

## **Jazz Festivals and Intangible Heritage**

South African Jazz Heritage at the Standard Bank Joy of Jazz  
Festival in Newtown, Johannesburg

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A Research Report submitted to the Faculty of Humanities at the  
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## **Abstract**

Jazz music is widely accepted as being almost synonymous with ‘heritage’. This fact is interesting when looking at the construction of many large-scale, international jazz festivals that take place around the world each year. The majority of these popular festivals not only present jazz music, but also a wide array of other genres. In many cases, the music that is included in the festival programmes is linked to notions of local musical and cultural heritage.

This research report focuses on the subject of South African jazz music as intangible heritage at the Standard Bank Joy of Jazz Festival. This event is held annually in Newtown, Johannesburg. By studying the construction and programming of this festival, this report questions the extent to which South African jazz music is considered to be intangible heritage, where the festival is positioned in relation to its commercial gains and the social responsibilities of safeguarding intangible heritage, to what extent the programming choices and positioning of local jazz music at the festival construct the music as a heritage resource, and how the festival has affected the development of jazz music in Johannesburg, with regard to smaller, less formal venues.

## Declaration

I declare that this research report is my own, unaided work. It is being submitted in partial fulfillment for the degree of Master of Arts (Heritage) at The University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other university.

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THOMAS DANCER

\_\_\_\_\_ day of \_\_\_\_\_ 2009

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## Table of Contents

<b>Title</b>	<b>Page</b>
Abstract	i
Declaration	ii
Acknowledgments	iii
Table of Contents	iv
<b>Chapter 1</b>	
<b>Introduction</b>	<b>1</b>
<i>The Standard Bank Joy of Jazz Festival</i>	2
Aim	2
Research Questions	3
Rationale	4
Literature Review	5
<i>South African Jazz Music</i>	7
<i>Jazz Festivals: Business and Programming</i>	10
Methodology	11
<i>Interviews</i>	12
<i>Interview Subjects</i>	13
<i>Other Sources</i>	15
<b>Chapter 2</b>	
<b>South African Jazz Music and Intangible Heritage</b>	<b>16</b>
<i>A Background to Heritage Discussion</i>	16
Intangible Heritage	17
South African Jazz Music	23
<i>A Brief History</i>	24
Constructing South African Jazz Music as Intangible Heritage	28
<i>The Importance of Sound and Identity</i>	28
<i>Common Debates</i>	29

<b>Chapter 3</b>	
<b>Jazz Festivals and The Standard Bank</b>	
<b>Joy of Jazz Festival</b>	<b>35</b>
Johannesburg and Diminishing Jazz Spaces	35
Constructing Jazz Festivals	38
<i>Business and Programming</i>	39
The Standard Bank Joy of Jazz Festival	42
<i>Positioning the Joy of Jazz Festival in Newtown</i>	43
<i>The Organiser: T-Musicman Productions</i>	44
<i>The Performance Spaces and the Audience</i>	48
<i>The Involvement of the Sponsor</i>	51
Notions of Heritage in the Festival’s Construction	52
<b>Chapter 4</b>	
<b>Conclusion</b>	<b>55</b>
Introduction	55
<i>‘What’s in a name?’ Revisited</i>	55
The Standard Bank Joy of Jazz Festival:	
Pirate or Protector?	58
Final Thoughts	59
<b>References</b>	<b>63</b>
<b>Appendices</b>	<b>67</b>

# Chapter 1

## Introduction

Every year, many large-scale jazz festivals take place around the world. The majority of these are located in The United States- the universally recognised, origin of Jazz music- but Europe has also become a major centre for annual festivals. Typically, the larger jazz festivals provide venues comprising several stages for music performances, as well as food and drinks, accommodation and ticket packages. These festivals accommodate relatively large numbers of people and usually run for just a few days at a time.

As the global jazz festival culture has grown, so have the festivals themselves. Many have become large-scale events, with varied programmes, comprising traditional, indigenous, and popular music, as well as jazz. In this way, the festivals have become less jazz-orientated than their titles suggest, and are now more eclectic in their programming choices.

They have become important players in the tourist trade, as both domestic and international tourists visit them each year. (Gibson & Connell 2005, p. 1) In many cases, this has led to festivals becoming lucrative events, with corporate branding and sponsorship forming a major part of their marketed image to the public.

The income generated by the festivals can also be used for more sustainable and developmental purposes, such as to energise both the income and profile of the local communities, as well as to help the development of the local music infrastructures. These infrastructures could include, for example, areas of music education and the marketing and selling of local music to foreign audiences.

In the lesser-developed contexts of Jazz festivals taking place in regions outside the established festival circuits of The United States and Europe, this model of a modern,

urban jazz festival, functioning as both a musical and potentially lucrative event, has also been adopted.

### **The Standard Bank Joy of Jazz Festival**

The Standard Bank Joy of Jazz Festival is billed as ‘one of the biggest jazz festivals on South Africa's musical calendar.’ ([www.standardbankjazz.co.za](http://www.standardbankjazz.co.za)) The annual festival takes place on the last weekend of August in Newtown, Johannesburg. It comprises several stages, both inside existing venues in Newtown and also in venues that have been temporarily erected for the festival.

Every year, it presents a line-up of both local and international performers that is said to incorporate ‘all jazz styles - from Afro jazz and fusion to Latin rhythms, bebop and straight-ahead.’ (*ibid*) It has also presented other popular South African music styles in performance, as well as performers from other African countries.

## **Aim**

It is a commonplace assumption that jazz is synonymous with heritage. However, this relationship needs to be interrogated, as jazz music embraces a wide variety of musical influences.

The aim of this research is to assess to what extent jazz is considered as intangible heritage and whether or not conscious measures are taken to provide subsequent safeguarding mechanisms for the music. Questions as to how the music is conceived of, and constructed as heritage will be addressed.

The case study for the research is the Standard Bank Joy of Jazz Festival in Newtown, Johannesburg. The report will focus particularly on the positioning of jazz music within the framework of the festival. It will concern the placement of music and musicians that are presented in the programme, asking questions as to why certain acts are chosen and why others are not.

By looking at the festival's programming, the report aims to explore how the music is positioned in relation to the festival's audience, other music performances in the programme and the festival itself as a commercial event.

Thus, this research aims to discover how the festival acts, or does not act, as a venue for jazz performance in Johannesburg, given the lack of smaller venues in the city, and consequently whether or not it may be said to safeguard and perpetuate jazz as a heritage resource<sup>1</sup>.

The report will recognise the Standard Bank Joy of Jazz Festival as a primarily commercial venture- with no pretensions to be otherwise- and will question whether the commercial aspirations of the festival are irreconcilable with heritage concerns.

## **Research Questions**

- To what extent is jazz music considered to be intangible heritage at the festival?
- Where is the festival positioned in relation to commercial gains and the social responsibilities of safeguarding intangible heritage?
- To what extent do the programming choices and positioning of local jazz music at the festival construct it as a heritage resource?
- In the absence of smaller venues in Johannesburg, how has the festival affected the development of jazz in the city?

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<sup>1</sup> In current heritage legislation [see The National Heritage Resources Act (1999)] intangible heritage is conceived as a 'resource.' This is the principal meaning that I will attach to 'intangible heritage.'

## Rationale

Firstly, my attraction to the topic comes from personal experience, both as a semi-professional jazz musician and as a visitor to several jazz festivals throughout the world. Second, as a student of heritage, my interest in the performance of jazz music has grown to include questions of heritage and the contexts in which the music is performed and how it is kept alive in society.

Many studies have been made on festivals and festival culture. It has been stated that the subject 'has attracted a steady interest from researchers drawn from anthropology, economics and sociology,' as well as in the field of tourism. (Ryan & Saleh 1993, p. 289) However, there has not yet been as 'steady' an interest in the field of heritage. Kirshenblatt Gimblett (2006, p. 161) explains that

heritage is created through metacultural operations that extend museological values and methods (collection, documentation, preservation, protection, evaluation and interpretation) to living persons, their knowledge, practices, artifacts, social worlds and life spaces.

Jazz, with its many identities and reputation as a music that is associated with heritage, invokes a sense that it complies with broader notions of heritage. However, Kirshenblatt Gimblett's statement involves the mediation of the 'metacultural operations,' thus questioning the commonplace acceptance of jazz as heritage. This is because people are not necessarily conscious of the manipulation, power relations and political decisions that are behind the 'metacultural operations.'

The Standard Bank Joy of Jazz Festival is not the largest, most renowned or popular jazz festival in South Africa<sup>2</sup> nor is it the only jazz festival in or around Johannesburg. The significance of its position as case study for this research is because it is the major jazz

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<sup>2</sup> The Cape Town International Jazz Festival is accepted as the country's most prominent festival. (Coplan 2007, p. 365)

festival in the city, with the most funding and the biggest acts, and is positioned as a major event that occurs on the eve of the city's annual Arts Alive festival<sup>3</sup>.

Also, it is important to note that The Standard Bank Joy of Jazz Festival takes place in Newtown; a cultural precinct that is central to the city's goal of culture-led urban regeneration of the inner city. The festival therefore plays a role in this process of inviting investment to the area by providing cultural attractions. Here, the question as to what extent jazz music is protected and/or used for commercial means is key.

The strong involvement of Standard Bank as the primary sponsor of the festival, and the clear positioning of its brand on the festival's own branding and marketing material brings other unanswered questions to the fore regarding both the potential commodification of the intangible heritage resources in performance, as well as questions of ownership. In this regard, the discussion stems from how the positioning of intangible heritage resources under a branded, corporate umbrella create an image that the performances take place in the territory of the sponsor. This discussion is important in the wider aim of this report, as the question of ownership is directly related to the balance between the protection of intangible heritage at Jazz festivals, and the entities that make the spaces available for its performance.

## **Literature Review**

### **Focusing the Area of Research**

There are several avenues that could be explored when taking The Standard Bank Joy of Jazz Festival as a case study for academic research. These include music-based, historical studies of the performances that are presented, the festival's function as a tool for culture-led urban regeneration in Newtown, or even its position and role as a tourist destination.

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<sup>3</sup> Arts Alive is a cultural festival in Johannesburg that takes place in September in a variety of venues. It involves a wide array of cultural events. ([www.artsalive.co.za](http://www.artsalive.co.za))

This research, however, is concerned with heritage, particularly the intangible heritage of South African jazz music. It aims to focus on the discussions that arise from the positioning of such heritage resources on the stages of the Standard Bank Joy of Jazz Festival.

The literature suitable for this reports falls into three categories: 1) Intangible Heritage, 2) South African Jazz Music and 3) Urban Jazz Festivals: Business and Programming.

### **Intangible Heritage**

On introducing and defining the term “intangible heritage,” I first turn to Harriet Deacon’s *The Subtle Power of Intangible Heritage: Legal and Financial Instruments for Safeguarding Intangible Heritage* (2004) In this paper, Deacon explains (2004, p. 1) that the term ‘intangible heritage resources’ encompasses ‘oral traditions, memories, languages, traditional performing arts or rituals, knowledge systems, values and know-how.’ She adds (*ibid*) that

Intangible heritage can be found all over the world. It includes meanings associated with places and objects, making it an essential component of all heritage.

Deacon’s paper is particularly concerned with the safeguarding of intangible heritage, especially that of minority groups. It identifies a danger that these forms of heritage are vulnerable and are disappearing.

Although Deacon does provide useful definitions of intangible heritage as well as discussions around the social responsibility of safeguarding these heritage resources, the fact that her paper focuses on minority groups is not totally relevant to my area of study. This is because jazz music is not necessarily associated with indigenous minority groups, but is a widely accepted and performed genre of music with significant worldwide popularity.

Kirshenblatt-Gimblett (2008, p. 161) is less concerned with the vulnerability of the intangible heritage of minority groups, and discusses intangible heritage in a wider context. She provides a broader definition of heritage, arguing that

world heritage is a vehicle for envisioning and constituting a global policy within the conceptual space of global cultural commons

The same author (*ibid*) also raises questions as to how heritage is created and how ownership is constructed around it.

I will use the definitions and discussions of both Deacon and Kirshenblatt-Gimblett to create a clear platform for positioning South African jazz as intangible heritage, as well as introducing the need to safeguard such heritage.

### **South African Jazz Music**

The key theorists in this section are Brett Pyper (2006), Gwen Ansell (2005) and David B. Coplan (2007)

Brett Pyper's paper *Memorialising Kippie: On Representing the Intangible in South Africa's Jazz Heritage* (2006) concerns the issue of memorialisation through jazz music as well as the environment for jazz performance and development in Johannesburg.

This paper is particularly useful to this study as it positions South African jazz music as intangible heritage. The paper points to the music's role in relation to the political struggle against apartheid as being a key attribute for its inclusion in this heritage, as it forms an intangible site of memory and commemoration. (Pyper 2006, p. 3)

Pyper also demonstrates what is meant when music is described as a heritage resource. As well as being involved in memory and commemoration, Pyper (2006, p. 9) discusses the 'spirit of open-endedness' that jazz music retains. This is key to its positioning as a resource, as it is widely available for the use and engagement of people, without

necessarily dictating as to what opinions, discussions, and revelations the people should link to it.

Gwen Ansell's *Soweto Blues: Jazz, Popular Music & Politics in South Africa* (2005) is a book that provides an in-depth history and commentary of the South African Jazz Scene. It is useful in understanding the environment of South African jazz music, as it provides historical information as to the formation and performance of the music, and also offers insights into the jazz musicians themselves. This involves their opinions on the state of jazz music in the country, as well as the country's music venues and festivals. As it is a recent publication, it also includes discussions around the Standard Bank Joy of Jazz Festival.

While Ansell's book is concerned with the history, development and current climate of South African jazz music, Coplan's *In Township Tonight! Three Centuries of South African Black City Music and Theatre* (2007), as the title suggests, is not solely dedicated to the subject of jazz music. Instead, it examines the development of black performing arts in urban areas of South Africa.

Coplan's book is important as it offers a broader understanding of the creative environment in which black performing arts have developed in urban areas, including the progress and development of jazz music. He raises questions as to the construction and interpretation of culture through cultural performance, stating that 'urban performing arts...represent not the disintegration but the creation of culture.' (Coplan 2007, p. 5)

This book provides information not only as to the formation and positioning of jazz music in urban cultural performance, but also helps to construct jazz music as a cultural phenomenon. This adds weight to the definition of jazz music as an intangible heritage resource.

In relation to the spaces for jazz performance in Johannesburg, Ansell, Pyper and Coplan all raise important discussions on this point. The views in the literature are diverse and,

in relation to this study, raise key questions as to what kinds of venues are likely to promote jazz music as a heritage resource in Johannesburg.

Ansell includes comments from local musicians on the state of local jazz venues. For example, she quotes famed trombonist and bandleader Jonas Gwangwa lamenting the lack of a strong infrastructure in South Africa's jazz venues, warning that such a climate in the United States 'would have the Musicians Union picketing outside!' (Ansell 2005, p. 279) In this negative context, Ansell also includes positive comments on the presence of the Standard Bank Joy of Jazz festival, quoting singer Sibongile Khumalo speaking fondly about the opportunities that the festival presents for collaboration with other musicians. (Ansell 2005, p. 278)

Pyper is not so positive about the presence of a large festival in the midst of few permanent, small venues in Johannesburg. He explains that

many jazz lovers and musicians will point out that highly publicised yet periodic festivals cannot quite substitute for the kinds of musical and social interaction that have made more intimate nightly venues crucial to the development of this music across the globe.

(Pyper 2006, p. 2)

Coplan also discusses the poor situation in Johannesburg as far as venues are concerned, and alludes to what he too identifies as a more ideal climate for jazz performance, appreciation and development in South Africa: small, informal venues. (Coplan 2007, p. 343) He adds further levels of discussion to this state of affairs, juxtaposing the informal performances of jazz in townships (those that are more party-orientated and involve mostly black audiences), with sponsored festivals that, he argues, attract mostly white audiences as well as more discerning, 'serious' jazz listeners. (Coplan 2007, p. 364-365)

## **Jazz Festivals: Business and Programming**

To understand more about cultural, urban festivals, the initial literature in this section will briefly involve tourism and urban regeneration-related material.

Zukin, in *The Culture of Cities* (1995), discusses the fertile space for cultural festivals in urban contexts. She points out that ‘culture is more and more the business of cities- the basis of their tourist attractions and their unique, competitive edge.’ (Zukin 1995, p.2) She adds that

culture is also a powerful means of controlling cities. As a source of images and memories, it symbolises “who belongs” in specific places...it plays a leading role in urban redevelopment strategies based on historic preservation or local “heritage.”

(Zukin 1995, p. 1)

Understanding this positioning of culture and heritage in urban contexts is important for this study, especially when addressing the relationship between commercial gains and the social responsibility of safeguarding heritage resources.

Gibson and Connell (2005) expand on Zukin’s assertion, drawing particularly on the relationship between urban cultural festivals and tourism. They explain that regeneration is also important for the existing music infrastructure of the local communities, as the festivals are ‘linked to the recording industry and perform an important employment function for record companies and musicians. (Gibson & Connell 2005, p. 237)

This literature is important to the study as it positions the Standard Bank Joy of Jazz Festival in relation to a global market of tourism that is linked to a worldwide jazz festival network.

There is an absence of literature pertaining directly to the programming of jazz festivals. There is, however, evidence available to show that in the festival’s programmes, jazz has increasingly been juxtaposed with more mainstream and popular genres of music. Coplan, for example, suggests that the very fact that such festivals are called ‘jazz’

festivals is less about the music that they present and 'is more associated with the prestige of the genre than with the stylistic identity of the actual performances. (Coplan 2007, p. 364)

In order to construct a basis for discussions on the subject of programming using what is available, I have looked at literary sources pertaining to the man recognised as being the founder of the successful jazz festival model: George Wein. This literature is mostly in the form of magazine articles and other online documents.

Bessman's magazine article (2000) offers an insight into how George Wein found 'the formula for successful music festival production,' involving his interest in both positioning jazz on a large stage, and creating a festival culture for jazz. (Bessman 2000, p. 4) On the subject of finding his successful formula, Wein (in Giddins 1997, p. 5) explains that even in his original model of jazz festivals, artists outside of the jazz genre would be incorporated into the programme in order to attract people and keep the festival going.

This literature is important in understanding the relationship between placing jazz on the large stages of a corporate-sponsored, commercial festival, especially in the context of jazz as an intangible heritage resource and the associated social responsibility to safeguard such heritage.

## **Methodology**

This study makes use of qualitative methods of research employed in social sciences. Bryman (2004, p. 19-20) explains that this approach involves a research strategy that 'usually emphasises words rather than quantification in the collection and analysis of data.' Rossouw (2003, p. 162) adds to this definition, explaining that the qualitative approach provides

a broad approach to content analysis (and) includes literary criticism, social philosophy and rhetoric, cultural history and any other field in which the close reading of a text is followed by the summary and interpretation of the content that it entails.

He adds (*ibid*) that

the qualitative analysis is relatively less concerned with content itself, but is more focussed upon the content as a reflection of underlying phenomena.

### **Interviews**

As my secondary sources have not provided much information on the programming of my case study as well as its involvement with concepts of organisation and heritage, this area has been researched in the form of semi-structured interviews. In this form of interview, ‘an open-ended question is asked and the interviewer follows up on the clues about a specific topic that the participant provides.’ (Rossouw 2003, p. 148) The questions themselves stemmed from the aims of this report, and differed slightly from interview to interview. This is because I targeted certain interview subjects for particular data.

Initially, I tried to avoid asking direct questions on the subject of heritage, as I wanted rather to get a spontaneous response from the interview subjects on this central theme. By directly asking questions about heritage, I felt that there was a danger that the subject’s responses may have been pre-conceived and mechanical. However, assessing the interviews that were conducted<sup>4</sup> it can be seen that it was often close to impossible to remove questions of heritage from the interviews entirely.

As my questions were geared towards understanding the festival’s construction and positioning- in particular, the festival’s programming and relationship with South African jazz music, heritage concerns, independent economical goals and the jazz venues of the city- the actual analysis of the interviews forms the major part of my discussions in the third chapter. In this way, common information and themes from the interviews are

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<sup>4</sup> The interviews have been recorded and transcribed, and appear in the appendix of this report.

identified and presented in the discussion, painting a clear picture of how the festival is constructed, what it achieves and what it wishes to achieve in the future.

The reason for this particular incorporation of the data is because the interviews were not aimed primarily at ascertaining the personal feelings and aspirations of the interview subjects. Instead, they aimed to make use of the subjects' professional, informed positions in order to acquire the desired data.

Before beginning the interview process, I was aware of the advantages and disadvantages of the interview process (see Creswell 2003, p. 186). I was particularly conscious of the potential for my own knowledge and involvement in jazz music to result in a biased reading and analyses of the interviews, as described by Creswell (*ibid*). I therefore endeavoured to be as neutral as possible in this process. (see Rousouw 2003, p. 143)

### **Interview Subjects**

I have interviewed parties involved in the organisation and production of The Joy of Jazz Festival, as well as those involved in understanding its positioning in both literal and cultural contexts. In total, I conducted five interviews.

- 1) I interviewed Mojalefa Gwangwa, the artist and repertoire officer at T-Musicman Productions. This company is responsible for the festival's annual programme, and Mojalefa Gwangwa is directly involved in the programming of the event.

In this interview I gained a better understanding of where the promoter is positioned in relation to the festival and, in short, how it organises and programmes the festival<sup>5</sup>. In particular, I received information as to the company's notions of heritage and South African jazz music, as well as how the festival positions itself not only in a South African, Johannesburg-centred context, but in relation to the global jazz festival network.

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<sup>5</sup> Mojalefa Gwangwa used the 2008 festival as the source of many of his examples, yet he did reference previous years.

- 2) I interviewed Mandie van der Spuy, head of arts and jazz sponsorships at Standard Bank.

Here, I was able to look more closely at Standard Bank's involvement with respect to its goals in providing performances spaces for jazz, encouraging and providing jazz education areas, as well as its own commercial and economic aspirations.

- 3) I interviewed the events manager of the Newtown Cultural Precinct, Manqoba Mkhize. In this interview, I was able to ask questions not only as to the positioning of the festival in Newtown and the cultural messages that this creates; I was also able to discover how the precinct views the festival in relation to its own cultural programmes and the economic goals of the city.

- 4) I interviewed local jazz journalist Don Albert. Don is involved directly in the festival, as he is employed annually to conduct interviews with the international artists at the festival. This interview provided a window into the musical context of the festival, often providing a critique not only of the festival's organisation, but also the jazz environment of Johannesburg.

- 5) Finally, I interviewed Professor David Coplan, Professor of Anthropology at Wits University and author of one of my major references *In Township Tonight! (2007)*

Here, not only was I able to discuss issues that the book raised, but also to speak more frankly about the situations surrounding jazz music in Johannesburg today. Key discussions here centred around the construction of South African jazz music as heritage, the absence of performance spaces in Johannesburg today, as well as the dynamic of jazz audiences.

### **Other Sources**

On the subject of safeguarding intangible heritage in relation to South African policy and legislation, I have drawn on the mission statements and policies of the Department of Arts and Culture, looking especially at *The White Paper on Arts, Culture and Heritage* (1996) and *The National Heritage Resource Act* (1999). These papers provided information as to legislation and policy in the areas of arts, culture and heritage, and, in the interests of this study, provided a blueprint for the awareness, preservation and management of heritage in South Africa.

To find further data on the subject of the festival- particularly how it is marketed and perceived by audiences and musicians- I have consulted articles and festival reviews that have been recorded in the local print media as well as on the Internet. These sources have included The Joy of Jazz Official Programme (2007 and 2008), the entertainment sections of local newspapers *The Mail and Guardian* and *The Star*, as well as internet-based sources such as the local jazz community website [www.jazzrendezvous.com](http://www.jazzrendezvous.com).

I have also looked to popular international print media and websites that will help in providing me with a greater understanding as to the global jazz industry. These have included the jazz-themed magazines *JazzTimes* and *DownBeat*, as well as the website [www.allaboutjazz.com](http://www.allaboutjazz.com).

I also attended the festival in 2008 and made many observations that informed certain areas of this research. These included the layout and size of the festival space, as well as the general atmosphere and the type of audience that attended.

## Chapter 2

### South African Jazz Music and Intangible Heritage

#### A Background to Heritage Discussion

As scholars new to the field of heritage quickly discover, ‘heritage’ is a difficult term to define in a single, generally accepted and coherent way. Recent literature recognises that heritage involves a long and continual process of selection, creation and re-creation as well as the evolving dynamics of its definition and evaluation. Heritage is also constantly changing and being adopted by different cultural groups, such that

The descent heritage of particular groups becomes the consent heritage of all humanity thanks to the importance accorded to the safeguarding of cultural diversity and the freedom to “choose” a particular heritage and cultural identity

(Kirshenblatt-Gimblett 2006, p. 183)

Recent activity around the identification and protection of heritage has been aimed toward actual “sites” of heritage, more commonly referred to as heritage resources. The term “resource” is important as it constructs these entities as active ingredients- essentially vehicles- for contemporary identity formation and cultural understanding.

Internationally, heritage resources are recognised as forming global heritage collections, and provide cultural groups with sites of memory, commemoration and identity formation. In this way, they can be seen as providing a link between past, present and future generations of people. (Deacon 2004, p. 7)

Even though they form “collections”, these resources are not necessarily presented in a staid, museological context. (Kirshenblatt-Gimblett 2006, p. 161) Instead they are positioned in more public, social contexts and therefore continue to play a part in the active lives of people. (*ibid*)

Heritage is often linked to the beliefs of cultural groups. However, it also concerns the subjective viewpoints and opinions of individual people. (Deacon 2004, p. 9) This said, most of the literature on the subject, as well as much of the legislation in place, focuses on the broader, cultural level of discussion. Here, a vital element of culture and cultural practices are identified as being central to the creation and sustainability of heritage. These include questions of group identification, a need for protection and safeguarding, as well as an understanding of interaction between heritage and contemporary communities, as well as larger societies.

The increasing role of heritage in both scholarly discussion and global policies and legislation has involved the formation and involvement of several organisations: Internationally, the most prominent group of this type is The United Nations Educational, Scientific and Cultural Organisation (UNESCO),<sup>6</sup> although other groups such as the World Intellectual Property Organisation (WIPO)<sup>7</sup> are also involved in the international protection of heritage. (Deacon 2004, p.1)

## **Intangible Heritage**

On its official website, UNESCO states that

Cultural heritage is not limited to material manifestations, such as monuments and objects that have been preserved over time. This notion also encompasses living expressions and the traditions that countless groups and communities worldwide have inherited from their ancestors and transmit to their descendants, in most cases orally.

([http://portal.unesco.org/culture/en/ev.phpURL\\_ID=34325&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.phpURL_ID=34325&URL_DO=DO_TOPIC&URL_SECTION=201.html))

<sup>6</sup> UNESCO 'seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.'

(<http://whc.unesco.org/en/about>) Also UNESCO's mission is one of 'peace and prosperity' that acts as a 'constructive face of war and poverty such that heritage interventions must play a role in alleviating conflict and contributing to development.' (Kirshenblatt-Gimblett 2006, p. 192)

<sup>7</sup> WIPO is involved in the lawful protection of intellectual property. It suggests that 'community rights over intangible heritage can only partly be protected by existing international intellectual property law.' (Deacon 2004, p. 2)

In this understanding, UNESCO has created three broad heritage lists to facilitate the inclusion and identification of heritage resources. These lists are Tangible Heritage, Natural Heritage, and most recently, Intangible Heritage. (see Kirshenblatt-Gimblett 2006 p.163) The governing nature of these lists can be understood most easily by looking at their titles with respect to UNESCO's goals for the identification and safeguarding of heritage resources. In this way, it can be understood that tangible heritage resources are physical entities, natural heritage resources concern the natural environment and that intangible examples are not physical entities.

In the quest for the protection of intangible heritage, UNESCO has researched the functions and values of intangible heritage resources in many communities. Consequently, it has built up a wide understanding of the subject, placing particular attention on the cultural aspects of such heritage. Also, events such as UNESCO's Intangible Heritage Convention has 'helped us to expand the concept of heritage beyond buildings, places and objects' (Deacon 2004, p.2)

In this way, the organisation has identified a central human element not only in the resources' creation, but also in their transmission and reception. As a result of this, UNESCO has positioned its goals in a broader context, wishing to promote 'understanding, protection and respect of the cultural heritage of humanity.'

([http://portal.unesco.org/culture/en/ev.phpURL\\_ID=34325&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.phpURL_ID=34325&URL_DO=DO_TOPIC&URL_SECTION=201.html))

### *Crossovers in Definitions*

A key problem with the formation of UNESCO's heritage lists is that there is often an identifiable crossover between the resources that are placed inside them. (see Kirshenblatt-Gimblett 2006. p. 164) This is because, in many cases, heritage resources will not fit exactly into one category. Instead, they can also be seen to constitute other forms of heritage, thus blurring the lines that separate the lists.

Taking intangible heritage as an example, Deacon (2004, p.1) recognises that this definition ‘includes meanings associated with places and objects,’ thus ‘making it an essential component of all heritage.’ Kirshenblatt-Gimblett (2006, p. 181) adds to this notion, stating that intangible heritage ‘is not only embodied but also inseparable from the material and social worlds of people.’

In this way, it is seemingly absurd to separate intangible heritage from other resources with which it can be associated. The common goal, in this sense, should be ‘to sustain the whole system...as a living entity and not just to collect “intangible artefacts.”’ (Kirshenblatt-Gimblett 2006, p. 164) However, in the very nature of UNESCO’s protective aims, such a distinction- even on such an arbitrary level- can be seen to be necessary.

As the heritage resources in question are, by definition, intangible, it can be understood that they are extremely difficult to define and protect. In recognising this, UNESCO does not focus its attention on the intangible resources themselves, but instead on the people who create and transmit them (Kirshenblatt-Gimblett 2006, p. 43) This is distinct from UNESCO’s approach to the other heritage lists, where its concerns are normally centred around maintenance, sustainability and the safeguarding of existing heritage structures and natural spaces.

### *The Characteristics of Performance*

The interest in the people directly involved in this cultural production-, which, in turn, becomes intangible heritage- is important when acknowledging a defining characteristic of the resources themselves. This concerns the fact that intangible heritage is ‘passed on through performance.’ (Kirshenblatt-Gimblett 2006, p. 182)

It can be understood that such a ‘performance’ would not necessarily include a staged, artistic “show”, but more so that intangible heritage is passed on through actions: through words, song and other cultural expressions. In constructing these performances as heritage resources, it can be understood that they often involve informed, traditional

knowledge and practices in their creation, staging and performance. (Kirshenblatt-Gimblett 2006, p. 182)

What is understandable in the generally accepted definition of “performance” is that such activity relies on “performers” and “audiences”. With regard to the former, these can be understood as the primary creators and guardians of intangible heritage, as viewed by UNESCO, as both their actions and agency directly affect the performances. (Kirshenblatt-Gimblett 1998, p. 149) In terms of the “audiences,” these introduce a dynamic, contemporary and cultural context in relation to the movement of heritage from past to present and future generations.

With regard to the connections between cultural performance and intangible heritage, Deacon explains (2004, p. 10-11) that ‘cultural activity plays an essential part in identity formation.’ It can be understood that its performance is contemporary social and cultural contexts not only re-affirms and acknowledges previous traditional and cultural beliefs and practices, but also plays a part in more modern identity formation- formation that is informed by the past. As intangible heritage is able to adapt and be employed by changing societies in this way, it has been referred to as ‘living’ heritage.’

([http://portal.unesco.org/culture/en/ev.phpURL\\_ID=34325&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.phpURL_ID=34325&URL_DO=DO_TOPIC&URL_SECTION=201.html)) This does not mean that other forms of heritage are “dead,” but instead illustrates the active role that such heritage continues to play in societies today.

In this way, the performance aspect of intangible heritage resources adds not only to the understanding of the active role that it continues to play in contemporary contexts; it also illustrates how it can transcend museological conventions and occur in both public and private spaces. In this way, a much wider platform is created for heritage to be passed on from previous generations to those of the future.

#### *Current Economic Trends*

In terms of the recent activity and discussion around intangible heritage, Harriet Deacon (2004, p. 7) explains that

The current interest...is rooted in a late-twentieth century tendency to re-evaluate the benefits of modernity, express a fear of the effects of globalisation and search for smaller-scale local identities.

In this contemporary context, intangible heritage has become a player in economic development, often employed and manipulated in political situations.

With regard to economic development today, heritage plays an increasing role in the growth within the cultural sectors of many countries. (Deacon 2004, p. 1) Kirshenblatt-Gimblett (1998, p. 150) explains this inclusion, stating that heritage 'adds value' to entities in need of economic regeneration. This fact is closely linked to income generated from heritage-related tourism and the resulting investment into newly regenerated areas.

#### *Vulnerability*

Deacon (2004, p. 2-3) points out that intangible heritage is more difficult to manage than many more tangible examples, particularly as its resources are in a constant state of change<sup>8</sup>. This introduces the subject of the vulnerability, as it is extremely difficult to put protective mechanisms in place to safeguard and protect a heritage resource that is both intangible and constantly developing and changing.

A key area of vulnerability can be linked to how these resources can be employed by governments or corporate entities, for their own, economic reasons. These situations can be seen as vulnerable because such employment can result in the misuse of these cultural practices, especially without relevant and stringent protective mechanisms in place.

Many discussions in this regard can be linked to negative connotations, such as the commodification of culture. However, Deacon (2004 p. 3) acknowledges that it is this economic involvement that will probably play the biggest part in generating interest around intangible heritage. This can be understood simply by accepting the larger profile

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<sup>8</sup> In her paper (2004), Deacon assesses the vulnerability of intangible heritage resources, particularly in relation to minority groups. However, she does acknowledge (2004, p. 1) that not all intangible heritage is to be found in rural communities and is of an indigenous or ethnic nature.

that such relationships would generate, not to mention the direct monetary investment involved.

*Intangible Heritage In Post-Apartheid South Africa*

These cultural-economic relationships are present in South Africa today. In many cases, urban spaces have been developed with regenerative goals in mind- by using culture- and many sponsored, cultural events and festivals take place<sup>9</sup>. In this modern context, the understanding and use of heritage and culture is still informed by the legislation that was drawn up in the years immediately after apartheid.

In light of the oppression that apartheid legislation had placed on traditional, indigenous culture and heritage, there was a need to draw up new legislation to rectify the situation. *The White Paper on Arts, Culture and Heritage* (1996) provides the blueprint for this new understanding and positioning of these cultural modes. (see [http://www.dac.gov.za/white\\_paper.htm#CHAP5](http://www.dac.gov.za/white_paper.htm#CHAP5))

In 1999, *The National Heritage Resources Act* was drawn up. This legislation provides strategies to deal with heritage management in South Africa. The Act recognises South African heritage as something of great value, and is aimed to facilitate the passing on of this heritage to future generations through the improved management of heritage resources. (<http://www.dac.gov.za/acts/a25-99.pdf>)

In both documents, the term ‘intangible heritage’ is not actually present. However, heritage resources that would later become known intangible heritage, as dictated by UNESCO, are included in documents<sup>10</sup>, as are references to ‘living’ examples of heritage. (<http://www.dac.gov.za/acts/a25-99.pdf>) In this way, contemporary legislation

explicitly covers intangible values associated with places and mentions the importance of popular memory as a form of ‘living heritage’.

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<sup>9</sup> The Newtown Cultural Precinct in Johannesburg is one such example. It is in this space that The Standard Bank Joy of Jazz Festival takes place.

<sup>10</sup> For example, *The National Heritage Resources Act* (1999) acknowledges the ‘new and previously neglected research into our rich oral traditions and customs’ as examples of heritage. (see <http://www.dac.gov.za/acts/a25-99.pdf>) Also, *The National Heritage Resources Act* recognises ‘living heritage’ as being of ‘paramount importance’. ([http://www.dac.gov.za/white\\_paper.htm#CHAP5](http://www.dac.gov.za/white_paper.htm#CHAP5))

(Deacon 2004, p. 1)

## **South African Jazz Music**

### **Introduction**

South African jazz music can be viewed as an example of living heritage. It has been intimately involved in identity formation and interrogation in the country. On a more musical level, the local jazz music has been defining and redefining itself in relation to American jazz music, while at the same time incorporating many local cultural and historical influences. As saxophonist Ntemi Piliso (in Ansell 2005 p. 71) describes

African jazz, when it started, we emulated the Americans, the big bands, but we played African jazz...We categorise it as African jazz because when you say jazz, you tend to think of American jazz...But the melody- you can see, feel, it's African.

When looking at the makeup of the South African jazz genre- the recognisable influences and trends in its construction- Michael Titlestad (2004, p. 29) explains that

“Jazz” in South Africa aggregates a diverse range of performance traditions hybridised from global and local sources.

The fact that he places the word ‘jazz’ in inverted commas is important, as the term itself has become the subject of many debates<sup>11</sup>. The more popular use of the term in recent years has resulted in it becoming broad and increasingly difficult to apply to more modern styles of music.

Certainly, elements from the jazz genre have been adopted in many other music forms and genres, including the more indigenous, traditional musics of different countries. From a positive, American perspective, veteran jazz journalist Nat Hentoff (2006)

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<sup>11</sup> Most of these debates arise because jazz music is widely accepted as a uniquely American art form that has since been adopted in different forms around the world. Also, the more liberal use of the word jazz to describe contemporary music styles has incensed many jazz purists. (see Don Albert interview 2008)

acknowledges that this influence of jazz music outside of America creates ‘cross-cultural experiences,’ resulting in a hybrid, far reaching and worldwide genre.

It was in this way that South African Jazz music was created. It is a hybrid form that, in essence, employs both traditional and American influences in its formation.

### **A Brief History**

South African jazz is believed to have started in the Cape (Ansell 2007, p 15). The music then moved with the migrant workers to Johannesburg in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. (*ibid*) These workers lived in the slum-like townships in and around the city.

These townships played a key role in the development of South African jazz music, and are still synonymous with it today. Titlestad (2004, p. 34) points to the presence of jazz in the townships during apartheid as providing a

‘mythic’ domain in which a measure of coherence could be achieved in a context otherwise fragmented by the violent advent of modernity.

This ‘mythic domain’ concerns the role that the music played in providing a sense of cohesion and unity for township residents within the fractured, apartheid context.

Jazz music also acted as a form of emotional release from the bounds of apartheid, giving people energy and impetus to continue in their struggle. (Coplan interview 2009) In this way, the music not only played a part in social entertainment and restoration; it provided a broader sense of survival and hope.

It was in this township context that one of the first forms of South African jazz music took shape: *marabi*. So central was this style to a South African “sound” that it formed a major part in the identity formation of many of the oppressed people of that era. In this way

Marabi became one of the sole forms of recreation for the hundreds of thousands of migrant workers who were virtually forced into wage labour in the mines

(Coombes 2004, p. 195)

### *Musical Influences*

In the early 20<sup>th</sup> century, American jazz recordings arrived in South Africa, and began to influence the developing South African jazz genre. (Ansell 2005 p. 4) The American influence not only affected the music; it was also incorporated into the culture of the townships. (Albert 2007, p. 45)

Many local jazz musicians began to copy the music of the American jazz groups of that era, such that ‘American swing squeezed out marabi.’ (Ansell 2007, p. 16) This said, African elements were still being added to the mix. A new, ‘neotraditional’ sound emerged, called *mbaqanga*<sup>12</sup>. (Ansell 2005, p. 59)

The next significant stage in the development of South African jazz was ‘pennywhistle jazz’ or *kwela*<sup>13</sup>. (Ansell 2005, p. 91-92) So distinguishable was this music- so quintessentially “South African”- that Jazz journalist Don Albert (2008 interview) believes that *kwela* is the only major black South African music that has had significant influence on musical development outside of South Africa.

### *Jazz and Politics*

As apartheid tightened its grasp on the rights of non-white communities in the 1950s, the music took on more of a direct, political role. (Ansell 2007, p. 16) In effect, ‘jazz provided a common language, allowing musicians to transcend the barriers apartheid was erecting.’ (Ansell 2005, p. 72) In this way, the emerging ‘township jazz’ sound became the soundtrack to the struggle against apartheid. (Coplan 2009, interview)

In the following twenty years, as the conditions for non-white people worsened under apartheid, many musicians went into exile in foreign countries (Ansell 2007, p. 16).

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<sup>12</sup> This term was ‘used interchangeably with other terms for the new African jazz’ however ‘it came over the years to be applied largely to neotraditional music with jazz-styled instrumentation’ (Ansell 2005, p. 59)

<sup>13</sup> Coplan (2007, p 81) notes that *kwela* was central to the development of local jazz musicians, as ‘many African brass and reed players developed their musical skills’ on the pennywhistle.

Coplan (2007, p. 230) states that these jazz musicians left South Africa to seek creative and professional opportunities that were not available in South Africa. Important here is the status that many of these musicians achieved, both locally and abroad, by leaving the country in this way.

Even though jazz music became increasingly marginalised- both by local laws and also a worldwide movement towards new, popular genres- the music remained popular in South Africa. (Ansell 2007, p. 16) Despite the domestic restrictions, Coplan (2007, p. 249) describes how the efforts of the authorities to suppress the music did not stop the township musicians or audiences from performing or enjoying it.

#### *Jazz and the End of Apartheid*

As apartheid was coming to an end in the 1990s, cultural boycotts on the country were lifted. Among other developments, there was ‘a sudden flood of imported music’ available to musicians, and they were able to immerse themselves in this new music. (Ansell 2007, p. 18) Also, with the end of apartheid, many of the older musicians living in exile returned home. This revived public interest in South African jazz music, and led to the formation of jazz appreciation societies<sup>14</sup> in the townships. (Coplan 2007, p. 343)

As musicians were now permitted to travel freely, many opted to visit more developed countries and immerse themselves in the music scenes there. (Albert interview 2008) In many cases, the South African musicians were not of the same, high standard as their international counterparts, however they were able to take the international influences, add them to local sounds and their new sense of identity, and to create something new and fresh. (Albert 2007, p. 45)

This relationship between this new South African identity and global jazz tradition is described in the words of the late pianist Moses Molelekwa (in Ansell p. 274)

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<sup>14</sup> These groups traditionally meet on Sundays (the jazz day in South Africa), listen to jazz music, drink beer and enjoy each other’s company. (Coplan 2007, p. 343)

I'd like to say [it's] African jazz, because there are also African musicians in Paris doing amazing work under the jazz title: using influences from their countries, especially rhythmic ones, which also inspires me. I used to resist the jazz label, [but] in Europe I...started understanding certain things about the beginnings of the music and the history of jazz- and to understand that what I'm trying to do is in the tradition. African jazz would be bringing your African roots, the African elements in raw form, and mixing them with the existing jazz-

In this way, South African jazz music redefined itself in relation to both American and European trends, as well as to Africa. This can be seen most clearly in the fact that there was a new understanding of the jazz traditions of international countries, and- most importantly- opportunities to acknowledging how each place was able to infuse the music with its own local sounds and musical traditions.

With the optimism and newly found artistic freedom and opportunities of the 1990s, there was a new wave of creativity among South African jazz musicians. Many began moving away from traditional forms of the music- both American and local-, and towards a new, African sound and identity. (Albert 2007, p. 45) This era is described by Coplan (2007, p. 343) as the post-apartheid 'renaissance in South African jazz.'

Since then, jazz music in South Africa has moved towards more popular, commercial forms. It is still performed in its more pure form in the country, yet more and more- as is the case, internationally-, "jazz" has been stretched such that it is applied to a broad array of more popular, urban genres. (Albert interview 2008)

## **Constructing South African Jazz Music as Intangible Heritage**

### **The Importance of Sound and Identity**

Titlestad (2004, p. 33) explains that

Sound...is a means of *identifying* space, in the sense that 'sounding out' is a projection into the world of a mode of being, and ideology or a version of history (in short an *identity*)

This idea of identity formation is central to South African jazz music, especially when understanding its relationship with sound. As much of the South African jazz sound involves traditional, indigenous elements, as well as ingrained political and historical connotations, it can be viewed as a site of identification and memory.

As a site of commemoration and memory, the music can most clearly be linked to apartheid memory. (see Pyper 2006, p. 3) In this regard, the memories of resisting the regime are key, as the music recognises not only the struggle against apartheid, but also the victory over it. This can directly be linked to the description of South African jazz as the ‘soundtrack’ to the struggle, especially when addressing the changing connotations and meanings of the contemporary jazz sound. (Coplan interview 2009)

#### *Jazz as a ‘Soundtrack’*

As a ‘soundtrack,’ the music can be seen as having provided an accompaniment for those oppressed by the regime. In this way, it can form a site of nostalgic memory for them today. However, it can also provide a more historical touchstone for contemporary generations, providing them with sites of heritage that can be incorporated into their own identity formation today. In this way, the sense of nostalgia can be seen as a more generic, collective feeling, rather than an informed, historical reaction. (see Coplan interview 2009)

Important here are the nostalgic connotations that jazz music can have that are not connected to apartheid memory at all. In this regard, Coplan (interview 2009) describes people remembering ‘their uncle or grandfather playing jazz records around the house’ and that, for them, jazz then becomes their ‘heritage.’ Here, then, is a nostalgic memory of a different kind; one that constitutes private, domestic spaces rather than providing a ‘soundtrack’ to a broader social and political struggle.

#### *The Intangible Commemoration of Apartheid*

The intangible nature of South African jazz music in relation to apartheid heritage can be viewed in a distinctly different way from other, tangible, heritage resources. Rather than providing monuments and statues, South African jazz music provides a testimony in

sound- a sound that can still be listened to and performed today. In this way, Pyper (2006, p. 9) praises the ‘spirit of open-endedness’ that jazz heritage retains.

This description is synonymous with creative notions of continuity, change and the incorporation of the past into contemporary cultural contexts. In this understanding of South African jazz music as a creative site of commemoration and memory, there is a clear parallel between the music and the description of intangible heritage resources as sites that provide ‘living communities with a sense of continuity with previous generations.’ (Deacon 2004, p. 7)

Ansell (2005, p. 3) adds another, darker layer to the apartheid connotations of South African jazz music today. In this regard (*ibid*), she incorporates the belief of the apartheid state that non-white people were unable to play such a sophisticated form of music. The music is therefore linked not only to the positive attitudes and restorative needs of the oppressed people, but also to the very oppression itself.

### **Common Debates**

It can be seen that South African jazz music forms sites of memory and commemoration for both positive and negative reasons today. The messages that it transmits and the feelings that it evokes, are, in the nature of intangible heritage, passed on through performance. However, there are several debates that surround the music. These range from questioning the very terminology used in its construction, as well as the relationship between the music as heritage, and the music as art.

#### *What’s In A Name?*

Most of the debates surrounding South African jazz concern its very title. Primarily, this stems from the relationship between South African jazz and American jazz. This relationship is, for some, only in the sharing of the word “jazz” in the names of each respective genre, while for others it is the blatant misuse of a quintessentially American term<sup>15</sup>.

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<sup>15</sup> For example, Albert (interview 2008) refuses to accept many examples of modern, South African music that call themselves jazz. Coplan (interview 2009), on the other hand, acknowledges that South African

This debate around “jazz”, as far as the artists and audiences are concerned, can be problematic, as conflicts in perceived identity, ownership and even artistic status can arise. In South Africa, this can be seen most clearly in the changing dynamics between interrogating South African jazz in relation to its African-ness and/or American-ness.

In this debate, Coplan (2007, p. 355) states that any music can be called African, simply because Africans choose to perform it, however he does acknowledge (2007, p. 355) that jazz is an American art form. In this sense, American jazz music is perceived as the music’s most “pure” form, and is therefore often positioned as the superior product in this relationship (Ansell 2005, p. 3)

More contemporary discussions have involved the changing face of the marketed image of the international jazz genre. For many people- jazz fans and purists alike- music is being included in this genre that is not jazz at all. (see Albert interview 2008) In many cases, this music is often pop music, presented as “jazz” with the aim of generating consumer interest and promoting sales.

There is also a lack of activity in developing a jazz audience in South Africa. On this point, bassist Victor Ntoni (in Ansell 2005, p. 280) blames the record companies, who term their products “jazz” when it is ‘either pure disco or some imitation of traditional music’.

The pianist, Bheki Mseleku (*ibid*) mirrors this frustration asking

Can you tell me what jazz means? A word that people can use about John Coltrane<sup>16</sup> and Kenny G<sup>17</sup> simultaneously? It says nothing about what the music is.

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jazz, as a term, stands for the simple reason that South Africa is not a nation of jazz purists.

<sup>16</sup> A famous, American jazz tenor and soprano saxophonist of the mid 1900s.

<sup>17</sup> A famous, contemporary saxophonist of the ‘smooth jazz,’ pop genre.

In light of these mixed genres and changing audiences, many jazz musicians- both locally and internationally- have chosen a more commercial path: moving away from jazz and playing pop music. (Ansell 2007, p. 1)

In South Africa, Don Albert (interview 2008) blames the presenters of local radio stations for promoting a misunderstanding of jazz in their radio shows<sup>18</sup>. Albert feels that audiences need to be brought back to jazz in its more traditional, “pure” form. However, Coplan (interview 2009) is less critical and more constructive with regard to radio programmes, accepting that South African jazz radio shows will always have to be a ‘mixed bag.’ This is understandable in light of the economic interests and goals of radio stations as businesses.

What is currently at the centre of the development of a jazz audience, as well as a forum for informed discussions and debates, is the presence of many music education institutions around the country. In fact, these spaces have been identified as providing the future for the music, as they develop the next generation of jazz musicians, fans and critics. (Ansell 2007, p. 19)

### *Heritage or Art?*

David Coplan (2007, p. 341) speaks of the return of the exiled pianist Abdullah Ibrahim to South Africa after the country’s democracy. He describes (*ibid*) the frustration experienced by the musician, stating that Ibrahim

complained that his own people did not appreciate his music but asked endlessly for the old thumping strains of *Mannenberg*<sup>19</sup> instead.

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<sup>18</sup> An example here is Johannesburg’s Kaya FM. It is aimed at ‘sophisticated urban tastes: its music features pan-African and jazz sounds in large helpings throughout the day as well as in specialist jazz slots.’ (Ansell 2005, p. 284)

<sup>19</sup> One of the most iconic South African jazz standards, linked to apartheid. (see Coplan 2007, p. 232)

Ibrahim's frustration comes as a result of his positioning himself as a creative, progressive jazz artist- one that does not wish endlessly to repeat the past, but instead to develop his music towards the future.

In this way Coplan (interview 2009) positions such examples of nostalgic, heritage-related music into a 'sound museum:' an historical archive of nostalgic music. What is ironic here is the perceived artistic freedom that is denied the musicians in this situation- ironic because the music was initially created in the cause of freedom.

The use of the term 'museum' is also interesting as it links not only to these notions of creative suppression, but also to understanding Coombes' suggestion (2004, p. 206) of the role of a museum in South Africa today: a site for education, the formation of a new model of national unity and identity, and a space that promotes free debate and discussion.

This links to both old and new understandings of museums: in the first case, they were spaces where curated collections of artefacts were viewed in a controlled and passive way; whereas, in a more contemporary understanding, museums are sites of dynamism that promote productive interaction.

Even with this more positive connotation, some resist the music's inclusion into a 'museum' of any kind. For these people, the historical elements of the music take a less dominant role, in the hope that more progressive advancements can be made. In this regard, saxophonist Zim Ngqawana states (in Ansell 2005, p. 264)

It's in the interest of some people to perpetuate what is already in place...to go forward in blindness ...

Ngqawana forms part of a contemporary group of South African jazz musicians that seek not to position themselves as South African jazz musicians, but instead as jazz musicians in a more general, global sense. (Coplan 2007, p. 344) This because they are wary of the limitations- both creative and business-related- that such a label can enforce on them.

Although there is a clear rift between the creative desires of many jazz musicians and their acceptance of jazz music as heritage, Kirshenblatt-Gimblett (2006, p. 196) provides a description that bridges the gap to an extent, stating that

intangible heritage, precisely because it is inseparable from the human actors who know, remember and embody, do, and perform what becomes heritage, brings their subjectivity and agency to the fore.

In this statement, Kirshenblatt-Gimblett can be seen to include the artistic desires of individual jazz musicians ('human actors'), like Ngqawana and his contemporaries, into her description of intangible heritage. Certainly, it is their 'subjectivity and agency' that drives whatever music they choose to create.

In terms of the new music itself, links can be seen between its production and descriptions of heritage. This is because, in the process of heritage production, heritage

produces something new, which, though it has recourse to the past, is fundamentally different from it.

(Kirshenblatt-Gimblett 2006, p. 196)

In this way, it can be argued that such an inclusion of contemporary music within a broader heritage description would not only acknowledge and appreciate the artistic and creative desires of these musicians, but also place their efforts into a growing jazz heritage collection for future generations.

## Chapter 3

### Jazz Festivals and The Standard Bank Joy of Jazz Festival

#### Johannesburg and its Diminishing Jazz Spaces

Much of the development of South African jazz came about in areas in and around Johannesburg. Even today, Johannesburg is recognised as being at the forefront of jazz creativity and many high profile jazz musicians live and work in the city. In the late 1980s and through the mid 1990s, Johannesburg hosted a vibrant jazz club culture. Venues still existed in the townships, but small clubs also opened in the city itself<sup>20</sup>. Often, these spaces were informal and not particularly well organised, however they did provide a fertile environment for musical performance and experimentation by jazz musicians<sup>21</sup>. (Coplan interview 2009)

As the 1990s progressed, jazz clubs became few and far between in the city. Ansell (2005, p. 276) states that some clubs ‘had the life-span of a mayfly’, and that even among the existing clubs, ‘not all staged jazz under any interpretation of the term.’ This is echoed by Coplan (2007, p. 342), although he acknowledges that this wide range of music styles is necessary in the interests of the sustainability of music venues through increased audience attraction.

Although this situation is understandable in the interests of the venues, from the early 2000s up until the present, Johannesburg does not have a landmark jazz venue to speak of. (Pyper 2006, p. 2) This is a far cry from the vibrant *shebeen* and *stokvel* culture in the townships of the 1950s, and the exciting, musical creativity of the 1990s. In light of this

<sup>20</sup> David Coplan (interview 2009) gives the example of Yeoville in the early 1990s. He describes an area where there were ‘all sorts of ad hoc places that agreed to let (musicians) play because it drew in people and gave a sense of life.’ (*ibid*)

<sup>21</sup> It must be noted, however, that returning exiles were generally unimpressed by the existing jazz infrastructure that awaited them. They identified such problems as the poor professional conditions under which musicians were expected to perform, as well as the low level of respect given to jazz musicians. (Ansell 2005 291)

rich historical and social relationship between jazz music and the city, the absence of the very spaces for its performance is alarming for many. (see Coplan interview 2009)

### *The Need for Small Jazz Venues*

Pyper (2006, p. 2) points to the importance that small, intimate venues play in the 'musical and social interaction' that is central to the jazz music tradition. In this way, he identifies these small spaces as being integral to the development and sustainability of a jazz culture in the city; spaces where jazz music can be performed, shared and passed on. Interesting here is the similarity between these characteristics and those involved in the conditions of transmitting and reproducing heritage.

Although international, popular trends away from jazz music can be seen as playing a part in the diminishing jazz club culture of the city, it is acknowledged that there is still an active jazz audience in Johannesburg. (Coplan interview 2009) The problem here, as Ansell (2005 p. 277) points out, is that this audience 'is quite large but often occupied by people with little disposable income.' They are therefore not able consistently to pay the high prices to enter spaces where jazz is performed. In this way, the jazz venues that do exist 'are too expensive to sustain a jazz community. (Coplan interview 2009)

### *Exclusivity and Social (Mis)Understandings of Jazz*

Many venues have become places where jazz is often used in one form or another, to add a touch of class and sophistication to the space. In these cases, jazz music becomes more of an accessory that fits a desired image, rather than being at the forefront of the venues' performance programmes. In this context, Ansell (2005, p. 278) acknowledges that the venues that survive in Johannesburg today are usually those

with good food and a hospitable bar, where jazz is a background attraction not encouraged to astound, challenge or drown out conversation.

Another aspect of the waning jazz club culture is related to transport, crime and safety in Johannesburg. (Don Albert interview 2008) In this case, it is suggested that would-be audience members either do not want to travel too far to visit a club, or they do not feel safe visiting certain areas of the city that are deemed unsafe.

*Alternative Spaces: Jazz Festivals in Johannesburg*

In the context of the absence of small jazz venues in the city, the presence of sponsored jazz circuits, events and festivals can be recognised as examples that do provide something in the way of semi-sustainable performance spaces today. (Coplan 2007, p. 364-365) These festivals are not new to the city. In fact, informal jazz festivals have been taking place in and around Johannesburg for many decades. During apartheid, they played a major political and social role in and around the city, as they provided sites where oppressed groups could come together and resist the grip of apartheid by immersing themselves in both the music and each other's company. (Ansell 2005, p. 127-129)

Today, large outdoor festivals still take place in and around the city, providing the major spaces for jazz performance in relation to the diminishing jazz club circuits. (Coplan 2007, p. 364) These festivals are essentially social events that traditionally involve a party atmosphere, alcohol and food. (Coplan 2007, p. 343) They are therefore not primarily associated with jazz in the same way that intimate jazz venues are, nor are they organised in accordance with international jazz festival models. Instead, they can be seen more as social get-togethers that use the term "jazz" in order to add a sense of prestige and sophistication to the event. (Coplan 2007, p. 346)

In terms of a more organised approach to jazz festivals in South Africa, several corporate entities have become involved in supporting and investing in these events in recent years. (Ansell 2005, p. 277) In particular, the emergence of Standard Bank as the major jazz sponsor in South Africa has been instrumental in creating a national jazz circuit, education spaces, and large festivals constructed, in accordance with international standards. (Ansell 2005, p. 278)

## **Constructing Jazz Festivals**

Before assessing The Standard Bank Joy of Jazz Festival with respect to notions of intangible heritage, it is first necessary to understand a little more about international jazz festivals. In particular, how they are constructed and organised, as well as the kinds of social, economic and cultural areas in which they operate.

Music festivals are often structured around a central music genre and are, therefore, often concerned with attracting particular, target audiences. (Bennett & Peterson 2004, p. 1) They usually take place annually and run for a just a few days at a time. Although they are temporary events, these festivals have been described as ‘intense’. (Ryan & Saleh 1993, p. 290) This is because so much music is presented in so short a time at the festivals, and it is performed to a particularly concentrated and captive audience. These audiences are often from diverse areas and, inside the festival’s walls, find a fertile environment in which to ‘immerse themselves in a particular culture and experiment with different identities.’ (Dowd et al, in Bennett and Peterson 2004, p. 149) Important here is the link between music festivals, music and identity- in particular identity formation and affirmation.

Today, as the jazz audience worldwide is a niche group, it can be understood that jazz festivals provide both audiences and performers with vital performance spaces. In this way the festivals ‘provide a forum for creating, mobilising, and rejuvenating both performers and audience.’ (Dowd et al, in Bennett & Peterson 2004, p. 150) A central inconsistency here is one between jazz music and its traditional performance spaces. In

this regard, jazz music is more closely associated with small, intimate spaces, rather than large festival stages and massed audiences.

As the music has been employed in festival scenarios, it can be understood that new relationships have developed between audiences and performers. These are understandably less intimate and, some suggest, can become less about creative and artistic expression and more geared towards dynamic, entertaining performances on a larger scale. (see Ansell 2005, p. 277) However, what the festivals do present is a basic space for jazz performance- a space that is lacking in Johannesburg. This is important as jazz has 'always been very dependent on the availability of places to perform it in.' (Becker, in Bennett & Peterson 2004, p. 17)

### **Business and Programming**

Most of the major international jazz festivals around the world are governed by a central model. This model was the brainchild of the iconic jazz promoter and impresario, George Wein. (Kanzler 2006) It was first employed by Wein when he organised and presented the world's first large, successful jazz festival, the Newport Jazz Festival (1954). (Bessman 2000, p. 40) Wein's model not only involves the physical set up and layout of festivals; it also provides the blueprint for successful administration, programming and corporate sponsorships<sup>22</sup>. (Bessman 2000, p. W4)

#### *Programming*

The programme of a jazz festival provides the central creative element around which the festivals take shape. So much hinges on the programme, particularly in relation to the festival's image, uniqueness and diversity. One could argue that the marketing, social context and broad festival attraction also play a significant role in this construction, however it can be understood that even in this case, the programming provides the seminal entity around which such marketing and social reaction is generated at the festivals.

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22 In fact, George Wein's model forms the basis not only for jazz festivals internationally, but any large-scale music festival. These festival 'prototypes' range from 'outdoor, all day, multi-stage summer concerts to urban festivals utilising many venues.' (Oullette 2004)

Festival programmes can be linked to notions of social prowess, where “big” artists can be presented, or they can include specific items that facilitate the inclusion of a particular target audience. In this way, festival programming is central to notions of control at the festival: control in the sense that the programme is the central, music-based mechanism at work, which can be manipulated to guide the festival’s progress towards its cultural and/or economic goals.

Another reason that points to the central importance of the programming at jazz festivals is that it is often one of the most commonly occurring subjects of debate. This is because jazz festival programming traditionally includes both jazz musicians and mainstream, popular artists. (Koransky 2007) The resulting debate ties in with topical discussions about what music is included within the jazz genre itself, particularly in relation to the popular identity that the marketed “jazz” genre today provides for “pure” jazz, jazz fusion and pop music alike.

Although many purists are angered that “jazz” festivals do not necessarily place an emphasis on jazz music (see Albert interview 2008), according to George Wein’s model, this mixture of artists has always been used. (Wein, in Oullette 2004) In this model, (*ibid*) the decision to include more popular, non-jazz items in the programmes is

not one based on creativity and the interests of the protection and development of jazz music; it (is) one based on what is needed to attract audiences.

In this way, the model does not construct jazz festivals as sites for the ‘protection and development of jazz music’, but instead as businesses- businesses that rely on the participation of audiences for their success.

Central to this success is the programme, which needs to be constructed in the interests of the popular tastes of the audiences. With regard to this relationship, Wein (in DeLuke 2004) acknowledges that there are no ‘big names’ in jazz, when compared to pop music- at least none that can result in sell-out crowds. Therefore, more crossover, popular artists are incorporated into the programme.

Another aspect of the sustainable construction of this mixed jazz festival programme concerns the many different and often unpredictable routes that jazz music has taken in past and, most probably, will take in the future. (Wein, in DeLuke 2004) In this case, the organisation of a commercial event around something so unpredictable can be viewed as poor business practice. The solution here, again, is to incorporate artists that are certain to bring in the audiences in order to meet the desired economic goals and reduce the risk of the festival failing. Although these programming conventions can seem bleak to many purists, the alternative is not too much better. This is because if a jazz festival programme were not adapted in accordance with Wein's model, the resulting event would be geared towards a small group of jazz 'aficionados' and, subsequently, would be small and unsustainable. (Wein, in Jung 2003)

Wein's model does provide a compromise. In it, jazz music is presented as the central genre around which the festival takes place. However, there is an acceptance and appreciation that the event will not be able to take place without the presence of other music genres. In this way, the model ensures that jazz music is consistently performed in high profile, public spaces- spaces that have an emphasis on excellent production and a wealth of musical ingredients and performance diversity in their programmes. (Wein, in Jung 2003)

### *Sponsorships*

It is widely accepted that jazz festivals today require the involvement of major corporate sponsors for their production<sup>23</sup>. These sponsorships provide funding for the bulk of the festivals' costs<sup>24</sup>. In return for this investment, the sponsors are able to use the festivals as sites for brand building and marketing. (see van der Spuy interview 2008) Major sponsorships are vital to the sustainability of the festivals because 'jazz festivals don't make money.' (Wein, in Oullette 2004) In this way, one can understand the scale of the

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<sup>23</sup> Once again, this relationship was pioneered by George Wein's model (Bessman 2000, p. w4)

<sup>24</sup> Other, smaller entities also make monetary contributions towards the festivals, however the main sponsor's massive contribution essentially makes the event possible. (see van der Spuy interview 2008)

marketing and brand building spin-offs that are required to provide some kind of compromise for the sponsor.

### *Spin-offs*

As well as proving sites for performance, jazz festivals have also been used as vehicles for local economic, social and musical development. A major factor in this development is the role that international jazz festivals play in relation to tourism. In this sense, they provide destinations that are intimately involved in attracting foreign investment, all the while linking up to a global jazz festival network.

Jazz festivals play roles both in the economic interests of their host cities, as well as in developing the existing music infrastructures of the local communities. In this regard, they provide not only spaces for local performance and sites where international performers can be seen; they are also linked to the improvement of the local music business infrastructures. (Gibson & Connell 2005, p. 237)

These spin-offs can be seen most clearly in relation to the urban contexts in which the festivals take place. The presentation of culture in cities has increasingly become the 'business of cities'. (Zukin 1995, p.2) By adding value to a city with culture, the profile of the city as a destination is raised. It is in this way that tourism and foreign investment are attracted.

## **The Standard Bank Joy of Jazz Festival**

### **A Brief History**

The origins of what today is The Standard Bank Joy of Jazz Festival can be traced back to T-Musicman CEO, Peter Tladi. The story goes that Tladi conceived the idea of organising a large jazz festival in South Africa, modelled on the international jazz festivals that he had attended (Moya 2008) The first such event that he organised took

place at Dickinson Park<sup>25</sup> in Vereeniging (*ibid*). This event attracted the interest of Standard Bank, who began sponsoring the event in 1998. (van der Spuy interview 2008)

Since their initial partnership, T-Musicman and Standard Bank have developed a range of jazz festivals throughout the country<sup>26</sup>. However, this circuit eventually fell by the wayside, such that the current Standard Bank Joy of Jazz festival held in Newtown is the main collaborative event.

### **Positioning The Joy of Jazz Festival in Newtown**

The Newtown Cultural Precinct is the major area involved in culture-led urban regeneration in Johannesburg. In the interest of constructing the site as a destination through culture, it is not too surprising that The Standard Bank Joy of Jazz Festival takes place in the precinct.

As the festival stands in 2008, it covers the entire public space of Newtown, including many of its existing venues and performance spaces. (see map in appendix) According to the events manager of Newtown, Manqoba Mkhize (interview 2008), the influence of the festival on the space is palpable, as the festival is able not only to programme its own temporary spaces, but also existing venues. In terms of its size, the festival has grown to such an extent that it cannot grow any further. (Gwangwa interview 2008)

Mkhize, states (*ibid*) that the festival fulfils a major role in the space's own diverse programme of cultural events. This can be understood most simply by viewing the festival as an event that is centred on the performance of music. However, the festival seems to supersede this notion, replacing it instead with one of incredibly high, international standards of presentation, organisation and programming. (*ibid*)

In the interests of the development of the city, this is clearly a positive aspect of the festival's positioning. However, Mkhize (interview 2008) is sceptical, as he feels that it

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<sup>25</sup> The festival at Dickinson Park still takes place, separately from The Joy of Jazz Festival. However, its inception was certainly the catalyst for what is The Joy of Jazz Festival today. (Moya 2008)

<sup>26</sup> These events also carried the title 'The Joy of Jazz'. (van der Spuy interview 2008)

is extremely difficult for the organisers to sustain such an expensive, heavily produced event. His concern is real, as the festival is clearly one of the premier events that takes place in his space and plays a significant role in constructing the space as a place of culture and urban development.

As far as the organisation and production of the festival is concerned, T-Musicman and Standard Bank are the two main parties involved. The former is responsible for the programming and production of the festival, and the latter is the title sponsor, responsible for covering the bulk of the financial requirements for the festival<sup>27</sup>.

### **The Organiser: T-Musicman Productions**

When making my initial inquiries into the construction of The Joy of Jazz Festival, all roads pointed to T-Musicman Productions. Standard Bank recognises the company as ‘the jazz professionals’ in their businesses partnership (van der Spuy interview 2008), and places absolute trust in T-Musicman’s ability to organise and produce the festival in accordance both with their own business ideals and also with international jazz festival trends.

From the calibre and diversity of both the international and local musicians that are presented in its programmes, to the impressive festival infrastructure that it presents, the Standard Bank Joy of Jazz Festival firmly places itself within the framework of the international jazz festival network. (see Mkhize interview 2008) Like these established international festivals, the Joy of Jazz Festival follows George Wein’s jazz festival model, particularly in relation to its programming. (Moya 2008)

### *Putting the Programme Together*

Several considerations are made by T-Musicman before assembling the programme for the festival each year. Artist and repertoire manager Mojalefa Gwangwa (interview 2008) states that the first concern is for the programme to be different from previous

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<sup>27</sup> T-Musicman and Standard bank are not the only parties involved in the festival’s construction. As well as the basic service providers and suppliers, there are also co-sponsors involved in the festival. These include the Department of Arts and Culture, the local, provincial government and the city of Johannesburg, as well as the cultural arms of several embassies (van der Spuy interview 2008)

years. This can be understood in the interests of keeping the programme fresh, diverse and attractive.

Peter Tladi (in Moya 2008) explains that the initial step in putting the programme together involves gathering information and interest from jazz fans at clubs and taverns as to whom they wish to see at the festival. As there are few small venues in Johannesburg that are dedicated to jazz music, it is difficult to understand the kind of places that Tladi is referring to, especially when trying to find a broad selection of local jazz fans.

Having constructed a general idea as to what local audiences would like to hear at the festival- as well as what lesser-known artists wish to participate-, T-Musicman structures the festival programme around a particular theme<sup>28</sup>. (see Gwangwa interview 2008) These themes are often concerned with a particular performance style, group or tradition, and are not necessarily South African in nature.

Although these themes are central to the festival's programme, not all the acts in the overall programme are connected to them. Instead, many unrelated performances take place in the venues of the festival.

Incorporated into the entire programme- themed and non-themed items alike- are three identifiable categories of musicians: international, local and development. (Gwangwa interview 2008)

### *International*

The international performers are central to the construction of the Joy of Jazz Festival as an international, prestigious event. The choice of these international performers is made in accordance with George Wein's model, as not all of the international artists necessarily play jazz, but most do provide related, crossover elements in their music. What they do

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<sup>28</sup> In 2008, for example, the central theme of the festival was 'women of the world,' (Joy of Jazz Official Programme 2008, p. 6) This was geared toward the celebration of female performers, recognising the 'power excellence and elegance' that these performers present on stage. (*ibid*)

provide, in the interest of the programme, is diversity and uniqueness, as well as examples as to what the rest of the world is doing musically. Also, many of the musicians that are included in the programme are frequent headliners of other, high profile, international, jazz festivals. It is these artists who, in turn, form the headlining acts of the Joy of Jazz Festival<sup>29</sup>.

As the Joy of Jazz Festival positions itself as an international festival in this way, T-Musicman looks at the programmes of other, international jazz festivals to guide their process of inclusion, exclusion and juxtaposition of performances on their stages<sup>30</sup>. (Gwangwa interview 2008) This recognition of international trends can be seen in the internationally recognised calibre of many of the international jazz musicians that the festival presents. Although the American and European artists are commonly seen as the musically superior and high profile elements of the programme, international artists from other African countries are also present in the programme. Their presence adds to the programmes diverse makeup.

### *Local*

The festival also includes a major component of South African artists, both well known, lesser known and young, developing musicians. By providing a large festival that complies with international standards, the local musicians in the programme are able to perform in a classy, well organised performance context. In this way, the festival provides less developed, local musicians with a chance to develop themselves as performers. (Gwangwa interview 2008) These points are important, particularly when understanding that the city of Johannesburg does not contain many active jazz venues for performance or development opportunities. Added to this is the assumed superiority of international artists and jazz music by South African audiences (see van der Spuy interview 2008).

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<sup>29</sup> In 2008, the festival presented four jazz musicians who are recognised as being at the forefront of the genre. These are pianist Keiko Matsui, saxophonist Joshua Redman, pianist Tord Gustavsen and guitarist Doc Powell. (see attached 2008 programme)

<sup>30</sup> Recently, this international guidance has become more hands-on, as T-Musicman's festival organisation and production has been aided directly by parties involved in staging The New Orleans Jazz and Heritage Festival. (Gwangwa interview 2008)

These contributing factors result in both a perceived lowering of the standards involved in the development of South African jazz music as well as a lowering of the respect afforded to local jazz musicians. According to T-Musicman, one of the festival's primary aims is to develop this respect. (Gwangwa interview 2008) In this way, the local artists are not only placed on the same overall festival programme as their international peers, but also inside the same venues- often even using the same backstage areas-, in an effort to reduce this perceived hierarchy. (*ibid*) In the same way, the festival makes an effort to include older, established musicians who, it feels are in need of recognition<sup>31</sup>. In this sense, these musicians are paid their dues by being placed on the same prestigious stages as the most high profile, international artists. (Gwangwa interview 2008)

### *Development*

The artists included in this category are, typically, younger musicians who are given a space to perform at the festival. Although most of these artists are from local music academies, schools or jazz foundations, development bands have also been included from other countries<sup>32</sup>. In finding many of the local development groups, T-Musicman receives invitations from prospective music groups wishing to be included in the festival programme. (Gwangwa interview 2008) On receipt of these invitations, representatives from the company go to watch the groups in performance, choosing them for the Joy of Jazz Festival if they fit the required standard and programme needs. (*ibid*)

The majority of these development artists do not perform on the festival's main stages, but instead in the smaller spaces included within the festival perimeter. One such space is Nikki's Oasis, which is positioned next to one of the festival's main entrances (see appendix for the festival's map). There is no entrance fee at this venue and, therefore, passers by can easily enter the space and watch the performances. Although this space is

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<sup>31</sup> In 2008, Mojalefa Gwangwa (interview 2008) points to the inclusion of Tete Mbambisa and Pat Matshikiza as examples of this inclusion.

<sup>32</sup> These performances have come about as a result of inter-festival relations- as is the case between Joy of Jazz and the New Orleans festival- or as a result of the involvement and interest of the cultural arms of international embassies in South Africa. (Gwangwa interview 2008; van der Spuy interview 2008)

not ideal for music performance (Gwangwa interview 2008), it does provide a useful stage where these aspiring musicians can perform.

T-Musicman is also responsible for organising the workshops that take place before the festival. These involve the headlining acts of the festival- local and international- leading workshops at a variety of music education institutions in and around the city. (see attached workshop schedule for 2008 in appendix) These workshops are free of charge and give young, prospective musicians and jazz enthusiasts alike a chance to interact with some of the festival's biggest names<sup>33</sup>.

### **The Performance Spaces and the Audience**

The festival programme is spread out over eight different venues, each with its own ticket and corresponding price<sup>34</sup>. (Official Programme 2008) (see 2008 festival map in appendix). Although this fact seems fairly innocuous on paper, it can be seen, to a major degree, to affect the type of audiences that are able to visit certain venues. The reason for this is that the prices for some venues are significantly more expensive than others. (see 2008 price list in appendix) Therefore, audience members with lower disposable incomes cannot afford to enter them, and instead attend the cheaper options<sup>35</sup>.

In this relationship, the stages where the high profile, international acts perform are the most expensive (see Bassline as an example, in festival map), whereas the cheaper options are spaces where lesser-known, mostly local musicians perform (see the Dance Factory as an example, in the festival map). Although this price difference is understandable when taking into account the cost of including such high profile artists to the programme<sup>36</sup>, it does clearly separate the festival audience into groups classified by their basic income. In a broader sense, too, many South African jazz enthusiasts cannot

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<sup>33</sup> In 2008, I attended the workshop given by headlining American saxophonist Joshua Redman. The workshop was held at the Gauteng Music Academy in Daveyton, and provided a fertile, informal space for interacting with the musician.

<sup>34</sup> It must be noted that there are also free venues that form part of the festival space.

<sup>35</sup> A 'general ticket' was introduced to curb this eventuality. It presented access for two stages- Dinaledi and Mbira. It is still in a state of 'trial and error.' (Gwangwa interview 2008)

<sup>36</sup> In fact, the international artists' participation incurs the brunt of Standard Bank's entire festival sponsorship. (van der Spuy interview 2008)

even afford the cheaper ticket options at the festival. (see Ansell 2005, p. 277) This introduces the question of exclusivity at the festival.

### *Audience Exclusivity*

The most obvious example of exclusivity at the festival concerns Standard Bank's hospitality activities. This hospitality appeals to more lucrative clients of the bank, rather than simple festival goers. The central role of this hospitality is blatantly apparent on the physical landscape of the festival, in the presence of the exclusive 'corporate village' (see map). This demarcated area can only be accessed by VIPs and Standard Bank employees<sup>37</sup>.

Added to the exclusive 'corporate village', Standard Bank also gives up many tickets, free of charge, to its more lucrative clients<sup>38</sup>. (van der Spuy interview 2008) Therefore, there is a sense of exclusivity that surrounds this activity at the festival, as "ordinary" audience members will have to pay relatively large prices for tickets.

In another sense, there is an air of exclusivity that surrounds the festival as a site of cultural and social identity formation and affirmation for the emerging black middle class of the city. This newly enriched social group is a prime target audience for the festival, as they are both able and willing to pay its high ticket prices. The reason for this is that this class views the event as a sophisticated platform from where they can affirm their status and identity. (Coplan 2007, p. 343) The emerging black middle class, therefore, provides the festival with both a valuable and lucrative audience.

Another example of audience exclusivity at the festival concerns the age limit. Nobody under the age of eighteen is allowed into the festival perimeter<sup>39</sup>. The reason for this is the sale of alcohol on the premises. Although this can be seen as a law-abiding action, it seems to go against the notion of the 'development' of a younger audience at the festival.

### *Audience Inconsistencies*

<sup>37</sup> I was turned away from the village at the 2008 festival when I tried to look inside. Such is its exclusivity.

<sup>38</sup> In fact, the bank measures much of the success of the festival by acknowledging requests for free tickets from big clients for the following year's festival. (van der Spuy interview 2008)

<sup>39</sup> Although not present on the festival's marketing information, this fact is stated on the festival tickets.

Outside of the commercial goals of the festival, the event's programme has a seemingly inconsistent relationship with its audience. This inconsistency can be related to the ticket prices, mixed programme and the use of international model infused with local music and performance traditions. Ultimately, this points to the fact that the festival does not have a more united target audience.

Unlike many international festivals, which take place in areas where there is an active jazz culture, the Joy of Jazz Festival takes place in Johannesburg- a place that doesn't even have a landmark jazz venue. (Pyper 2006, p. 2) The festival thus aims its programme at attracting a wide range of music tastes in the city, incorporating 'all jazz styles - from Afro jazz and fusion to Latin rhythms, bebop and straight-ahead' as well as both traditional, and more popular styles of music. (www.standardbankjazz.co.za) In presenting this broad programme, the target audience can be seen as constituting more 'developed' jazz audiences, people who regularly attend cultural events in the city, as well as other, generally interested parties. This audience is defined further by the exclusivity that is enforced by the high ticket prices.

In trying to unite this audience, Mojalefa Gwangwa (interview 2008) states that the Joy of Jazz Festival is currently concerned with 'audience development.' Although Gwangwa (*ibid*) did not specify exactly what this 'development' entails, he outlined that it is a practice that aims to unite the audience, in the way of a common understanding and appreciation about international festival construction and production.

This 'development' can be seen in relation to the informal, existing norms of jazz festivals in Johannesburg's black communities. (see Coplan 2007, p. 343) As far as the Joy of Jazz festival is concerned, the audiences need to be 'developed' away from the informal models, and instead be lead towards the festival's international model.

### **The Involvement of the Sponsor**

Standard Bank's name and branding is clearly visible at many festivals and events around the country. These range from sports to cultural events<sup>40</sup>. As far as the sponsorship of jazz-related events are concerned, Standard Bank's involvement is so established that its presence is now 'taken for granted.' (Moya 2008) In fact, this presence is so strong that the bank now considers itself to be 'synonymous with jazz' in South Africa. (<http://www.standardbankjazz.co.za/about/default.asp>) The practical side to this relationship is that 'what Standard Bank does for jazz, jazz does for Standard Bank.' (Moya 2008) This relates to Standard Bank's brand building activities that form part of all of its sponsorships.

### *Brand Building*

As far as Standard Bank is concerned, The Joy of Jazz Festival is their most important jazz event. (Moya 2008) In fact, it is recognised as the bank's 'flagship event.' (van der Spuy interview 2008) Central to this statement is the role that the festival plays in its own marketing, and image-building aspirations. In this way, van der Spuy (in Moya 2008) acknowledges that the festival involves 'by and large an image-building form of sponsorship, it reinforces the brand.'

### *Providing a Space for Jazz Music and Jazz Musicians*

Head of arts and jazz sponsorships at Standard Bank, Mandie van der Spuy, explains that the bank's perceived social responsibility<sup>41</sup>, with regard to the jazz genre, is that the music was a neglected art form during apartheid. (Moya 2008) Through its sponsorships of the music, the bank aims to position South African jazz music as a major music genre in the country- especially with regard to appreciating our own jazz musicians. (van der Spuy interview 2008)

### *Jazz Education and Development*

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<sup>40</sup> In fact, Standard Bank currently sponsors limited overs cricket, visual and performing arts, and music, including jazz.

([http://www.standardbank.co.za/SBIC/Frontdoor\\_02\\_02/0,2454,10293765\\_10295720\\_0,00.html](http://www.standardbank.co.za/SBIC/Frontdoor_02_02/0,2454,10293765_10295720_0,00.html))

<sup>41</sup> It is widely accepted that all corporate institutions now have to be seen to have social responsibility programmes

Although the primary festival for Standard Bank's education interests is its National Youth Jazz Festival (see [www.youthjazz.co.za](http://www.youthjazz.co.za)), the Joy of Jazz Festival also includes an education component. This can be seen most clearly in the presence of development bands in the festival's programme, as well as the workshops that are presented by many of the participating musicians.

The Bank's website reinforces its strong notions idea of education and development, stating that

We're proud of the rich musical talent that exists in South Africa. We're proud to encourage new talent, ensure they are heard and, most importantly, support the industry and the people that are part of it.

(<http://www.standardbankjazz.co.za/about/default.asp>)

In particular, Standard Bank uses the festival as a base for developing client relationships through networking at the festival itself. (van der Spuy 2008) As a result of this, hospitality plays a central role for the bank at the festival.

## **Notions of Heritage in the Festival's Construction**

Although the term "heritage" is not explicitly present in the event's brand and marketing material, both Standard Bank and T-Musicman recognise that notions of South African jazz heritage are employed in the construction of the festival. Central to this is Mandie van der Spuy's statement (interview 2008) that Standard Bank's initial involvement was in response to the 'neglected' state of jazz music- a music that was therefore in need of recognition and protection. When looking at the programme, too, similar acknowledgement is made, such that the programme always aims to include 'people who have contributed to music in South Africa.' (Gwangwa's interview 2008)

In terms of the actual performances that are included in this regard, many give a sense of commemoration and nostalgia. A good example of this was a performance on the opening, gala night of the festival in 2008. Here, The Johannesburg Philharmonic

Orchestra and the Afrotenors performed in a tribute to The Union of South Africa- a band formed by Hugh Masekela, Jonas Gwangwa and Caiphus Semenya while they were in exile in the 1970s.

([http://www.standardbankjazz.co.za/JOJ/mediacentre/default.asp#a\\_101](http://www.standardbankjazz.co.za/JOJ/mediacentre/default.asp#a_101))

The fact that this music was performed in a commemorative sense at the festival certainly would construct the music as a heritage resource. In this sense, commemoration links to feelings of nostalgia: it conjures up feelings of a certain place and a certain situation- in this case, exiled musicians during apartheid. The feelings evoked in this sense are more of an illusion of the past, rather than examples of the 'living' heritage of the present. This kind of performance thus becomes an exhibit in Coplan's 'sound museum,' (interview 2009) rather than one that 'produces something new in the present that has recourse to the past.' (Kirshenblatt-Gimblett 1998, p. 149)

Although it often forms part of the festival programme in this way, South African jazz heritage and commemoration does not play a role of primary importance at the festival. This can be seen most clearly in the festival's construction as an international jazz event that bases its programme and basic organisation on George Wein's international festival model. In this sense, the festival provides a mixed programme that leans toward jazz performance in a more general understanding of the genre.

Standard Bank makes its position clear in this regard: it understands the need to invest in jazz for the music's appreciation and development. However, the bank is more concerned with its own financial aspirations. (see van der Spuy interview 2008) It is interesting, then, how the bank reads jazz music and broad notions of heritage into its own description of the Joy of Jazz Festival

Standard Bank customers and staff experience both the living art of jazz, as well as the brand values in ways that are relevant and tangible. Through the sponsorship they recognise how Standard Bank makes a real difference to their lives by bringing top quality international and local jazz to their doorstep.

(<http://www.standardbankjazz.co.za/about/default.asp>)

Here, then, is an example of jazz, positioned as heritage, being used as a means to colour the festival in a broad, positive and nostalgic way- one that alludes to ideas of heritage inclusion and protection. What is interesting in this statement is the ‘top quality international and local jazz’ that are positioned as a kind of privilege donated by a generous sponsor.

## **Chapter 4**

### **Conclusion**

#### **Introduction**

This report recognises South African jazz music as a genre that is rich in stories, memories and musical devices. It is a music that acts both as a creative art form, as well as a site for nostalgic memory and commemoration, most often related to apartheid. It has been seen that the music also operated and developed aside from apartheid, particularly in the vibrant decade following the country's democracy in 1994. Here, it mirrored the joy and positive expectations that many had of the new country, including fresh notions of identity and identity formation in the context of the newfound artistic and social liberation of democracy.

Soon after this period, the music fell away as a major, progressive cultural presence in Johannesburg, as well as in other cities in the country. Without a political struggle to oppose, and with the country's new, mostly economic goals in place, jazz seemed to have become devoid of much of its previous creative and social meaning. Instead, it began to function as either a site of nostalgic memory, a basic source of entertainment, or something involved in adding value to a themed event. Stripped down in this way, and reliant on major external sponsorship for its survival, the music was not particularly sustainable. This fact is apparent in the disappearance of jazz venues in Johannesburg.

#### **'What's in a Name?' Revisited**

The very intangible nature of South African jazz music is central to its construction, whether viewed as an intangible heritage resource or, separately, as a specific genre of music. "Heritage" constructs the music as something of value, namely because it recognises it as having formed part of a long musical tradition that involves the cultural activity and social history of previous generations. Although this can be read directly into the historical aspect of the music's progression and development, this notion can be

seen as stifling more contemporary, progressive perceptions of the music, placing it into a 'sound museum'. (Coplan interview 2009)

It is unclear and debatable as to whether this fact lessens the value of South African jazz music as an intangible heritage resource, but it does raise important questions as to when, and to what extent, heritage recognition and protection becomes limiting on living practitioners and, ultimately, on the heritage resources themselves. In this case, South African jazz music, when viewed as an intangible heritage resource, stretches the notions of performance, openness and 'living' heritage to the limit. This is because, in the case of being a changing art form that has recourse to the past, the music both adheres to playing a contemporary role in South Africa today and also, to a large extent, rejects the adoption of clichéd heritage themes that are linked to the past.

#### *The Joy of Jazz Festival and Heritage (Con)fusions*

Questions as to the Standard Bank Joy of Jazz Festival and its relationship to heritage must first be seen in relation to the existing venue infrastructure and jazz culture in Johannesburg. In this regard, there are few existing jazz venues, if any, currently operating in the city and the jazz audience is either too small, too poor or too confused about what jazz is, to support the music.

This paints a bleak picture for jazz music today and begs the question as to whether there is a place for it in contemporary South Africa at all- at least in an active, similar role to that which it played during apartheid. This question is especially difficult when combining jazz with notions of heritage, as this adds a major element of perceived value to it. This encourages a more uninformed, popular appreciation of the music, where it is seen simply as a means of satisfaction on the part of people who like the broad idea of jazz as a sophisticated and meaningful music. On this point, one could argue that it would be better for the Joy of Jazz festival to present the terms "jazz" and "heritage" separately in its title. In this way, like George Wein's famous festival in New Orleans, the Joy of Jazz Festival would become "The Standard Bank Joy of Jazz and Heritage

Festival”<sup>42</sup>. In this eventuality, the stage would be set more clearly for items of heritage, rather than including them as broad notions that are vaguely presented as “jazz”.

At the festival, the fact that the international artists are more popular than local musicians is a vital point. Their status is not only elevated by their exotic, international image (Gwangwa interview 2009), but also by the fact that they form the most expensive part of the festival. (van der Spuy interview 2008) This status is central to the programming of the festival, where these musicians are included alongside less popular, local musicians. Although this is done intentionally to position the local musicians on the same level as their international peers (Gwangwa interview 2008), often the impression given is that the local acts are “fillers” before the main event. If anything, this can work against the positive goals of improving the status of local musicians and local music.

#### *Related Problems with Intangible Heritage Management*

When jazz music is viewed as heritage, it is- like other forms of intangible heritage- difficult to manage. (Deacon 2004, p. 2-3) The music is in a constant state of change, and it is not actually clear what needs to be, or can be, protected. The question arises, “are the jazz resources individual songs, particular sounds, or individual musicians- what actually are they?” At the heart of this lies a simple answer: an iconic South African sound. This sound ties in with South African identity, past and present, and simply “sounds” South African. What is tricky here, is that this sound has already changed and evolved since it began, and, most probably, it will continue to do so in the future.

It might be argued that the “heritage” component lends itself more to the older versions of the music, in particular the music that links to apartheid and a quick fix, collective and nostalgic sense of “heritage”. (see Coplan interview 2009) This goes against other, more progressive notions of the music, where it is seen as playing a more active role in contemporary cultural, social and artistic development

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<sup>42</sup> Mojalefa Gwangwa is not in opposition to this idea. In fact, he feels that ‘it would be nice to have a Standard Bank Joy of Jazz and Heritage Festival.’ (interview 2008)

### **The Standard Bank Joy of Jazz Festival: Pirate or Protector?**

In its marketed social responsibility surrounding its jazz sponsorship, Standard Bank is very general on the subject. It loosely defines the provision of performance spaces and education as active elements in this responsibility- and these are commendable-, but its own economic aspirations run throughout the festival's construction. This is most obvious in the presence of the bank's name in the festival's title, not to mention the many banners carrying its brand at the festival itself.

Aside from this massive brand presence, I was impressed with the simplicity in which Mandie van der Spuy (interview 2008) stated the main networking function that the festival provides for the bank. I was impressed because this was a very blatant and succinct statement; it did not include any broad references to the protection of jazz in the way of social responsibility, or any need to incorporate this responsibility in any way. Instead, it positioned the festival as exactly what it is: a commercial event that relies on audience attraction to realise its economic goals.

The question thus arises, "Should Standard Bank be obligated to protecting South African jazz music at the festival, in light of the music's role as an intangible heritage resource?" My simple answer to this is "no". For me, the bank still operates well within its original goal of attracting corporate clients through its sponsorships. However, as has been noted earlier, jazz in Johannesburg cannot survive without this kind of sponsorship. When looking at jazz as heritage, in this way, the relationship becomes complicated, as any corporate sponsor of jazz music ultimately would be viewing the sponsorship as a marketing exercise, and would shape and manipulate the music to meet its own economic goals.

T-Musicman has a similar situation. It also recognises the value and importance of South African jazz music in its programming, however, it is also, ultimately, a business entity whose job it is to organise and produce a successful festival.

### *Programming and Heritage*

First and foremost, the festival programme is geared towards attracting audiences. It is not aimed at realising the social responsibilities of providing local music and musicians with work, performances spaces and acknowledgement. However, these elements do take place at the festival, showing that it is certainly sensitive to heritage concerns and local musicians. There are, however, little to no spin-offs for local musicians in the way of extra-festival performances.

When asking in the aims of this report whether programming *constructs* heritage the answer is understandably difficult. The programme certainly presents different versions of local jazz music in performance, but the juxtaposition of different styles and nationalities in the programme do not construct the local music as heritage as such. The programme does, however, aim to protect and acknowledge the local musicians - the transmitters of heritage. In this regard, Mojalefa Gwangwa describes (interview 2008) how the programme aims to reduce the perceived hierarchy between local and international performers. This can be seen as providing a site for the protection of the musicians, but it does not necessarily construct their music as heritage.

Perhaps then, in the context of the festival as an economically-driven event that complies with international organisational and programming standards, simply the placement of local musicians on its stages is enough to recognise them as entities of value and parties that are centrally involved in the creation and performance of intangible heritage.

### **Final Thoughts**

When embarking on my research, I understood that jazz and heritage share many similarities. I accepted that they are often used almost synonymously, that they occur in similar spaces and that they often form part of very similar discussions. What I did not expect was to find the often extreme extent to which both jazz and heritage share collective misunderstandings and misuses. This is mostly as a result of the broad, popular and collective definitions linked to each term, in particular, perceived notions of value. This “value” suggests something worth protecting, owning or honouring.

South African jazz, as a term, is problematic for those who understand and accept the pure form of American jazz as “real” jazz. In opposition to this, there is often a defensive stance taken by South Africans when discussing South African jazz. When asked whether what is presented in South Africa is ‘jazz,’ it is often claimed defiantly as ‘our jazz.’ Although this can be seen as forming ownership of jazz, it can also be linked to popular, uninformed notions of heritage and value.

This is because although South African jazz has a varied history, most South Africans will only make use of this history if there is some immediate use for it. (Coplan interview 2009) This adds value to South African jazz as a heritage resource in a popular sense, but not so much in a more informed, constructed way. Although this can be seen as a broad and positive reaction, it adds to the cloudy area of popular meanings that surround South African jazz music today.

#### *Where to from here?*

South African jazz music needs an audience. It is apparent that audiences do exist, but in what capacity? Many South Africans enjoy familiar songs from the past- whether consciously linking them to apartheid or indigenous heritage or not- and are content to do so without any concern for the advancement of South African jazz on a global stage. In this way, it can be understood that perhaps local audiences are not ready for these more academically informed constructions of jazz music. (Coplan interview 2009)

I have no problem with this. I do, however, feel that the act of encouraging feelings of nostalgia and popular heritage around South African jazz music is problematic. This is because it does the opposite of preserving the music in a contemporary and creative sense- it makes it stale. As Deacon (2004, p. 2) warns

Heritage should not always be celebrated uncritically. Recording what we know of the past (whatever its moral status) and using it to inform the present is helpful and valuable, but uncritically accepting utopian versions of the past... is not.

In this way, the act of preservation can actually impede and even destroy living, intangible heritage. This can be extended to include questions as to the identity of South African jazz as an internationally recognised and respected music genre, where such heritage links can have a major effect in changing the music's unique sound and image.

Although jazz is employed as something that adds value to events and other entities, the music doesn't get much in return. At least, in the example of Standard Bank's sponsorship of the music, there is a two-way relationship. Perhaps, what is needed, then, is for local industries and individuals to get involved and invest in jazz music, in a less formerly constructed way. What is desperately needed in this regard are small venues and jazz circuits in Johannesburg. These spaces are vital for the performance, sharing and passing on of jazz and would inform such jazz-centred events as the Joy of Jazz festival as to what is going on in the city, musically. There are clearly both musicians and audiences in the city, and as more music students pass through the music education spaces or visit festivals such as the Joy of Jazz Festival, the audience is bound to increase. Also, in the current state of Johannesburg, as highlighted by David Coplan (interview 2009), there is also an air of extreme creative frustration on the part of many inhabitants of the city. These people desperately want to go to places where jazz music is performed and, should the occasion arise, will happily frequent those spaces.

South African jazz music, regardless of any debates about definitions, positioning or meaning, can at least be seen in one, commonly recognised way: it is something of value that is in desperate need of help and informed acknowledgement and appreciation. It needs to be positioned in the worldwide context of jazz music, and also relate to a contemporary understanding of South Africa and its jazz spaces, musicians, and ultimately its own sound.

South Africa has come a long way since the end of apartheid, and it is surely important for both the common heritage and, concurrently, the creative art to move in this direction too. In this way, jazz music needs to provide the soundtrack for contemporary South

Africa, in the same way that the jazz music of the apartheid era provided not only its accompaniment, but also its sense of optimism, togetherness, pride and hope.

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T-Musicman

<http://www.tmusicman.co.za>

UNESCO

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The Joy of Jazz Festival programme lists for 2008.

Courtesy of Mojalefa Gwangwa of T-Musicman Productions.

## Appendices

<b>1. Interview Transcriptions</b>	<b>Page</b>
a) Mojalefa Gwangwa	68
b) Mandie van der Spuy	79
c) Manqoba Mkhiza	89
d) Don Albert	95
e) Professor David Coplan	101
<b>2. The Standard Bank Joy of Jazz Festival</b>	
a) Festival Map for 2008	111
b) Festival Workshops and Gala Night Programme	112
c) Day 2: The Programme	113
d) Day 3: The Programme	114
e) Ticket Prices for 2008	115

## Appendix 1a)

### Interview with Mojalefa Gwangwa

Artist and Repertoire Officer at T-Musicman Productions

Held on 30 October 2008 at the offices of T-Musicman Productions, Randburg.

#### Key

**T:** Thomas Dancer (Interviewer)

**M:** Mojalefa Gwangwa (Interview Subject)

#### Interview

T The first thing I want to ask you is, very simply, how do you go about putting the Joy of Jazz Festival Programme together?

M The first thing is that we always want the programme to be different from previous years. If you remember, last year we had ‘the legendaries’: the older generation that have contributed (to South African Jazz music).

T The local artists?

M Yes, Miriam Makeba, Dorothy Matsuka and all those people- in a tribute to Thandie Klaasen. So, this year we came up with a different concept. If you can remember also this year, we had the renaissance stage in the laboratory.

T Next door to the Bassline (venue)?

M Yes. Which we wanted to do for the Arts and Culture department, as a unifying force through music. So, in all these stages, we tried to have a different theme. Like, the Mbira stage, on the square (Mary Fitzgerald Square), that’s where we showcased world music. That’s why we had the Tito Puente Orchestra there, that is not necessarily ‘jazz’ but they are ‘Latin jazz.’

T There are two venues in the square this year?

M The other venue is where we had The Spinners and The superstars of jazz fusion- also at the square, at the bigger venue. So, what we look at there is just to have a myriad of artists, from Soul and R n B...to encompass ‘adult contemporary.’

T So, more ‘mainstream’, popular artists?

M (Yes)

- T And more 'straight ahead' jazz is at Bassline?
- M That's at Bassline, yes. And when you go to the Market Theatre, that's where we put 'voices'... 'jazz voices,' (for a seated audience).
- T Vocal music?
- M Yes, vocal, 'classical'-type music. We put it there because,...I might be going with you to the festival, but I wouldn't want to maybe listen to Joshua Redman. OK, so you don't watch Joshua Redman, there's Roy Ayers there (at another venue), we'll meet somewhere afterwards.
- T So it gives variety in both the programme, and also for the people going to festival?
- M Yes, at the World Stage, where you have Asa and Yvonne Chaka Chaka- we always get from the media: 'But Yvonne is not Jazz!'
- T Do you always get that?
- M Yes
- T There are two points there that I'd like to pick up on. The first one is that everyone- all the international jazz festivals in the world... look at George Wein's (model) ...Even he said (when he was asked the same question), that you ultimately have to bring people. Would you say that it is similar for you?
- M Yes, that's also what we're trying to say...the South African audiences are...a bit complicated, but we at least need to have *more* jazz. But what *we* do is that we understand that this is the kind of music (that people want), and then we bring that together and have different audiences, so that the one can learn from the other. So that jazz musicians can listen to other genres and think 'oh, this is nice.' (For example) When we brought Jamie Callum (people didn't know what to expect) now say 'That's not too bad'...'I think I'll listen to Jamie Callum,' (afterward the performance).
- T Another related question to what you were saying is about the different venues. I'm more of a 'straight ahead' jazz fan, in accordance with your programme, and this year I was there to see, for example, Tord Gustavsen and Joshua Redman...I remember walking around to each other venue (and finding that) each venue has a separate ticket and separate price- so, wouldn't you think that this would dissuade people from perhaps 'sharing' music? Because you actually have to buy tickets beforehand for the venue...I remember that at other festivals (such as New Orleans or North Sea Jazz), there are general tickets...where you are open to all the venues.

- M It is quite difficult for us- we are working on that...what we are trying to do is 'audience development' first... We had that 'general ticket' – the one day pass- but we had it for the two stages.
- T The more 'popular' stages?
- M Yes. We're still in a 'trial and error' situation. There are a few people who bought that ticket... We want to show people that it is to their advantage to buy a one day pass.
- T So are you aiming for a general ticket?
- M Yes
- T There is a comment from Standard Bank that (ticket revenue) goes mostly to (artists expenses). Are the different prices for the tickets at the moment particular to the artists that are performing at those stages?...
- M No, that not necessarily how it works. What we are trying to do right now is, as I said. 'audience development.' Part of it is (taking into account) the economic situation of the people. We want people to come there and to enjoy themselves and have fun, and *learn* that this does not come cheap. If they see that atmosphere and what we go through to put this together (they appreciate the prices)
- T According to Mandie van der Spuy, regardless of all the tickets (sold), it doesn't come close to paying just the general expenses of the musicians- transport, accommodation, performance fee,,,
- M (agrees and give the example of Joshua Redman)
- So, this is what we have to go through. That's why we are not able to do shows without sponsorships, especially here, in South Africa.
- T Standard Bank is the major sponsor, obviously. Who are the other sponsors?
- M The Arts and Culture Trust, Gauteng Province...
- T I remember this year, I was asked to participate in a Gauteng Tourism Survey. I suppose because it is a huge event as has been steadily growing.
- M Yes
- T I'm not particularly interested in figures- that's not really the focus of my research- but it said (in M and G) that there were roughly 22 000 people there-

- M Yes, over the weekend.
- T I assume that with what you have there at the moment (the facilities and space), there is space to grow (further)?
- M Yes, there is space to grow...It is growing, and we are getting worried!
- T In terms of putting the festival together, do you mirror the trends of international festivals, looking at the number of stages and performances? ...Do you look at international programmes at festivals? Do you look at the number of stages they have available?
- M We have. The last time was with the New Orleans Jazz festival, because we have a relationship with them.
- T What kind of relationship?
- M Right now, we've developed a relationship (in which) they will pay for the artists' air tickets-
- T Which artists?
- M The New Orleans-based artists. Their 'foundation.'(the development part of it)
- T Do you send students the other way too?
- M No. We're starting to do that, but at first it started with us as the team. They'll call us that side (regarding arrangements and organisation). What happens, is that during our festival, they come here.
- T Do they give you feedback and make suggestions?
- M Yes, they do that.
- T Does that pertain to all walks of the festival: the programme, the people-
- M No, the programming is entirely us. But, they're assisting mainly on production and how to look at other (organisational) aspects. They're not sent to make this (festival) look like the New Orleans Jazz festival. We say, 'this must look totally South African.'
- T Do you follow a similar model to international festivals?
- M Yes, we have a similar kind of model because you look at the way they do it- this is efficient. If you remember before, we never used to close off the whole area (of Mary Fitzgerald Square).

Let me take you through the process.

Firstly, we sit around...The team- there are 6 people on the permanent staff, but we also have people who we bring in during projects- temporary staff (those to do with production according to our plan)...some of them come in, and we discuss- sometimes we just throw the line-up at them. Also what happens is that I get invitations (from) around, and I listen to people speak about musicians.

T Where do people invite you to?

M Jazz foundations and other festivals.

T More grass roots, development-based festivals?

M Yes, grass roots and development. If you check (the 2008 programme) we featured about 8 acts from Poiano (the Arts and Culture Programme for development) and we also featured about 6 schools of music...and then we get other people that request showcasing and we provide them with money for transport and food, and things like that. So, that's the development aspect of it.

T Can I jump in there, because that links to the next point that I wanted to ask you. There seem to be three key areas, if I am correct. The local acts, the international acts, and then there is an educational side too. Is it you (t-musician) who organise the artist workshops?

M Yes.

T I attended Joshua Redman's workshop this year. It was brilliant- free of charge, and it gives developing musicians a chance to see and speak to some of the best players.

M Yes, it gives the chance for interaction.

T Yes, I suppose it helps that the workshops are physically separate from the festival (they take place at different times at different places in and around Johannesburg)

M Yes

T Do all the international musicians give workshops?

M No, not all of them.

T Do you ask them if they are willing to do them before they arrive?

M Yes, we do ask them. And then we have to put it in the contract. So that they agree that they are going to do it and that “this is for free”- we are not going to charge the students or anybody to come to the workshop. We just pay for the venue and for the necessary equipment.

T They take place at different music education places: TUT, Daveyton-

M Soweto, Bassline, Crown Mines, and for the first time this year we had them in Thembisa.

T Talking now about international and local artists here, haven't local artists also given workshops? I remember Shannon Mowday did-

M Yes, Concord Nkabinde, Mark Fransman...

T So there's no discrepancy there. But when you are putting the programme together: the international acts, the local acts, as well as the more 'development' bands- you called them 'showcase' bands-

M Yes, some of them are showcase.

T Now, how you put all of them together broadly, first of all, in terms of the stages? Are there certain stages for the lesser-known, local artists?

M The 'development' artists, yes. Let me put it to you like this: we have what we call the 'development' artists, and then we've got the 'local' artists, then we've got the 'national' artists and the 'international' artists. In some instances the national artists have said 'but we are of international level,' and we say 'yes, we know, but right now we want to define where we are going to place you...for our audience.

So, the development side of it is that we have 'free stages:' Sophiatown, Nikki's Oasis. We used to have Shivava before that closed. Now, we want to change it so that we can have those guys from New Orleans (playing there too), we also want them playing at those venues, just to lift up the standard. So, the local musicians can jam with the international ones.

T Would you say that this would also raise the profile of the venues? As, the festival is temporary- it is there for a weekend- but Nikki's is always there-

M Yes, what happened once was that...the bassist Stanley Jordan, after his show at Bassline, he didn't want to leave, and then he came to me and said 'I don't want to go to my hotel right now and I said 'Okay, there's a jam session happening at Nikki's, and he went to play with the guys. These are some of things we should look at.

T Just to get a better idea about the larger local and international acts, the international, 'mainstream' jazz you put at the Bassline?

M Yes

T And you mix them up with well-known, local acts?

M Yes, like Pat Matshikiza and Tete Mambisa. Yes, we put them, because those are old South African jazz artists, so we put them there.

T So, is the idea here to put South African Music, quite literally, on the same stage as your main international acts?

M (Yes)

T I'm guessing-let me know if I'm right- that, at the Bassline, there is a big programme. There are four acts on that stage...that is a lot if you sit through the whole evening. Does that perhaps lead to what you were saying about going outside and listening at other stages, and walking around?

M Yes, there is that variety...that's why we have those free venues, mostly at the restaurants, so that when you are having a drink or a meal, you don't forget that you are at the festival.

T Surely, that pertains to the perimeter too, because it is very established.

M Yes, that's what we are trying to aim for.

T The other concern- possible concern- is that the moment you put someone local on the same bill as Joshua Redman, for example, do you think there is a danger in the perception, perhaps more from the local audience, of a hierarchy of artists?

M Yes, there is that danger sometimes. But what we manage to achieve, so far, is that we find that people (who sit through the local acts, waiting for the international acts) say 'okay, I've heard this before. But, let me sit, let me listen.'

A lot of people do not know much about South African music- especially about the old guys, like Pat Matshikiza and Tete Mbambisa. They've contributed a lot.

T So, audiences think they've heard it before, but you give them a platform?

M Yes, to be able to express (themselves). But we are saying people, like Pat Matshikiza, those are the people that are (internationally less known). Abdullah Ibrahim plays his (Matshikiza's) song and people think that it's Abdullah's song, so we are putting the original person (on stage). People don't know that and they get educated about that...We are trying to achieve that, and also so that people

- should not take our local artists as (being lesser than international artists) as they are given the same platform as international artists.
- T Would you say that, by developing the festival, you would be aiming to achieve exactly that?
- M Yes, as people sit right through the programme (this will happen).
- T We were talking about stages and platforms. In the absences of many jazz venues in Johannesburg, your festival does give a fantastic platform- the sound is excellent, as are all those (infrastructural elements) that are internationally, basic requirements. Do you there is a link between your festival and the promotion of other, smaller venues?
- M We're trying to do that, but with the existing infrastructures (few venues and under-developed music spaces), it makes it very difficult. (For example) Nikki's is L-shaped (therefore it is not ideal for live music)... but people do go there (when the festival is not taking place).
- Sophiatown does not have a stage, so we built a stage there (during the festival) to provide music, but I think there is a link because we got a report from another lady who owns a coffee shop (in Newtown), saying 'people are coming for coffee after the festival, can I also be included next year. Please bring musicians.'
- T That does raise the profile of the area, doesn't it?
- M It does, yes.
- T Is that really your responsibility?
- M No, it isn't. Everyone wants this (a festival like the Joy of Jazz Festival) in their provinces. Mpumalanga wants this, Limpopo wants this...
- T I understand that Standard Bank sponsor three main festivals: yours, Cape Town and the youth festival in Grahamstown. They refer to yours as the 'flagship' festival.
- M Yes, I've been to Cape Town festival many times. A lot of people like going there, not for artistic reasons, and what they are seeing here is the artistic side of it...
- T So, do you expect a more discerning audience?
- M We work with South African Tourism and GTA, because they are not promoting accommodation. There are a lot of people who call us (asking for accommodation information). In working with South African Tourism, we are trying to get that

- realised in Johannesburg. Because a lot of people think that our audiences are people from Johannesburg only, and it's not at all. We are waiting for the stats.
- T So you aren't exactly sure where exactly the audience comes from, but you know that not everyone is from Johannesburg?
- M Yes.
- T In terms of your target audience, would you say that different audiences are attracted to different stages?
- M Yes (it does depend on the ticket price)
- T The jazz festival in New Orleans is called The New Orleans Jazz and Heritage Festival, and it involves (many other, indigenous styles of music). We also have (many indigenous styles of music), and as far as 'heritage' goes...in the marketing material of this festival, the word 'heritage' is absent-
- M It would be nice to have a 'Joy of Jazz and Heritage Festival.'
- T I suppose that would make it broader?
- M Yes
- T Now, internationally, 'jazz' and 'heritage' can often have a similar meaning for people. In terms of South African jazz music as 'heritage' (that) carries some kind of memory, be it tribal or from apartheid. Do you think your festival plays a part in that kind of heritage, or any other kind of heritage?
- M That's tricky to answer...I'd say, yes it does, because as I explained about guys like Tete Mambisa and Pat Matshikiza.
- T So would you say that you are honouring jazz heritage (in this way)?
- M Yes, one of the aspects of the festival that we are trying to work on is people who have contributed to music in South Africa. We expanded that this year with 'the Union of South Africa.'...we had the Johannesburg Philharmonic playing their music. So this is probably moving towards 'heritage:' preserving our heritage though music and honouring them (the musicians) and things like that. So, I think 'yes.'
- T Would you say that what the festival is doing as it has developed, through its programming, is to put the older musicians on stage, which presents some kind of 'heritage' - what has been- and also on a more, perhaps personal level?
- M It does create that kind of platform in that sense.

There is a piece that my father performs... A lot of people use it for a wedding song. It's an old traditional song that has been re-arranged a little bit.

When people talk about jazz and heritage, that comes to mind for me. This music is preserving the old kind of songs we used to have...

T In light of what we have spoken about: how the festival is put together, where you look for artists- basic ideas about local, international and development artists- where is the festival aiming to go?

M You remember, I said we are trying to improve in the audience. We are also aiming to improve in the respect of our local artists. A lot of people do not regard local artists as professionals: they are 'entertainers.' But, when you bring Joshua Redman, they regard him as a professional.

T Even if they do not know him?

M Yes, they say 'he's from America!' (he must be good)

But (when we have) Hugh Masekela and Miriam Makeba, people attend (because they are popular). But we have others...who are up and coming. We want people to treat each and every musician with respect and regard them as professionals.

T As Equals to the international artists?

M Yes, that's why when we do our production we always have the same change room- the same holding area for all the artists. They all use the same facilities.

T How do aim to achieve this equal respect from the audiences?

M At the moment, what we are trying to achieve with our local musicians- because they also undermine themselves. What we are trying to do is, through workshops. That's why I always try to get to schools of music, and before each and every festival, we have workshops and I try to get an established artist to speak to them- not only international, but local too...so they know their role in the industry.

To some of them, when you ask for a technical rider, (they do not know what this means)

T So, this aims to improve the greater infrastructure?

M Yes, also stage presentation. A lot of our musicians, when they get on stage, they'll be chewing gum, facing the wrong way and not even looking at the audience- so they can also work on that.

- T The performance side?
- M The performance side, the music itself...people have good songs, but they don't record or write their songs down. They play them on stage and that's it.
- T Does T-musicman help out with this?
- M No, we just give them the platform and explain the situation to them. That's why (we bring the established musicians in to speak to them).
- As long as our artists can start to respect themselves and the music they play, then they can see that their international counterparts (are equal).
- T So you think that is starts there: that the artists respect themselves, and the audience will follow?
- M Yes. That is the main goal of the workshops...
- T Standard Bank's brand is very evident at the festival- even in its name. Is there a danger of over dependence on this brand for you?
- M No, that's just the marketing side.
- T Do they have any involvement in the programming?
- M No, that's totally T-musicman. The requests come to us, we see what kind of (programme) we want for the next year, we put the artists together, we look at the stages, the type of audience we want...
- T Do you think in future you will adopt a similar programme- do you think you have a good balance at the moment?
- M Yes, definitely.
- T I remember more 'experimental' programmes. Is it more settled now?
- M Yes, the audience is more settled, the brand has sold itself now. People know it (and are interested and anticipating the programme each year)
- We are achieving exactly what we want...

## Appendix 1b)

### Interview with Mandie van der Spuy

Head of Arts and Jazz Sponsorships at Standard Bank

Held on 6 November 2008 at The Standard Bank Art Gallery

#### Key

**T:** Thomas Dancer (Interviewer)  
**M:** Mandie van der Spuy (Interview Subject)

#### Interview

T I have read much of the available online information given by Standard Bank's for its various sponsorship programmes.

In relation to the jazz sponsorships, I have also read similar information, including extracts from published interviews with you.

Much of this information concerns 3 areas:

- 1) Providing Performance spaces [for local and international artists]
- 2) Education
- 3) Brand building and marketing.

The questions I would like to ask you today are more about my getting a better understanding some of these areas, in relation to my study.

My first question is why did Standard Bank decided to sponsor Jazz music, particularly?

M Well, jazz music- South African jazz music, first and foremost and, of course, South Africa's jazz musicians- were, in early years, right through to the 90s, a neglected heritage...(jazz was) a neglected art form, because not much recognition was given to jazz (during apartheid). And the major jazz artist weren't in the country- many of them were here, but the one's who have become internationally renowned- Masekela, Makeba- they all left the country and then came back.

So, our involvement started...apart from our own brand building objectives, to position jazz as a major music genre in this country and to pay tribute to our own

jazz musicians. And at the same time- and we're not claiming for one minute that we're the only ones doing it, or that nothing had been done up until then- but we saw it as an ideal art form where we could really play a significant role in contributing to the development of our young jazz musicians.

And then, of course, jazz music is a popular form of music within a certain audience. It's not a music genre that appeals right across the board, but then neither is gospel. Gospel is, in terms of research, the most popular music genre (in South Africa). Jazz (is) the second biggest, and then you get to your other forms of music that appeal to a slightly younger audience- R n B, Kwaito etc. We felt that within Standard Bank's character (and) personality, and what we stand for; jazz would be the most appropriate.

And then, coming to Standard Bank's own objectives: our business objectives. Not that we try and sell, or get people to open bank accounts at a jazz event- that does not go hand in hand with any of the arts sponsorships. (Instead) you try to develop your client relationships; your networking at the events. So, hospitality plays a very important role at the event.

But...ten years later, the main jazz audience that one targets is pretty much an established audience in South Africa, depending on the kind of event. But even that still is channelled, by and large, to a black audience. So, it's an ideal market for the bank to target and to develop further, and develop key relationships. And those relationships stretch right across the board, from government...(to) stakeholders across the board, business relationships etc. And as jazz has become somewhat more popular amongst younger audiences- and the more 'cross-over' audience- it also lends itself to develop those relationships.

T Would you say then, that the music has a broad 'heritage' aspect associated with it, and that it now encompasses younger generations?

M Yes...(but) if you look at a younger audience, you're certainly not going to choose jazz as the way to the heart of a younger audience. You then settle for R n B or Kwaito.

T There's something about the word 'jazz' that does have a broad, popular appeal, say for example at themed events and parties.

M Yes. Jazz can be done in so many different ways...We've done private evenings in the (Standard Bank) gallery, where it's just a select group of people. You can look a smaller, more intimate, jazz club; you can look at your massive, big open-air jazz festival (or) you can look at your jazz festivals that are in the genre of the Joy of Jazz, where you're looking at a huge event over three days in anything up to eight venues- similar to Cape Town jazz, which happens at the convention centre. So it really offers one a broad range of opportunities as to how you want

to position yourself (and) who you want to target within that particular evening's entertainment.

T It sounds very adaptable for you. Has this always been the case?

M To a degree, but a limited degree. It wasn't as if at the time- which was 1997-, we sat down with a research team and debated and evaluated for hours at a time, or weeks at a time, to decide 'are we going to do it or not?'

It actually came about through the National Arts Festival in Grahamstown. At that time, we were still the title sponsor of the festival, overall. However, the jazz festival that had been presented (at the festival), had always been seen as a festival within the overall festival...and, in fact it was initiated...and sponsored at the time by Smirnoff. It was the Smirnoff Jazz Festival.

As then happens with those kinds of brands, a new brand manager comes in and decides, 'no, well jazz isn't quite the thing for them,' so they withdrew. We then looked at it said 'we're already the title sponsor of the overall (National Arts) festival' and 'it is a good market to target. Let's start in Grahamstown, where we already have to overall presence, and see how it works for us, and then we can branch out from there.'

We (then) looked at how it was developing. Because, we knew that, from a brand perspective, 'we are already there (in Grahamstown) as the title sponsor, so by taking on the jazz festival calling it "The Standard Bank Jazz Festival" is not going to have a huge additional impact on our exposure. We would need to grow it beyond Grahamstown if we wanted it to work for us.' Which is then what we started doing, slightly gradually over the next 2-3 years.

We did our first big open-air jazz festival the following year: The Jazz by the River, in Vereeniging.

T At Dickinson Park?

M Yes.

T Was that your first collaboration with T-musicman?

M That's right, yes. After that, followed Moratele Park, which is also T-musicman. And then we gradually developed a range of jazz festivals: virtually one in every province. As again (in relation to the changing brand image, this did not work for us). What had happened, though, is that our sponsorship budgets increased every year. What wasn't happening is that our marketing activation budgets weren't increasing at all.

So we found ourselves in a position where we were doing all these events...to make it work for us, we have to leverage it. And the only way we can do that is by marketing it, advertising. We were running ourselves silly in making sure, at least, that these events were happening in a really professional manner- because, at the end of the day, our name is attached to it as well- and we really didn't have sufficient funds available to ensure that we were also marketing it sufficiently to give us the adequate exposure.

So, again, a few years down the line, we sat down- in about 2003- and then we brought in a research company- external and internal- and looked at all the jazz properties that we were involved in at the time. The results of the research and the evaluation that was done at the time, within a budget -as everyone thinks with any bank, the money is endless. It isn't, because we can't just be seen to be spending and spending and spending. At the end of the day, we are answerable to our shareholders.

So, we felt that what we were spending on the actual sponsorships- the rights fees to do these events in conjunction with the promoters, and not having the adequate marketing spend to go hand in hand with that- we had to re-look at what we were doing, and which ones (festivals) were really working for us...That's where we got back to looking at what we at that time saw as the three national events, because of the kind of events they were: 1) Cape Town Jazz- obviously, we aren't the title sponsor. We are one of four gold sponsors- 2) Grahamstown Jazz- again, at the same time we had decided to decrease our title sponsorship of Grahamstown...we wanted to retain the jazz because of the very big jazz education component of the jazz festival and also to be seen as the big, big jazz sponsor (in the country), we felt it was appropriate to retain *that* as a title sponsorship in Grahamstown as part of the overall festival- and then, of course 3) Joy of Jazz in Johannesburg, which is really our big, flagship event. It has developed to that- it wasn't when it started. It took some time to developed to where it is now.

T In *Tracking the T-Man*, Dickinson Park is seen as the 'catalyst' for what has become The Joy of Jazz Festival. You mentioned that that was your first collaboration with T-Musicman. The same article states that the festival then moved to the State Theatre-

M No, T-musicman had already done- in a very small way- 'jazz festivals.' Sort of, jazz in one venue. So they had already staged those a year or two before we became the sponsor. But, from the Standard Bank point of view, the Joy of Jazz Festival...at that stage, all the festivals that we were doing with T-musicman carried the name 'Joy of Jazz.' So, Dickinson Park, as much as it was called 'Jazz by the River,' it then became 'Joy of Jazz by the River, Moratele Park became 'Joy of Jazz at Moratele Park,' and so it goes on...

T T-Musicman is still doing Dickinson Park. Are Standard Bank involved?

M Not at all. I think that for a year or two it didn't happen, then T-Musicman revived it and found sponsorship- doing it, I think, with the provincial government or the local government in that area.

T When was the first Dickinson Park collaboration?

M That we were involved in? 1998. In 1997, we did Grahamstown, and 1998 was the first Dickinson Park that we were involved in. But, again, T-musicman had done jazz festivals there before, on their own...

T Apart from event sponsorship, do you also sponsor individual musicians?

M No. The 'Young Artists' is the only project where sponsorship does go to individuals. But when we do these big jazz festivals, it's a sponsorship for an event and the 'Young Artists' is a project of the National Arts Festival. So, we are really sponsoring it through the festival.

Apart from the awards there is, of course, a monetary prize attached to the awards. The main part of the award...is that the sponsorship that we give to the festival makes provision for that particular artist- and it covers all disciplines, not only jazz-...they are obliged to present a new work (depending on the discipline) at the festival the following year...

T We have already spoken about jazz previously being 'a neglected art form,' and you related that more to the South African jazz musicians who were in exile... Why do you think jazz has grown in popularity? Is there one particular thing that springs to mind?

M No...I think it's something that cannot be attributed to Standard Bank's involvement only. I just think that given that more and more events are being staged- I'm not talking only about festivals...- (they) create a far bigger platform for musicians...to be exposed to the public. I think that has given jazz a far greater presence and appeal than has been in the past.

Once you start looking into...(listening) clubs that exist in the township areas. Because there weren't that many events in earlier years to go to, and also, if there were, people couldn't afford to go to them. But you would have these groups of jazz fanatics gathering on a Sunday...and they would have a jazz appreciation music afternoon.

T The other side to that, that I think is interesting in relation to the festival, is that in the urban area of Johannesburg...there aren't as many jazz venues as there were before.

M Well, there's Bassline, there's the Blues Room-

T Yes even but those venues have changed (in relation to their target audiences and the mixed genres that they present).

The idea that I want to propose to you is that, by my reckoning as a consumer of jazz music, festivals like yours, and sponsorships like yours do give me that opportunity and those urban spaces that are not available at the moment. So, in that regard, wouldn't you say that Standard Bank has helped (jazz music)?

M It has, yes, it certainly has. Particularly the kind of festivals such as The Joy of Jazz, Cape Town Jazz...because I think that one has to recognise the fact that those events, although there are big crowds, you have a variety of venues- most of them indoor venues- as opposed to your big, (open-air) where people go to enjoy the music, but...people see it as a day out; at the same time enjoying the music, but going there to spend an entire day out in the open (with their braais and families)...so it's a social gathering more than really going there (to be discerning).

Of course there is always part of the audience who go to appreciate the music, who don't want to sit and just have a party...

T Isn't that the nature of a big event?

M Yes, that's the nature of (a big event). It only takes place at outdoor events, it doesn't happen at indoor events. So at the same time, the indoor events- the ones that we sponsor- yes, of course you have the socialising aspect. Cape Town jazz is by and large- certainly within the corporate village- is more of a networking occasion. People do pop into jazz venues, but they go there to be seen. They want to be seen, that they're part of the audience. I often wonder there to what degree, or what percentage of that particular audience really goes into the venues. So it serves a multitude of purposes.

T Absolutely. Moving to something that I alluded to earlier, what does Standard Bank's sponsorship cover at the Joy of Jazz Festival?

M First and foremost, it is not a 100% sponsorship. None of our sponsorships are, in order to ensure that the producers, promoters, organisers of any event- if the sponsorship was that substantial, it would be very easy to say 'we don't have to worry about what we make at the box office,' because that's just really seen as bread and butter.

As a title sponsor, what we would call the 'rights fees,' to link our name to it is a substantial- well, reasonably substantial- amount. Over and above that, we provide a full marketing activation budget, and that serves a dual purpose: first and foremost to promote the event to the public- because you do want an audience there; you don't want to just see our name on banners all over the place, and

there's no audience there- and then at the same time to reinforce our support of the event and our involvement in the event.

So, the sponsorship goes towards the event, the artists' fees, the transport, the logistical arrangements at the venues...(gives the example of raised security and the perimeter fence at the festival)

But the bulk of any budget for an event like that, you can imagine: three days, with artists from all over the world as well as your top South African artists, and the arrangements and logistics that go with it, cost a fair package.

But, over and above that, as much as we are the main sponsor and the title sponsor, the event also relies on additional sponsors, co-sponsors. And those are fairly clearly defined in terms of the exposure that they're allowed. At this stage, there aren't any other corporates on board. They're all mainly government. It's the department of Arts and Culture- the national government-, it's the provincial government- Gauteng-, and it's the city of Johannesburg. And then you have a couple of service providers, suppliers really, but on a minor scale. (gives transport as an example)

Our budget goes into the staging of the event and covers all aspects, but understanding that our budget doesn't cover everything. So part of the box office must go into augmenting the sponsorship and of course the marketing budget, that we carry totally separately because it has to go through our advertising agency and our media supplier agency.

T In *Tracking the T-Man*, you are quoted as saying that the bulk of the sponsorship of the festival does go to the artists, particularly international artists and their travelling and performance fees. You also say that the revenue generated from ticket sales doesn't even come close to paying this off.

M It doesn't, unfortunately.

T I mentioned earlier that my focussed area of research concerns the programming of the festival- which artists are chosen to perform. Is this T-musicman's responsibility?

M Yes, it is their responsibility, but they do consult with us. Contractually, they can't just put together a programme (without consulting us)

T How does your involvement work with the programming? Do you verify the artists?

M No, that goes through T-Musicman. What T-Musicman does...is start working on a draft programme and then we would meet and look at it together...One would also want to have international artists, but not necessarily the really big names.

We work very closely, in all our sponsorships- and T-musicman has also now developed those relationships- with the cultural arms of the embassies (such as The French and the Dutch. They all want to expose their artists to a South African audience and those are very often not your big names.

T Mojalefa Gwangwa, of T-Musicman, spoke about such a relationship with New Orleans.

M That's right, yes.

T And also the possibility of sending our artists the other way.

M Yes. It is interesting that in South Africa, your big jazz names tend to be mostly American ones, and some UK ones...(discusses the absence of co-funding from America for music as 'entertainment' rather than 'education,' and the larger budgets from certain European countries)

One doesn't always know who those artists (the European artists) are, obviously T-musicman always requires to at least see a video or a DVD to get a good idea. You're not going to take anyone unseen or unheard. It has to fit into the overall programming as well.

But yes, we are part of the process, but by and large, T-musicman are the jazz professionals.

T So, you don't require seeing or hearing those recordings of groups playing?

M Well, to a degree; sometimes. It's not that everything has to be run past us...(but you do have to balance the programme. You're inevitably going to open yourself up to criticism that there is such a big focus on international (artists) and 'what's happening to the South Africans?' I do think that T-musicman takes that into consideration, so that there is a good balance between the internationals, your mainstream South Africans, your top artists and of course the development artists.

T I would imagine that that relationship would be a tricky one to manage at the beginning, because you are giving a lot of money, and putting that money and faith into the event.

But your relationship with T-musicman has lasted 9 years, so is that relationship is good? Does it work well?

M Yes it does. We work, not only with the programming side but overall, we work hand in hand with them...on every aspect of the festival to ensure that it is run reasonably professionally...and because the minute one's name is attached to it- we get letters of complaint...So Standard Bank is as much responsible for what happens at the festival (as T-musicman), be it programming, be it logistics, be it

security, (facilities)...(the complaints) very often come to us first, and we have to then pass it onto T-musicman.

T So, this links to a negative image?

M Absolutely. Reputational risk. So that's why we have to make sure- as much as we can-...that we are involved and ensure that things run smoothly.

T In relation to international festivals of a similar nature, do you use any of these to compare sponsorship programmes?

M Yes, it's not as if we go to them on an annual basis, but where possible, yes... Just for comparative reasons, and to see how they are run, yes. And also to get an idea of the kind of music- (there is always) that criticism that one hears so often 'how can you put an artist such as whoever as part of a jazz festival?' That happens all over the world. I don't think there is a true, 'pure' jazz festival anywhere in the world anymore.

T Earlier, I mentioned your comments about the ticket sales. There is a strong suggestion, in the same article that the compensation, for want of a better word, comes from the positive brand reinforcement for Standard Bank at the festival, and also the use of the festival as a networking space.

Firstly, how do you measure when this is working and when it is not working?

M Well, there are many ways. We conducted research this year to get an idea. This research is conducted partly at the festival, part cold...but also post-festival. There, you can judge to a degree people's attitude towards it, towards the sponsor...

T Are these general questions for the average audience member, for example 'what does Standard Bank mean to you?'

M Yes. 'Should we sponsor jazz?' Should we sponsor other things?' 'Are you aware of anything else that the bank sponsors?' Those are the kind of questions that research companies look at...Also, then there's PR exposure, how much exposure you get through the media with Standard Bank mentioned...and then, of course general attendance, 'is it growing it is decreasing, is there a demand for it?' And, of course, from a more direct Standard Bank relationship point of view, is the attitude from ones own clients and the demand from ones clients wanting to be invited- that's a very good indication as to 'is it working for us, is it not working for us?'

T That's links to the networking you spoke about.

M Yes, the networking, the hospitality. The hospitality at an event like that is extremely important because (here) you are networking with clients in an ideal situation. And you aren't going to invite clients who aren't jazz fans...so, through our business units through the bank (must carefully choose parties to invite)...in order to build those relationships, so that you are entertaining your clients at an informal event- an enjoyable event- you are not trying to sell them anything there- that happens at a later stage, as a follow up...- but it's not happening in a business manner...

T I remember seeing a separate Standard Bank tent at the festival-

M Yes, in what we call the 'corporate village. Other companies buy tents as well, and we've got our own where we then entertain and host our clients.

T So, those are obviously your larger clients and then you are looking for more general exposure and appeal to the average audience member?

M Yes

T My last question relates to the broad idea of 'heritage' and the role that it plays. Particularly where, for a lot of people, there are related meanings between 'jazz' and 'heritage'...

M Well, it's your music heritage. I think that word 'heritage,' apart from the normal links that one would make to the word heritage- cultural tradition, language...- but when you talk heritage in a performance art, I think in many ways...(heritage) would probably come up in one's mind more instantly than if you had to think heritage in theatre space or in the dance space, unless you're really talking about really traditional dance...but you're not really going to think of a very contemporary dance piece as heritage.

Whereas, in the music space, and more so in the jazz space. You are also not going to think of heritage necessarily in the R n B space. So I do think, yes, there is a very strong link, a heritage link, to jazz, to your South African jazz tradition.

T As a sponsor, do you see your involvement as a big investment in heritage?

M Absolutely. Preserving the jazz music heritage. In other words, the older artists who really built up the jazz brand in South Africa through their own compositions- not just performing other people's music, but through their own creations- their own creativity. That is establishing a cultural heritage.

## Appendix 1c)

### Interview with Manqoba Mkhize

Events Manager of Newtown

Held on 7 November 2008 at Kaldi's Restaurant, Newtown

#### Key

**T:** Thomas Dancer (Interviewer)  
**M:** Manqoba Mkhize (Interview Participant)

#### Interview

T When I first contacted you to organise this interview, you were quick to point out that The Joy of Jazz Festival is a 'privately run event.' In light of the Newtown space, is there then no relationship between you and the festival?

M ...we look out for events that can be operated in the spaces that we manage, to contribute towards our objectives insofar as bringing cultural diversity and sustainment to the Newtown cultural precinct. So, Joy of Jazz is just one of the many events that we host here. Our involvement with each event differs: (there are) completely commercial bookings whereby clients will come book the space, pay a rental and run with their event as they please. But, obviously, within the council regulations... because the space is owned by the council. We are merely providing a service for the council. To make sure that we fully (adhere to them) and that we do so with council bylaws and any other regulations that might apply, for that matter.

So, Joy of Jazz is one of those events that we have had a relationship with over the years...I have been here (for four years) and the last Joy of Jazz, about two months ago was my fourth Joy of Jazz, and ever since my arrival there has always been a relationship between T-musicman, as the producers of the festival, and the Johannesburg Development Agency: we are ultimately the custodians of (the precinct) and we, as an improvement district, we are a section 21 company that has been entrusted by the JDA, with the management (of the precinct)...

T You mentioned the cultural diversity and entertainment aspect of the area-

M Newtown is a cultural precinct, at the end of the day. And, as a cultural precinct, we obviously ought to be seen to be promoting cultural diversity...So if you already have a Market Theatre providing theatre and drama, and you have the

dance factory catering for dance- particularly contemporary dance-, you then have Bassline catering for music. You have Carfax, you have a few others catering for (younger urban audiences). They are needed to complement those different genres (for) the public space's progress, whereby people would actually come after having seen a show at the theatre or the dance factory, or just come from home to a show happening in the Newtown public space.

You have paying shows, you have non-paying shows. Joy of Jazz happens to be one of the few paying shows that we host, but generally the events that we hold in the public spaces are (free).

T Even though it is a private event, it still falls into that 'public' model-

M ...as long as its open to the general public, it remains a public space.

T Therefore it fulfils its role as forming part of cultural diversity in the precinct?

M Precisely.

T That is the only major jazz festival every year (in the space). What else forms part of that 'diversity', especially in large space (Mary Fitzgerald Square)-

M ...Obviously, we constantly work at trying to find balance in terms of the programming that we put out in the different public open spaces, however it's not always popular. So, one will end up trying to secure one of each (event) that we feel we need to be happening within our public spaces. And this festival is a certain that we need to have to keep the public space alive. We then have other music shows that are not necessarily jazz...

So, we look at the opportunities that are out there- we do not say no to anything. We would not say no to another jazz festival because we already have the Joy of Jazz, but we look for ways through which we can secure that festival without creating any kind of conflict between that festival and Joy of Jazz.

Joy of Jazz will always be Joy of Jazz. It has its own identity, it has its own brand, its own market. So even if you were to do five other jazz events within the very same spaces, it would not even interfere with Joy of Jazz, because Joy of Jazz would remain Joy of Jazz.

T But at the moment, it is working for the space.

M It is working completely for the space, and it would be very sad if, for whatever reason, lose (the festival), because it doesn't only contribute footfall in terms of our overall audience statistics in the precinct. It is a high quality event that has a very strong international element, and at the end of the day we need to also be

seen to be providing high quality and, where possible, international concerts, to actually appease (the particular market) who you will find visiting Newtown.

T ... As far as the other venues work here, in the space- particularly those associated with music- I know there aren't too many...do you know if the festival has a lasting spin-off effect for jazz music (in the area)?

M It depends on the size and the scale of the festival. You have Joy of Jazz and Arts Alive- two major events that happen (one after the other)- and that cater for different market segments, including people who visit the restaurants, including the people, the coffee shops...(with those festivals), because they have fairly big budgets, they are able to, over and above the public space, to programme the venues in and around that public space.

So, every single venue except this coffee shop, because it's just not practical... actually has an official Joy of Jazz programme. We set up a stage, we set up a PA, we make them part of the Joy of Jazz Festival marketing in the Joy of Jazz programme every year. Over and above the three/four venues that get established within the public space you then have a Nikkis's Restaurant programme, you have a Capello Restaurant programme, you have a Sophiatown restaurant programme, and then you have Bassline, you have Carfax...

But, you already have a core (of spaces) that you...every year, you are going to have a programme at Nikki's, a programme here and a programme there. That is the idea because, at the end of the day, what that does is to help bring the community together and to help facilitate the involvement of the different stakeholders within the precinct, which it is critical for us that we keep constant communication...with the valid stakeholders in and around the places that we manage.

T Would you say that as the festival grows, as it has done, those networks...(have improved)?

M What you will find is that already, even before the next Joy of Jazz, venues already know that on that particular weekend- it's normally the last weekend of August- even if they get booking enquiries, they will not even bother taking those enquiries because that weekend is...Joy of Jazz, and it will not work unless everyone works together in terms of maturing, that they make themselves available for a common purpose. Because, if you do not have a Joy of Jazz programme in a venue that is (in Newtown), it will not quite work.

Come to Joy of Jazz- the environment is completely different. Walking from Bassline all the way to Museum Africa, by the time you get to Museum Africa, you would have passed one, two, three different venues...

T This year they cordoned off the entire area-

- M It's not the first time. We always cordoned off the entire area...What seems to happen is, as the festival grows bigger, it requires us to extend the perimeter. Instead of cordoning off just the square, we now have to cordon off all the way to Pritchard Street, that way you get some kind of a village, almost, whereby once you get into that perimeter, irrespective of which corner of the perimeter you enter- you immediately get the sense that 'I am in a village of some sort'...
- T That's so interesting...The last time I came here was two years ago, and I wasn't as aware of the perimeter fence. I suppose you can say that that is testament to its growth?
- M Yes. We've actually grown to a point where it can't grow any further...We now use every space available within the perimeter...
- T Including temporarily erected stages, like the Mbira and Dinaledi stages?
- M Those two venues then become the main stages...This year, we created a walkway- a festival walkway- from which every venue (was accessible), and was lit up...you could very clearly (navigate)...
- T That's what you were saying: raising the standard...to as an 'international standard'
- M Precisely. The worry is how do you then improve upon such a standard?
- T There was a concern from T-musicman...(Mojalefa Gwangwa) jumped in and said 'yes, it is growing and we're a bit worried.'
- M I can imagine that...(this year) they completely outdid themselves. How do you improve upon something like that? I don't know.
- T For your involvement, I suppose it can only mean good news for the area.
- M It does. For every successful event that happens in the public space, in one way or the other, it tends to have spin-offs for the people in and around the space, and therefore spin-offs for us as a managing company to say 'look, over the past however long, we've been able to move from that position to that position,' and even now, I think that we've come a long way from where we were a few years ago, forging and actually maintaining the relationships with the different stake holders and ensuring that there is full participation of everyone within the precinct, and that the understanding in terms of how things work and how the collaborations actually can happen without compromising any of the parties involved.

Because, at the end of the day, every person here has his or her own objectives and whatever we do- whatever collaborations that we propose- they need to serve

- the interests of every individual at the end of the day. The one common objective that we have is that we all want to see Newtown becoming a trendy area where everybody wants to go, and we all want to see Newtown stand out as a cultural precinct, that basically sets the trends in terms of everything to do with arts and culture.
- T Perhaps linked to that: I was thinking of sustainable ‘spin-offs’...particularly with music...particularly jazz music, and the venues that are here when the festival isn’t on...Are there any jazz venues at the moment in the precinct?
- M Not jazz venues as such. You have a venue like Bassline, for instance, which caters for all sorts of things-
- T It’s more of a general (venue)-
- M No, because the official name is Bassline Jazz Club, but it doesn’t necessarily have to restrict itself to that. It does many musics, live music, and its one of the most popular venues, and also one of the most successful music venues in the city. But that doesn’t stop them from having a corporate event once in a while; that doesn’t stop them from having the screening of an international documentary once in a while; it doesn’t stop them from doing anything.
- T And the other venues?
- M The other venues are not necessarily performance spaces, because you do need to differentiate between a venue like Bassline and a venue like Capello, for instance. And as much as they do host a lot of parties and a lot of live events, the bottom line is they are a restaurant. Same as Sophiatown.
- T Other than the Joy of Jazz Festival, I was trying to think of permanent fixtures, and the only one I could think of was Bassline...
- M ...The old Kippies building is being renovated...It’s going to fall under the management of The Market Theatre.
- T Is it going to (be) a music venue?
- M I don’t think they have decided as yet...
- T The very last thing I wanted to ask you is in relation to this as a heritage-related study...I suppose it is less attributed to this area; this area is more linked to culture-
- M Not at all. Newtown has a lot of heritage in terms of the buildings within the precinct; in terms of the history, the people who were involved in bringing the precinct from what it used to be, to what it is today. There is a lot of cultural

heritage, it has a lot of human heritage and it has a lot of heritage, just in general, because if you look at a building like The Workers Museum...that is an official heritage building.

T So, the space has a rich history and related heritage. With that in mind... when you bring the Joy of Jazz Festival, which perhaps has its own...links to jazz as heritage (does it clash with the heritage of the space)?

M Not necessarily. Jazz definitely has its own heritage. I suppose what would define the Newtown heritage (as the existing buildings and history)

T Do you think the jazz festival plays any role in the general idea of heritage in the area?

M Look, I don't see it as contributing so much towards heritage because, at the end of the day, my job has a particular mandate....So, I've never really looked at it from a heritage point of view. I've always looked at it from an audience development point of view and an economic point of view in terms of it benefiting a larger number of people, as opposed to the people involved and ourselves- but the people living around the space as well.

It does beg the question... 'where has jazz music come over the years?'...and if you look at Joy of Jazz's programme, it is not focussed on any particular type of jazz. It will include everything from Hugh Masekela to Stanley Clarke...It is very broad, and I think, where if you look deeper into the programming itself, you will find the heritage.

T Perhaps the most interesting relationship, as far as I am concerned, is that link between heritage and a sponsored, private event that is obviously economically driven, and needs to make some kind of (profit). But what is also interesting is perhaps how...Newtown has become synonymous with culture-

M Joy of Jazz has played a huge role in that...A lot of people who are culture conscious would immediately know what you are talking about when you are talking about Newtown. One of the first things that would come to mind is 'that is where Joy of Jazz takes place'.

For us, that is a huge achievement, because that is exactly what we want Newtown to be known for. We want the precinct to be known for...the premier events.

## Appendix 1d)

### Interview with Don Albert Jazz Journalist

Held on 11 November 2008 at Don Albert's private residence

#### Key

**T:** Thomas Dancer (Interviewer)  
**D:** Don Albert (Interview Subject)

#### Interview

T What- if at all- is your Involvement in the festival? I was told, by T-Musicman, that they talk to you

D (no) I had a lunch (with T-musicman) where I made suggestions...they've never used any of my suggestions...

They know that I'm the only one who can do the interviews, because nobody else knows what to say, and the Americans expect you to know who they are...

...When bringing the musicians out here, you must have a couple of draw cards. You know, some kind of names.

T That's the George Wein model, isn't it? You have to attract people to the festival.

D (yes). In South African, how many (white people) do you see at the festival? A dozen?...they are scared to go down there...white South Africans have become terribly insular...

T So, at the festival, you are not used in putting the programme together at all?

D They don't use me, Standard Bank (pays me). T-musicman book (the musicians), and they own the name of the Joy of Jazz. They eventually brought Standard Bank in as a sponsor...

T I do have good information from Mandie van der Spuy as to Standard Bank's involvement...

D (describes his past involvement)

- I did so well for (Standard Bank)...so it's been three years since I've been doing the interviews...phoning overseas to speak to the artists and getting them in the paper.
- T Do you think that the Joy of Jazz Festival has affected the development of jazz in the city?
- D The public has been so badly informed by uninformed and musically brain-dead DJs,...that they don't know what jazz is anymore. To call (South African pop singers) jazz singers, is ridiculous, because they don't sing one note of jazz. But they've been told, on the radio 'these are jazz singers.'...And, the festival has to use them, so they become part of the festival, so they become part of 'jazz'
- T So, do you think that starts on the radio?
- D (yes) The public are being misled as to what is jazz...Yvonne Chaka Chaka was the big name this year and the black public will go and see (her).I don't mind that, because it brings money into the festival...She is not (a jazz singer)...But I understand...if we don't have artists that bring in money, then there is no money and that is the end of the festival.
- T I was trying to think of the Joy of Jazz Festival in relation to giving a performance space, where there aren't perhaps many venues in Johannesburg. Do you think it succeeds?
- D I think there are terrific venues down there. I think that having it in a small area so that you can walk from one (venue) to another is essential, but you're not getting half the people you should be getting. You're not getting the white people (because of beliefs in crime)...
- T What about the smaller venues in Johannesburg- not the festival venues. There aren't many of them-
- D There are no jazz venues (in Johannesburg)...Abdullah (Ibrahim) the other day said 'Don, where would you put a jazz club?' And I said if you don't put it... between Rosebank and Sandton, you've got no chance...(people) won't go that far...The minute they have to drive far (they will not go to jazz clubs)
- T Do you think that the Joy of Jazz Festival is ultimately good for jazz music in Johannesburg?
- D Oh yes, no doubt about it. I would rather have that than nothing.
- T Just from their (motives), Standard Bank does have a very clear education goal, that is obviously incredibly valuable...the basic infrastructure is of a very high

- standard...the artists that they bring out have got better and the programme has (improved)
- D (complains about past problems with the programme)  
You cannot expect me to go and see Joshua Redman, if I have to sit through three local bands that are maybe mediocre...
- T But, as far as the festival is concerned...it is honouring (South African jazz music and heritage). Do you think that's not the right place for it?
- D No, I think you have to do it like New Orleans: you got to have an 'African jazz' stage, of that's what they're going to call it ... That's where those bands play. Then you've got your main hall. You can bring in some of the more inventive local jazz artists. We've got some very good jazz artists- Feya Faku is terrific-
- T What about the younger, more experimental, local groups?
- D Yes, bring them in...So if you put on some of the (good) local musicians- don't give me Jonas Gwangwa, and I never want to hear Hugh Masekela again!...bring in the (young jazz players). The youth band (from Grahamstown), let them start, let them be the warm-up band...(but) People write off jazz here because 90% of they play is not jazz...
- T People have a lot of ideas about what heritage is and what heritage means, and with just the word 'jazz,' there is a link to heritage for some reason...
- D I've always said they should not call it 'jazz'
- T South African jazz music?
- D Yes. They should call it 'heritage music'...(goes to find the book *Jazz Blues and Swing* as a reference)
- T There were parallels, creatively, with America (in the formation of South Africans of jazz)...
- D The only original thing that has come out of black South Africa that had only influence ever on music, was kwela. The pennywhistle. That took the world. Nothing else that they do here has done anything like that...
- T So, you suggest that a lot of the music that is called 'South African jazz' should be called 'heritage music'?
- D Yes...because it's South Africa. It's our heritage music.
- T Even if it has an improvised component?

D Yes, but most of the improvised component (is poor)...Just after Mandela (was released) the music was vibrant...I've got that all here (refers to *Jazz, Blues and Swing* again)...(South African jazz music) is not jazz. You can say to me 'this is our form of jazz.' No it's not. It's not jazz. The vocabulary comes from (America). Jazz is an American phenomenon that came from the cotton fields, the whore houses- no South African arrived there playing jazz...and remember, none of the slaves were South African...

A friend of mine once said that 'these guys (South Africans) play jazz with one z'...my wife was a better critic than I am, and she said to me 'only the Americans can play jazz. Everybody else plays it with an accent,' and that's true...

T But what about heritage (at the festival)? For me, it's strange when that word is used in relation to jazz- an art form that is changing and developing. Do you think that idea of heritage has stopped any artistic advancement?

D I think that people don't listen to what is happening. The South African public has lost the art of listening. The louder the band plays, the louder they talk...in America you listen. You start talking in the clubs and things, they ask you to leave...

(At the festival) they do give a lot of youngsters a chance)...they put a lot of the bands (at Nikki's Oasis), you pay nothing to go and hear them. A lot of them are dreadful (but they are given a chance). The important part of the development is more in Grahamstown, from what I saw.

T Just looking at the programme...there is a heritage connotation from the organiser's side...

D I agree with that (but I have seen bad performances).

T ...Do you think the idea of putting (heritage) into a jazz festival, is weakening jazz as an art in South Africa?

D I think that if the people have listened to (older, local artists) they would realise that they were important figures. But (the performers) are not living up to their names...Who do you only hear (at jazz festivals)? You hear (artists) because of apartheid, you hear Hugh Masekela...

T I vaguely remember a quote of yours a while ago about Hugh Masekela-

D I went to see a jazz trumpet player, and I heard a second rate singer (laughs)

T But people, before they've even heard him, will consider him part of South African jazz heritage. Do you then think that something like that- a broader appeal- weakens what artistically 'should' or 'could' be happening?

D You've got to have that. You've got to have that old section of the heritage guys...but, the art has got to progress from there. And that is the newer guys....

T Do you see the Joy of Jazz festival playing any part in this?

D I think it could be. It is trying to do it, but it's doing it wrong (by making it more of a pop concert)...

We have to get the heritage. We have to acknowledge the heritage from the start and work it up, but too many people have forgotten...Do that, and then carry on. The problem is that there is the heritage, which suddenly stops...The real heritage of, let's say Abdullah Ibrahim, Jonas Gwangwa, Miriam Makeba, stops...All the guys who carry it on here get forgotten. They Remember Kippie. Ask anyone if they have a Kippie record, no...The biggest influence, and the biggest thing for anyone who went overseas was Chris McGregor and the blue notes...

Then came the return of the exiles, who could play anything they wanted and people would say 'yay, our heroes are back'...they can still play, but they play (poor music)...

In that period just after Mandela, a lot of our musicians started going overseas. They could travel- they couldn't get a passport before- now they could travel. People like Moses Molelekwa. And they could see that they could not compete with the Americans at playing American music. So, they put their own things together, and it was vibrant then. They were doing it all. They were taking bits of African music and putting it this way and that way and moulding it...they were going to bring in the African rhythms...They were creative in their mix. They weren't going to go backwards to play anything, and they were going forward... using what they saw in the outside world, and they were coming back and doing it here...then came kwaito and rap...

But, the youngsters now are completely driven by (the new street music) and jazz was never promoted and pushed and the jazz public died. Young black guys do not know what jazz is. They have never listened to a jazz record. Jazz to them is Hugh Masekela...

I liked jazz when it was a four-letter word...Now, everything is 'jazz'.

T So, it starts there, with the definition of jazz, before we even get to 'heritage'

D (yes) So, we've got to take our South African heritage...and I think that a lot of the heritage in South African jazz often comes from the Cape Coloureds...I talked

to Abdullah (Ibrahim) about this once and he (said) the music from the coast is different from the music inland...The jazz that was played in Johannesburg was harder than the jazz that was being played in Cape Town...

## Appendix 1e)

### Interview with Professor David Coplan Professor of Anthropology and Author

Held on 16 January 2009 at Wits University

#### Key

**T:** Thomas Dancer (Interviewer)  
**D:** Professor David Coplan (Interview Subject)

#### Interview

T I am using your book *In Township Tonight!* as one of the major references for my research, and there are three areas that I would like to ask you about. The main question is around definitions.

Jazz and heritage share very similar spaces and broad, common definitions for people. What I wanted to ask you about is how does one go about constructing South African jazz music as heritage?

D Well, you have to inquire about the 'heritage' category...it's very problematic. Well, jazz is very problematic as a label for the styles of music (because you ask 'who's heritage and for what purpose?' and 'who is selling it and designing it?', and (issues relating to) public and private sector, and what the word means to people, because all of that historical stuff is obviously part of what people do with their culture at the present, and what they identify with. But very few people actually know any of it. Although, maybe a small number of the older, educated people- especially in the black community-, people who got some education and they are (older), but younger people are not acquainted with this (unless they study related subjects)

In general. South Africans are not favourable to History- only if there's some immediate use for it. And this is also true of the white population, as anybody else. The old national party government didn't like history either, unless it served their nationalist aims, despite all of the talk about Afrikaner History. Afrikaners weren't interested in the actuality of History; they were just interested in those parts that they thought they could use. And I think that's the common similarity in South Africa. People are amazed that stuff happens, which is nice, but they wouldn't necessarily seek it out...

Academic history is not very popular generally, but popular history- oral narrative and popular history- is very popular. South Africans say all sorts of things about what they think has happened or what they remember as happening, but they won't read an academic history book. So, history at the universities sometimes has to compete with popular history and cultural memory.

People can recall their uncle or grandfather playing jazz records around the house, when they were little or something, and as a result that becomes 'heritage.' So jazz then becomes 'heritage'...because my uncle or grandfather listened to it)... they'll have a fond glow around it...They may buy the contemporary R&B, but if jazz is mentioned or comes up, there is little glow around it- as there always is around heritage issues. It's like when you talk about the old days (during apartheid) in the rural areas- growing up on the farm-, which was actually terrible, but there's a kind of (glow around it)...

- T In my research, one aspect that I am enjoying more and more, when discussing jazz music and heritage, is that the definitions around heritage have very similar, problematic, associations (with heritage), for cultural reasons, reasons of nostalgia- all sorts of things.

I am looking at jazz in forming part of the category of intangible heritage...

In constructing South African jazz as an intangible heritage resource- as you speak about in your book- (jazz) was used by people during apartheid as a form of release (and) cultural expression. From the research material that I've got, the central reason for why jazz music can constitute heritage is because of its apartheid links. Would you agree with that?

- D Well, it's a resistance form (of music), even- as I point out in the book- even when it's just an instrumental. We tend to think of freedom songs and liberation songs, that's the musical mode of resistance. But certain recordings, even instrumental and so forth, that had no words but were 'jazz'...(were) the soundtrack to people's sense of not being beaten down by (apartheid). It was the soundtrack of living in opposition, even if...it was dangerous to do anything (physically against apartheid), but you felt you must overcome (repression) in your life. It mustn't get you down and destroy you and so on. A lot of jazz was the soundtrack to that...character, even if it doesn't have words.

- T There is a quote of yours...by Johnny Clegg...You said that, as far as (party music) was concerned (during apartheid), he said 'we need to party on the weekend so we can get back to fight on Monday'-

- D ...It's one of my favourite Johnny Clegg quotes in the interviews that I've had with him. Yes, he regarded music, any music (as providing this). But, on the weekend, you party and play music. Now, it may be dance music for a dance party, but there is also...the Sunday tradition. Sunday is the jazz day...(where) you don't have to be so energetic. You can try to recover from the week, but you

can still relax because you're off work. So, people will drink and play jazz and talk and so on, and it's restorative in that way...jazz is there as a kind of restorative soundtrack...When I came to South Africa, I was impressed with how hard they partied in the townships...and it takes a lot to impress me...

T So this was involved in having some release (from apartheid), to reboot yourself...

D Yes, because the week is hard and tough, so they would party very much *carpe diem*...(and Johnny Clegg stated that) we've got to do that because otherwise what we're facing during the week, especially if we're politically active...you need to do that...it also brings people together...(together) you're building up energy, and that's very much of the resistance heritage.

T Looking more at the direct musical elements that make up South African jazz- which can become a very muddy area about definitions- you are an American, correct?

D (yes)

T Now, jazz music is seen as an American art form that has been adopted in different guises around the world, and there is information available (that questions South African jazz music as 'jazz').

One part of your book that I enjoyed was the idea that South Africans claimed a particular sound...however, after apartheid... You speak about 'our' jazz, as opposed to...(you use the example of) Abdullah Ibrahim returning from exile, really trying to further his art, and that art is jazz music, rooted in South African influences (rather than playing old, recognisable songs). I found that to be a seminal case in point in relation to my research...

In your book, you state that, on Abdullah Ibrahim's return,

he complained that his own people did not appreciate his music but asked endlessly for the old thumping strains of *Mannenberg* instead.

D Yes. Abdullah is a very particular person...he doesn't shrug things off and say 'it'll do.' It's got to be the way he wants it. So, naturally, if he feels he's being seen in that way, as a kind of relic, he doesn't go for it. And he is getting very much older now. He tries to do new things. The music he did when he came back- he does play nostalgic music himself. He does new pieces that are nostalgic for the old District Six kind of sound. He still loves that Marabi, Cape Town (sound).

There was a recording he did...Knysna Blue...the eponymous song, for which the album is named, is a story, where he speaks and plays the piano, and he is talking about when he came back to Cape Town and going around town and meeting all the old (people) that he used to know, and finding out what happened to some of them. Some tragically gone, and others moved off to somewhere, and others just barely getting by, but still have a smile on their face. And he goes from (one person to another, asking questions).

It's a reminiscent thing, so it's very nostalgic, and there is, in fact, a fair amount of pain in the (song) because he doesn't know where these people are because of exile- not being part of it. And he's trying to recreate something that he was once part of...And one of the memories that he has is going to Knysna, and the blue (colour of the sea water)...He really draws you into the (song): you feel like you are walking around the streets of Cape Town, looking for you old friend...

So, it's not that he's not favourable to the old reviving and remembering, but this idea of 'play Mannenberg!', just drives him crazy.

T That, for me, is a really interesting point: the idea that the moment you take something intangible- a genre of music, not certain songs, but a genre of music- and define it all you want...you can argue that certain areas constitute common heritage (such as a) particular sound that...conjures up nostalgic memories, places, people, events... But ultimately, I think that the moment you take a music form which is hopefully being produced now, and that tradition is supposed to be in the nature of heritage- passed on to future generations...Here, it gets quite tricky...when something is called heritage, and it is a creative art form. Does this put some sort of lid over the top of (the creative art form)?

D It's a 'sound museum.' Well, you can even ask that of classical music, and even the word itself 'classical' (is like a lid), because 'contemporary' is the opposite...

And the African Jazz Pioneers...they're old...

T A revival band?

D Yes. And they play the music of that era (in the same way)...and it keeps the South African-style big band happening, but the Mercer-Ellington Orchestra- is it art or heritage?

T Like the Lincoln Center Jazz Orchestra?

D Yes, Wynton Marsalis, who is, in fact, a classicist in his way...

T Yes, he claims jazz music as our (America's) classical music.

D Yes, 'our only native art form.' He doesn't mean classical in terms of the form. He means (classical) in terms of its supposed status, and social value, even aesthetic value, but of course they (America) are based on different principles.

So here, I don't know if it does. I think South Africans are more easy with that contradiction. They're not bothered. We have a group of musicians who do not want to be thought of as re-creators, because they want to be thought of as part of the contemporary jazz world, which has a formal basis because (jazz musicians form a global network)

There is a younger group (of South African jazz musicians)- Andile Yenana, Zim Ngqwana, Voice...- who want to be part of that, and don't want to be labelled as 'South African'...

The majority of people who would be attracted to this music in South Africa are not ready for it...So (these musicians) cannot survive with a South African audience only. They must go overseas. They must have overseas sales and income, because South African audiences are not sophisticated enough and in enough numbers, and you can see the problems with this...(describes the situation where jazz musicians play in other bands and different styles in order to make a living)

T Because my case study is the Joy of Jazz Festival in Newtown...In your book, after you spoke about 'the thumping strains of Mannenberg'...you also talk about the fact that Abdullah Ibrahim came round to the realisation that

Black audiences, long deprived of even our kind of jazz, not to mention the live performances of overseas luminaries, needed to be empathetically led back to jazz.

So, there's this big theme now that has become linked to what I am researching, which is audience development. As far as the organisers of the festival are concerned, that is a big, big thing, both to attract people and also so that (people know what to expect).

D Although, (the tickets) are too expensive for that role...

T On that point, you made the distinction between township and less formal festivals... and you very clearly defined those as more black spaces, and bigger festivals as white spaces...

D Well, I think those are mixed spaces, because we now have a black middle class, and they wouldn't have the Joy of Jazz if it wasn't for them-

T So, are they elitist spaces?

D Yes. They are the spaces where people can afford R350 a ticket. Now, there are some less expensive (tickets), but even so (ordinary people cannot afford to go). Many of the black elite people who are in government go and demand free tickets...These are people who can afford (tickets), but they feel that they are VIPs and they should get complimentary tickets...So, this is a problem...

(But) we are, in the schools, technicons and tertiary institutions, creating an audience (who are new and young), which is what they have done in (North America and Europe)...

T Also, a very important component of the Standard Bank jazz sponsorship is (education). In relation to the festival here...(they have free workshops, given by the musicians, they are all held at music schools). So, there is that component that is central to audience development, particularly because it is aimed at young, interested practitioners, or ambitious young people, interested in music.

But, it is interesting that, with the high prices for the tickets at the festival, and there are more 'entitled' people demanding free tickets, and the fact that Standard Bank actually views the festival as their major networking, business-relations event...For me, that works against audience development.

D Yes. That's the problem. Audience development is really the little bistro next to the campus that has jam sessions weeknights, where almost anyone can come and play, and weekends, pay nominal charge...to hear (local jazz musicians).

During the time of the early 90s, Yeoville had not yet fallen into its current disarray, it was open with places...(it was a place where musicians could get together and play) They were not bands, they were not units. They would just show up, and other people knowing that would show up and they would (play together)...There were all sorts of ad hoc places that agreed to let them play because it drew in people and it gave a sense of life. And Rocky Street was not the sort of nose in the air sort of place where restaurants wanted quiet for their diners...

Then there was Melville in the later 90s (the Bassline) and that was very good for audience development...When I first came to Joburg, to go to the Bassline was R10.

T When was that?

D 1997...Now, even though they are sponsored down in Newtown, a lot of the shows are R120/R150...Students (can't afford this)...Joy of Jazz has this problem. It does audience development amongst the well-heeled people that I guess they want to attract, because the bank is interested in well-heeled people... But, well-heeled people don't go to jazz- not to clubs that exist...The people who have shiny cars and shiny clothes...don't go to any serious jazz club, because who

- are they going to impress by going there? They might go to (big, prestigious events) so that other people can see them there...
- T But, what about the lack of venues in Johannesburg? We've mentioned several local musicians who are held in high esteem both locally and abroad, but when people do perform here, it seems to only happen at events. We don't seem to have these smaller spaces...
- And then there's sponsorship at big events, with banners...small clubs seem to resist that, giving more intimate spaces...where the level between audience and performer is minimal...
- D Yes. The people who run this city are not interested in intimacy. They have shut out the moderate-priced person from the culture of the city.
- T Surely that is integral not only to audience development but, if it is about heritage... you need to keep that somewhere and develop it; if its about art, you need to keep it somewhere and develop it' if it's about entertainment...don't we need to have more structures in place for serious jazz music?
- D Yes. People like me and my friends think the city is in very bad shape, and we're not sure why we live here any more....Joburg used to be 'it'...Generally speaking, what's available in Joburg (is poor)
- T In your opinion where does that start? At the very top?
- D Yes, because they want to envision a first world set-up, but we are not a first world people. So, the people who go to the Blue Note in New York, which is not cheap- they don't really exist here, so you have to do these special festivals...But, the ordinary jazz fan who saves up to go to (an expensive event) is not catered for, plus the idea of going out and going to your usual place where you will know a lot of people who show up because they go reasonably often, so you also expect to meet your jazz-loving friends...
- T You mean it's a jazz community?
- D Yes, the kind of people who can afford R50 or R60 (to get into the club)... The city people are not interested in that kind of thing flowering at all. They wouldn't put their money into it...and they use public money a lot.
- T I've been thinking about basic solutions to this issue. Perhaps the main problem that I've found is what you spoke about when we started...people like to use 'heritage' often to substantiate...ideas or events, and if you paint an event with a brush that says 'jazz', you embolden it with sophistication and (related themes)...

So then, is the solution for jazz music in Johannesburg? Do we need more venues? Do we need a different kind of audience development? I spoke to Don Albert, and he was convinced that radio plays a massive part in giving the wrong image of jazz music...and that doesn't help.

D I agree with Don. I'm not sure what the solution to that is. We have relatively little jazz on the radio...It's not that what jazz we have is not presented nightly; it's just not presented. But we do have (some good radio shows)

There are Sunday afternoon jazz shows on the national African language radio... they have a jazz afternoon, and they have jazz shows, and it's announced in that language.

T Don Albert is quite a passionate purist...he (has problems with the definitions of the music played as 'jazz')

D I don't care about that. Obviously, as a South African jazz show, they are going to play some easy listening jazz. They are going to play some Zulu, jazzy stuff, and they'll play some classic South African jazz. And it'll be this mixed bag. But that is the nature of South Africa: we are never going to be purists, in the main, no matter how (people like) Don would like that to be the case. It doesn't work for us to be an outpost of the New York elite jazz scene, only.

T ...That is a tricky relationship: taking something that is an American art form; it has been adopted and evolved (now placed) in a city which has first world aspirations, but not first world infrastructure-

D It doesn't even have a first world population-

T Also, a first world audience.

D (yes)

T Just from the development side, in America and Europe with classical music and jazz, that circuit is established, the people are established. It's not even about development. Here it seems to be odd because we don't have this infrastructure, but the festival that we put on here is an outstanding festival with excellent facilities, and bringing out the best musicians in the world. But there is something missing-

D What's missing is self-recognition, and the country being in a kind of denial about the nature of itself. And you hear all sorts of politically correct things as well, on the radio, always said in the face of some horror, which is occurring because South Africa is like that. And (when you hear these things), there is no tough minded, self-recognition of why these things happen, why people misbehave so

badly. There are some platitudes about how we should be better... 'you're not a man if you rape a woman'...

T You mean, taking charge of situations in a responsible manner?

D Look at yourself in a mirror, see who that is and deal with it-, which we don't do. And even in the arts, the idea is that we should be some sort of 'world class'. Therefore we're only interested in people with a lot of money in their pockets...

(Describes the Standard Bank-sponsored jazz festival in Grahamstown as a more favourable example of a jazz festival in South Africa)

T ...the very strong association between these events and sponsors does concern me, just the fact that the genre, artist or space- you see it at this festival too (The Joy of Jazz Festival)-...the festival is strongly linked to a very big brand. And that brings other questions about ownership, identity-

D The brand is bigger than the music: huge banner, and they're there, kind of celebrating the sponsorship.

T But, you see that not just in music...that seems to be the norm in getting many things done now- very prominent, corporate sponsorships.

D I don't know what you do, because the clubs have to be self-sustaining (and they find this difficult)...People should have moderate priced entertainment that they want, and I think there are enough people that want jazz...We don't have a circuit of places, and places have closed...Cape Town is going much better. They have a couple of festivals...

There are two reasons why Cape Town (is better)...there is a tourist market in (the area)...the other thing is that coloured people regard jazz with a lot of propriety. They think the jazz genre is kind of their heritage, more than township Africans do, because township Africans have had lots of losses. They've been moved a great deal and the link to the old jazz of the 40s and 50s has kind of been lost...But, the coloureds kept on doing it all through those years. And even though District Six was lost (the tradition continues)...(coloured people) think that jazz belongs to them. Coloured people aren't always too sure what their identity is and they complain a lot about they're not too sure where they fit and what their identity is. Well, one of the pieces that they can claim, and have claimed, is jazz music. They will tell you that...

T American jazz too?

D Yes, local jazz and American ...

T That's so interesting, because that speaks to what you said about a lot of people setting examples (owning history) which is claiming something, saying 'it's ours and we dig it'

D It's ours and we dig it.

T They are not getting anything monetary from it, and they are no trying to get into a particular group, clique, identity, culture?

D They like the idea- it makes them feel proud that they are aficionados of a world art form, and that the claim to own it is not a false claim...Cape Town jazz is Cape Town jazz, and that is what it is...It's there and nobody can take it away from them.

T In Johannesburg, in relation to looking at the culture around the festival that we've discussed...do you think festivals are the way to go? Do you think they can help?

D I've never liked them, but it's an old South African thing. They have festivals all the time, even during apartheid, in the townships...The problem there: the people came, because it was something to do. On the other hand, you had to sit outdoors all day in a football stadium...with the dust and the wind.

My idea of jazz is either a concert hall or a club, where the sound has got a chance. People are thinking about sound, rather than putting up a stage in the middle of a soccer pitch...

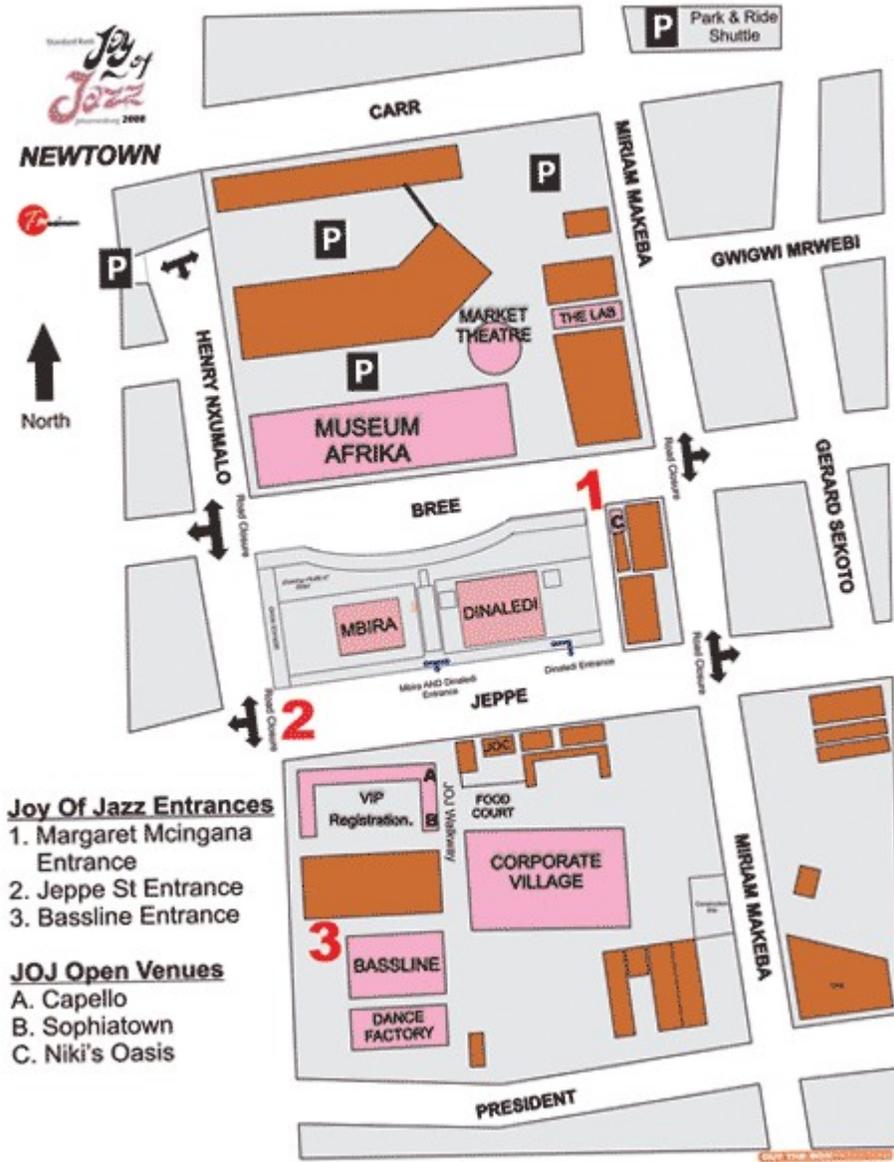
We need a circuit, because you can't be a jazz musician and play one or two places...and have a career...Yes, you will go down to Cape Town and Durban-that's part of your larger circuit- but there have to be 8, 9 or 10 places around Joburg that (will function as jazz venues)...

T Do you think there needs to be some sort of Government-endorsed (effort)?

D (Yes) There are spaces (in Newtown) where music can take place...If the city would say 'Newtown has to succeed, so we will sponsor performance or... the places there,' then it would be self-sustaining...I think if they did that, people would go back to these places...

## Appendix 2a)

### The Standard Bank Joy of Jazz Festival Map 2008



(available at <http://www.standardbankjazz.co.za/JOJ/images/map.gif>)

## Appendix 2b)

WORKSHOP ACTIVITIES 2008			
Date	Venue	Artist	Time:
25 - 29.08.2008	Music Workshop & Performance Techniques Baseline (Johannesburg CBD)	Shannon Mowday Concorde Nkabinde Mark Fransman	10:00 16:00
28.08.2008	Music Workshops & Theory Music Academy of Gauteng (Daveyton)	Joshua Redman	11:00
28.08.2008	South West Gauteng College (Soweto)	Tord Gustavsen	14:00
28.08.2008	Moses Molelekwa Artist Foundation (Tembisa)	Doc Powell	11:00
28.08.2008	Central Johannesburg College (Johannesburg Central)	Dennis Jannah	11:30
29.08.2008	Tshwane University of Technology (Tshwane)	Israeli Jazz Orchestra	11:00
Time:	Thursday, August 28th - Mbira Stage		
18:00			
18:30			
19:00	Johannesburg Philharmonic Orchestra - Tribute concert to the Union of South Africa		
19:15	originally performed by		
19:30	Jonas Gwangwa		
19:40	Caiphus Semenya		
19:50	and		
20:00	Hugh Masekela		
20:15			
20:30			
20:40			
20:45	Keiko Matsui with		
21:00	The South African All Star Band		
21:15	featuring		
21:30	Lucas Senyato, Lawrence Matshiza.		
21:35	Tiale Makhene, Rob Watson, Bez Roberts, Adam Howard		
21:45	and Jackiem Joyner on Sax (USA)		
22:00			
22:30			

## Appendix 2c)

<b>Standard Bank Joy of Jazz: DAY 2: 29TH AUGUST 2008</b>							
<b>TIME</b>	<b>DINALEDI STAGE</b> <i>Unreserved seating</i>	<b>MBIRA STAGE</b> <i>Standing</i>	<b>BASSLINE</b> <i>Unreserved Seating</i>	<b>MARKET THEATRE</b> <i>Reserved Seating</i>	<b>DANCE FACTORY</b> <i>Unreserved Seating</i>	<b>MUSEUM</b> <i>AFRIKA</i> <i>Free Standing Venue</i>	<b>TIME</b>
19h00	19h00	19h00	19h00	19h00	19h00	13h00	13:00
19h15	Standard Bank NYJB (RSA)	Joy Denelane (RSA/Germany)	Tord Gustavsen (NORWAY)	LIRA (RSA)	TAIWA Jazz Band (EKURHULENI)	Paseka band (Tshwane)	13:15
19h30	19h45	19h45	19h55	20h00	19h45	13h45	13:30
19h45	20h15	20h15	20h15	20h30	20h15	14h15	13:45
20h00	Original Superstars of Jazz Fusion (USA)	A.ŞA (NIGERIA)	Tete Mbambisa's Big Sound (RSA)	Denise Jannah (HOLLAND)	Sylvia Mduyvelwa (RSA)	15h00	14:00
20h15	21h00	21h15	21h00	21h30	21h00	15h30	14:15
20h30	21h30	21h45	21h30	21h30	21h30	Movement (Joburg Central)	14:30
20h45	22h00	22h15	22h30	22h00	Mlungisi Gegana (RSA)	16h15	14:45
21h00	The Spinners (USA)	Yvonne Chaka Chaka (RSA)	SEDAJAZZ (Spain)	Doc Powell (USA)	22h30	African Jazz Giants (SEDIBENG)	15:00
21h15	23h15	23h15	23h00	23h00	23h00	17h30	15:15
21h30	24h10	Yolanda Duke with the Tito Puente Orchestra (Latin America)	Joshua Redman (USA)	24h00	Avi Lebovitch and the Israeli Jazz Orchestra	18:00	15:30
21h45	24h15	24h15	24h00	24h00	24h00		15:45
22h00							16:00
22h15							16:15
22h30							16:30
22h45							16:45
23h00							17:00
23h15							17:15
23h30							17:30
23h45							17:45
24h00							18:00
24h10							
24h15							

## Appendix 2d)

<b>Standard Bank Joy of Jazz: DAY 3: 30TH AUGUST 2008</b>							
<b>TIME</b>	<b>DINALEDI STAGE</b> <i>Unreserved seating</i>	<b>MBIRA STAGE</b> <i>Standing</i>	<b>BASSLINE</b> <i>Unreserved Seating</i>	<b>MARKET THEATRE</b> <i>Reserved Seating</i>	<b>DANCE FACTORY</b> <i>Unreserved Seating</i>	<b>MUSEUM AFRIKA</b> <i>Free Standing Venue</i>	<b>TIME</b>
19h00	19h00	19h00	19h00	19h00	19h00	13h00	13:00
19h15	Mark Fransman (RSA)	CAMAGWINI (RSA)	Tord Gustavsen (NORWAY)	Simpfiwe Dana (RSA)	9th A VENUE (JOBURG)	PEBBLES (METSWEDING)	13:15
19h30	19h45	19h45	19h55	20h00	19h45	13h45	13:30
19h45	20h15	20h15	20h15	20h30	20h15	14h15	13:45
20h00	Original Superstars of Jazz Fusion (USA)	A ƆA (NIGERIA)	Pat Matshekiza (NORWAY)	Denise Jannah (HOLLAND)	Abigail Kubheka (RSA)	Mkatakata (MOGALE CITY)	14:00
20h15	21h00	21h15	21h00	21h30	21h00	15h00	14:15
20h30	21h30	21h45	21h30	21h30	21h30	15h30	14:30
20h45	22h00	Ringo Madlingozi (RSA)	Standard Bank NYJB (RSA)	Doc Powell (USA)	SEDA JAZZ (Spain)	Colours of Afrika (EKURHULENI)	14:45
21h00	22h15	22h45	22h30	23h00	22h30	16h15	15:00
21h15	The Spinners (USA)	23h15	23h00	23h00	23h00	D' Tonic (TSHWANE)	15:15
21h30	23h15	Yolanda Duke with the Tito Puento Orchestra (Latin America)	Joshua Redman (USA)	24h00	Avi Lebovitch and the Israeli Jazz Orchestra	17h30	15:30
21h45	24h10	24h15	24h00				16:00
22h00							16:15
22h15							16:30
22h30							16:45
22h45							17:00
23h00							17:15
23h15							17:30
23h30							17:45
23h45							18:00
24h00							
24h10							
24h15							

## Appendix 2e)

### Ticket Prices for 2008

<b>One Day Pass</b>		
Access to Dinaledi Stage & The Mbira Stage	29 & 30 August	R380 p/p per night, seated and standing (unreserved)

<b>Free concerts</b>		
<b>Friday, 29th August</b>		
<b>Museum Africa</b>	<b>Niki's Oasis</b>	<b>Sophiatown</b>
<b>13:00-13:45</b>	<b>19:00-19:45</b>	<b>19:00-19:45</b>
Paseka Band (Tshwane)	Heritage Music School	TUT Music School
<b>14:15-15:00</b>	<b>20:00-20:45</b>	<b>20:00-20:45</b>
Friendly Friends (Sedibeng)	MAG	CJC
<b>15:30-16:15</b>	<b>21:00-late</b>	<b>21:00-late</b>
Movement (Jo'burg Central)	Jam Session	Jam Session
<b>16:15-17:30</b>		
African Jazz Giants (Ekurhuleni)		
<b>Saturday, 30th August</b>		
<b>Museum Africa</b>	<b>Niki's Oasis</b>	<b>Sophiatown</b>
<b>13:00-13:45</b>	<b>19:00-19:45</b>	<b>19:00-19:45</b>
Pebbles (Metsweding)	VMMF	SWGC
<b>14:15-15:00</b>	<b>20:00-20:45</b>	<b>20:00-20:45</b>
Mkatakata (Mogale City)	Vhumunu	Ntiapedi
<b>15:30-16:15</b>	<b>21:00-late</b>	<b>21:00-late</b>
Colours of Africa (Ekurhuleni)	Jam Session	Jam Session
<b>16:15-17:30</b>		
D'Tonic (Tshwane)		

(Information from <http://www.standardbankjazz.co.za/JOJ/ticket/default.asp>)