusicscene.co.za
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
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
www.weblogforlove.com

TEXX AND THE CITY

Texx and the City

This music blog based in Cape
Town focuses on music, album
reviews, band interviews and
giveaways.
Tecla Cioffi
contact@texxandthecity.com
texxandthecity.com

Select Publicists and Agencies



Blue Division

Anita van de Venter
+27-76-486-5050
anita@bluedivision.co.za
www.bluedivision.co.za

Martin Myers Publicity

Martin Myers
+27-83-448-4475
martin@martinmyers.co.za
www.martinmyers.co.za

Rachelle Crous Publicity

Rachelle Crous
+27-82-084-6724
rachelle@rcpublicity.com
www.rcpublicity.com



Total Exposure

Diane Chidrawi
+27-11-788-8725
diane@totalexposure.co.za
www.totalexposure.co.za



Canadian Association for the Advancement of Music & the Arts

Canadian Association for the Advancement of Music and the Arts

6. Government

South Africa

DEPARTMENT OF ARTS AND CULTURE

VWL Building, 202 Madiba Street, Pretoria
+27-12-441-3000
info@dac.gov.za
www.dac.gov.za



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.

South African Department of Tourism

17 Trevenna Street, Tourism House Sunnyside, Pretoria
Blessing Manale, Communications Director
+27-12-444-6607 | BManale@tourism.gov.za | www.tourism.gov.za

Canada In South Africa

High Commission of Canada in South Africa

1103 Arcadia Street, Hatfield, Pretoria
+27-12-422-3000 | <https://www.facebook.com/CanadainSouthAfrica/>



High Commission Trade Office of Canada to South Africa

10 Arnold Street, Rosebank, Johannesburg
+27-11-442-3130 | jobrg@international.gc.ca
<https://www.canadainternational.gc.ca/southafrica-afriquedusud/contact-johannesburg-contactez.aspx?lang=eng>

Canadian Consulate in Durban

Richefond Circle, Ridgeside Office Park, Umhlanga, Durban
+27-31-536-8214
R. B. McElligott, Consul
rmcelligott@telkomsa.net
<https://www.consulate-info.com/consulate/1815/Canada-in-Durban>



7. 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 now attract local talent and delegates from the rest of Africa and abroad, and 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.

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

TOPIC: CONFERENCES/SHOWCASES

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.

7.2 Select Showcases and Conferences



KZN Music Imbizo

Durban, KwaZulu-Natal

When: 28-31 August 2019

+27-31-003-2938

info@kzn-musicimbizo.co.za

www.themusicimbizo.co.za

Live Event Technical and Production Conference

Johannesburg

When: 16-18 May 2019

+27-11-639-7940

registration@letpc.co.za

www.letpc.co.za

Mediatech Africa

Johannesburg

When: biennial

+27-11-025-3180

www.mediatech.co.za



Moshito Music Conference and Exhibition

20 De Korte Street

Braamfontein, Johannesburg

When: To be announced

Sinamandla Kwepile, General Manager

+27-11-339-1541

+27-78-306-1788

sina@moshito.co.za

Music Exchange

Cape Town

When: 5-9 September 2019

+27-83-448-4475

info@musicexchange.co.za

www.musicexchange.co.za

South Africa Indies Music Week

Johannesburg, Gold Reef City,

Lyric Theatre

When: Annual

submissions@imexsa.org.za

http://www.saindiesmusic.com/

indies-music-week

8. Additional Tools and Resources



The Association of Independent Record Companies (AIRCO)

4 Orange Street, Auckland Park,
SunnySide, Johannesburg

+27-11-482-4779

deputychairperson@airco.org.za

www.airco.org.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

www.imexsa.org.za

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

OR sjmothopeng23@gmail.com

sadmamusic.org.za

South African Music Awards (SAMA)

152 Bram Fischer Drive

Randburg, Johannesburg

+27-11-886-1342

info@samusicawards.co.za

www.samusicawards.co.za



Canadian Association for the Advancement of Music & the Arts

Canadian Association for the Advancement of Music and the Arts

9. References

www.statssa.gov.za
www.gov.za
www.sahistory.org.za
www.pwc.co.za
www.risa.org.za
www.country.southafrica.net
www.musicinafrica.net/magazine/live-music-south-africa
[www.concertssa.co.za\(mappingofSAlivemusiccircuit\)](http://www.concertssa.co.za(mappingofSAlivemusiccircuit))
www.risa.org.za/media/1108/market-share.pdf
www.brca.org.za
www.sabc.co.za
www.medioclub.co.za/landstatic/36-the-media/118-radio-in-SA
www.worldwideworx.com
www.numbeo.com/cost-of-living/country-SA
www.musicinafrica.net/magazine/south-african-recording-and-publishing-indutries
www.tripadvisor.co.za
www.travelstart.co.za
www.sa-venues.com
www.radiomonitor.com
www.residentadvisor.net/record-label.aspx?id=9833

