

AN ANALYSIS OF THE STATUS OF ORCHESTRAS IN  
SOUTH AFRICA

by

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Thanks to Niel, who was so supportive and patient.

## Abstract

Over the past few decades Classical music, as an established art form, has increasingly struggled world wide as a sustainable industry. The music preferences of the general public have been moving away from the traditional symphonic concerts, and both public and private sponsorships have been diminishing. In South Africa, orchestras moved from fully government subsidised organizations to self-sustaining companies after closure of almost all orchestras in 2000 due to new political leadership and cultural funding redirections.

The South African government's policy on Art and Culture has been completely restructured in the view of the post-apartheid government's new priorities. The creation of a National Arts Council saw the end of separate provincial art councils and centralized the distribution of private funds. The annual ring-fenced funding for the three orchestras in three different provinces was eventually established. The Department of Arts and Culture realized that funding of all cultural institutions in the country cannot be achieved by government alone and therefore created various companies and trusts, such as National Lottery, to generate additional funding. The private sector is also being encouraged by the ministry to provide assistance and collaborate in supporting of arts and culture.

The three full-time orchestras - two established post 2000 - that have persevered in the new conditions and are functioning to this day are KwaZulu-Natal Philharmonic Orchestra, Cape Philharmonic Orchestra and Johannesburg Philharmonic Orchestra. All three had to adapt to new work loads and undergo a difficult transformation into money-earning business way of conducting their day-to-day operations. New concepts for the running of an orchestra, such as budgeting, advertising, planning, audience creation, outreach education, management reconstruction and fund raising, were slowly taken up and old mentalities associated with how orchestras were previously ran were finally discarded.

This dissertation describes the status quo and traces the history of South Africa's orchestras over the past fifteen years.

## Keywords

Cape Philharmonic Orchestra  
Johannesburg Philharmonic Orchestra  
KwaZulu-Natal Philharmonic Orchestra  
Educational and Community Projects  
Department of Arts and Culture  
White Paper on Arts, Culture and Heritage  
National Arts Council  
Playhouse Companies  
Business Arts South Africa  
National Lottery Distribution Trust Fund  
Arts and Culture Trust  
Music agencies



<b>Table of acronyms</b>	
<b>ACRONYM</b>	<b>DESCRIPTION</b>
ACT	Arts and Culture Trust
BASA	Business Arts South Africa
CAPAB	Cape Performing Arts Board
CEO	Chief Executive Officer
COSA	Chamber Orchestra of South Africa
CPO	Cape Philharmonic Orchestra
CPYO	Cape Philharmonic Youth Orchestra
CPYWE	Cape Philharmonic Youth Wind Ensemble
CTJO	Cape Town Jazz Orchestra
CTPO	Cape Town Philharmonic Orchestra
CTSO	Cape Town Symphony Orchestra
DAC	Department of Arts and Culture
DACST	Department of Arts, Culture, Science and Technology
JFO	Johannesburg Festival Orchestra
JPO	Johannesburg Philharmonic Orchestra
KZNPO	KwaZulu Natal Philharmonic Orchestra
NAC	National Arts Council
NAPAC	Natal Performing Arts Council
NAPOP	New Arts Philharmonic Orchestra of Pretoria
Naspers	Nasionale Pers
NCO	National Chamber Orchestra
NLDTF	National Lottery Distribution Trust Fund
NMI	New Music Initiative
NPO	Natal Philharmonic Orchestra
NSO	National Symphony Orchestra
NWAC	North West Arts Council
PACOFS	Performing Arts Council Orange Free of State
PACT	Performing Arts Council Of Transvaal
PBO	Public Benefit Organization
RSA	Republic of South Africa
SABC	South African Broadcasting Corporation
SAMET	South African Music Education Trust
STTEP	State Theatre Tshwane Education Project
TPO	Transvaal Philharmonic Orchestra

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## CHAPTER 1 Introduction

### 1.1 Historical perspective

Live orchestral music forms a substantial sector of the South African music industry. It employs hundreds of musicians, provides support for opera, ballet and other musical productions, as well as engendering international links through engaging overseas artists. In 1999, there were six full-time orchestras in the Republic of South Africa (RSA): in Gauteng the National Symphony Orchestra (NSO) and the New Arts Philharmonic Orchestra Pretoria (NAPOP) – formally the Transvaal Philharmonic Orchestra (TPO); in KwaZulu-Natal the Natal Philharmonic Orchestra (NPO); in the Western Cape the Cape Performing Arts Board (CAPAB) orchestra and the Cape Town Symphony Orchestra (CTSO); in the North West the National Chamber Orchestra (NCO). In 2000, five of these closed suddenly, with only the KwaZulu-Natal Philharmonic Orchestra (KZNPO) remaining. Since 2001, two new orchestra companies, the Cape Philharmonic Orchestra (CPO) and the Johannesburg Philharmonic Orchestra (JPO), have started operating on a full-time basis, and remain active to this day. Other orchestras have undergone restructuring and adopted new names, such as the Chamber Orchestra of South Africa (COSA), though these still continue to struggle to achieve sustainability.

Both the single remaining and the new full-time orchestras had to adapt to their new financial and political situation. In the time of the apartheid era and prior to 2001, the South African orchestras enjoyed the protection and patronage of official authorities and institutions such as the Ministry of Culture, the Provincial Councils and corporate companies such as the South African Broadcast Corporation (SABC) as well as various theatre centres such as the State Theatre in Pretoria, the Nico Malan Theatre in Cape Town and the Playhouse in Durban. The orchestras under the Performing Arts Council of Transvaal (PACT), the Cape Performing Arts Board (CAPAB), the Natal Performing Arts Council (NAPAC) and the SABC did not run themselves, and there was no need to calculate marketing or management



strategies or seek funding actively, as money was allocated annually. Since sufficient funds were automatically received by orchestras and it did not matter if any of the orchestras was making a profit or running at the loss, none of them had marketing or fund-raising systems in place. The crash of 2000 has highlighted the inability of the orchestras to stand on their own as profitable and self-sustaining organizations. The new approach, including the drawing up of a strict, proper business plan and of having a flexible structure for both management and musicians was the answer that prompted the success of the Cape Philharmonic Orchestra (the CPO is currently in its ninth year of running).

The professional vacuum that was created in 2000 and 2001 has given rise to what were at first small new enterprises. Some of the orchestras that were disbanded have formed Section 21 Companies<sup>1</sup>. Music agencies stepped in, and operated through having a wide base of now unemployed freelance musicians to draw upon, and no permanent platform of employment or preference. In the void left by the disbanding of certain orchestras, the agencies, such as the Johannesburg Festival Orchestra (JFO) in Gauteng and the Sinfonietta (later 'International Arts Management') in the Western Cape, have taken over the work previously performed by the provinces' respective orchestras. This resulted in the agencies being the only service providers at that point, and that enabled them to increase the fees charged to corporate or any other clients since there was no competition in the music market. By offering better pay rates an agency is able to attract musicians, making it difficult for the full-time orchestras to establish and sustain themselves.

The changes in the social and economic environment in the RSA have created new opportunities as well as challenges. In the absence of full-time employers, now retrenched musicians had the opportunity to reevaluate their standing in the musical work place environment. With the emergence of big agencies it was no longer

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<sup>1</sup> These are companies that are registered to provide services and do not intend to make, or to be judged by, the profits that they make. These "Associations Not For Gain" are often funded by donations and foreign funding ([www.cipro.co.za](http://www.cipro.co.za) – accessed on 21 September 2008).

necessary to earn money under often restricting contract obligations. However, work is not guaranteed and hiring is often based on personal relations rather than on professional standards. On the other hand, the newly establishing orchestras were offering employment based on professional abilities and stability of work as well as numerous benefits (paid holidays, subsidised medical aid, life and instrument insurance), although the salaries did not compare with the possible earnings of a freelance player. The new orchestras and the agencies started to coexist in an already shrinking classical music market. The competition to obtain work has been rising constantly since 2001.

## **1.2 Research Question**

The question that arises from the above scenario is:

### **What is the current economic, artistic and political status of South African full-time orchestras?**

Sub-questions that arise are:

- How and where do orchestras acquire funding?
- What do the orchestras need to do to promote themselves?
- What role do orchestras play in their communities?
- How competitive is a full-time orchestra in today's music market?
- What role do music agencies play?

## **1.3 Aim**

The study aims to investigate the current orchestral situation in South Africa, to identify the problems that orchestras are currently experiencing, and to suggest solutions to those problems. It will establish a correct profile of the financial and structural state of the various orchestras in the Republic of South Africa at present, and will compare it to the orchestral system of the pre-democratic era. It will look at

the position of the Department of Arts and Culture on issues of funds distribution, as well as showing how the differences in funding priorities affect the development of South African orchestras. It will conduct research into alternative private funding sources and what these entail. Old and new marketing strategies, those being used by the various orchestras will be investigated and their effectiveness in the music market place gauged. It will discuss the impact that educational projects have on orchestras, how they are being executed, and their role in the survival of our orchestras.

#### **1.4 Methodology**

Given the topicality of the subject, most of the research has been based on two main avenues: firstly, live interviews with members of managing teams that are responsible for running the three full-time professional orchestras in South Africa, and secondly, through accessing various web sites that are directly related to both current cultural policies of South Africa and the financing and sponsoring of South African orchestras. This has provided the necessary information regarding each orchestra's structure, and their current positions and operations. These two avenues allowed me to investigate the current sources of public and private funding, and extract the financial problems associated with each orchestra. Access was also gained to statistics regarding the personnel structures of the orchestras. It also allowed me to trace the historical perspectives that have led to current situation. Information regarding music agencies was obtained in the same way.

#### **1.5 Delimitations**

This dissertation will focus on full-time orchestras only since the main objective is to investigate the state of professional live classical music in the country. Other orchestras such as Pro Musica and the Rand Symphony Orchestra in Gauteng, the Eastern Cape Philharmonic Orchestra in Eastern Cape and the Free State Philharmonic Orchestra in Free State, which are part-time organisations and mostly consist of amateur players, have not been included. Some of the statistics

regarding funding and personnel are not entirely up-to-date as current statistics were and are not always readily available.

## CHAPTER 2

### Literature study

The most readily available and informative sources on current developments and progress regarding international cultural policies in general and of orchestras in particular are journals such as *Cultural Trends*, *Cultural Economics*, *Arts Management*, *Law and Society*, *Cultural Policy*, *Harmony* and *International Advertising*.

Symphony and philharmonic orchestras, traditionally, consist of anything between 80 and 120 musicians, and include strings, woodwinds, brass, percussion, harp, and piano. The orchestra's function is to perform symphonic music concerts and support other productions such as opera, ballet and popular music (Schumann 1985, Koury 1986). In the pre-democratic Republic of South Africa the traditional European orchestral structure was adopted and the sole function of all orchestras was to perform Western European music.

An orchestra has its managerial team which usually includes a chief conductor, an artistic director and an administration team (Lebrecht 1997). In addition, up to 2001, all South African orchestras were answerable to their respective provincial Arts Councils, which in turn reported to the Ministry of Culture. Orchestras, in their full capacity, employ, directly and indirectly, hundreds of people in their communities (Cohen 2003, Ellmeier 2003). South African orchestras, both past and present, make use of various agencies, companies and individuals in their communities in order to put on their productions and for the everyday running of an orchestra; these include accountants, advertising and marketing experts, conductors as well as soloists and ad hoc musicians, cleaners and florists, recording engineers, and security and transport personnel.

There are two interdependent problems faced by orchestras all over the world: a lack of funds and diminishing audiences. With financial resources for arts becoming

more and more difficult to obtain, the importance of the artistic enterprise to the community has come under the spotlight. In the meantime, audience attendance has been inconsistent and shows signs of sharp decline (Preere 2001). South African orchestras have suffered a dramatic financial blow and image degradation (being branded 'The White Culture') in the year 2000, when the country's cultural policy started to interracially transform – previously disadvantaged and traditional African forms of arts being pushed to the forefront of governmental priorities. So, in the South African context, the importance of culture as a whole was not really being questioned; a levelling of the field for all art forms has taken place to ensure democratic equality (White Paper of Arts, Culture and Heritage).

But how can a South African orchestra attract audiences and increase its standing in the community? The black and coloured population has become a bigger portion of the urban work force and the younger generation is more inclined towards popular music (Pietro-Rodriguez 2000). The previously disadvantaged groups and the youth are not attending classical music concerts. This suggests that in the educational system of today there is not enough classical music appreciation being introduced, especially in these groups of the society, but in society at large as well (Kolb 2001, Haas 1991).

The audience is the ultimate consumer (Kushner 2003). Urice (2000) says that "Research shows that the major predictor of arts consumption is educational attainment". The market is the basic system of demand and supply, and the bigger the 'educated' community an orchestra serves, the more local funds can potentially be made available (Castener 2002). Today, classical music is also in direct competition with many other leisure offerings (Burton 2003). The value of an orchestra is a difficult thing to determine as it is not tied up in the use of goods (Brooks 2004). It is important for an orchestra to emphasize its value to society, communicate more effectively, and maintain high standards, while trying to change the public's (and hence audience's) indifferent attitude to classical music. An

orchestra needs to learn how to educate the public about the possible advantages and value of an orchestra to society (Preere 2001, Thaker 2003).

Ironically, there was not so much of an audience decline, in the case of South African orchestras, as much as the realisation that there never was a great classical music following in the first place. The audiences were made up entirely from the white population of the country and once the box office became an important part of every orchestra's annual budget, it showed that much more 'ticket buying power' needed to be attracted, in order for orchestras to survive. Before the collapse of apartheid in 1994, the black, coloured and Indian races were in no position to part take in or even attend classical music concerts or any other Western music productions. That was completely monopolised by the white communities and attendance as well as participation and employment was reserved for whites only ([www.dac.gov.za](http://www.dac.gov.za)). The problem that faced orchestras after the collapse of 2000 was how to increase other ethnic group's interest in classical music, therefore increasing the audience numbers. There was little prior exposure to classical music in disadvantaged communities, but many did have their own musical projects. Thus the educational concerts and entertainment shows that incorporated the community members (choirs, popular performers and traditional bands) as well as teaching programmes were put in place to rectify the situation. This was in an attempt to let it be known that orchestras would no longer serve only the white population and were now willing to come to the black and coloured communities themselves to perform and to teach ([www.cpo.org.za](http://www.cpo.org.za)). The teaching aspect of the new system was partially enforced by the new government cultural policy, where it was stated that all orchestras must reflect their provincial demographics by year 2014. Training the next generation of classically educated players to replace the retiring musicians has become one of the main objectives for orchestras. The success of such projects will simultaneously ensure the goals of creating larger audiences as well as securing the funds from local and national authorities (CPO Annual Review 2009).

Koivunen (2003) has stated that the inner instability of the orchestra as an organization is also contributing to the slowness of the changes needed in order to attract funding. Antagonism of the players towards each other and towards artistic authority, no clear policies or protocols of operations, weak involvement of the advisory boards, no open lines of communication with the community and management lacking experience and avoiding responsibility; all these plague orchestras today (Bathurst 2007). It is perceived that an orchestra's unwillingness to undergo the changes needed for it to survive come from a weak structural system (McPhee 2002). The limited amounts of available funding call for a more simplified structure of the orchestra and its management, and a stronger protocol in the relationship between the two (Castener 1999). The non-profitable organizations, which orchestras inevitably become due to their need of attracting as much public and corporate funds as possible, tend to employ predominantly white managers and that is mostly due to traditional white population recruitment (Stein 2000). The requirements for the position of an orchestral manager are a higher education, good knowledge of the very specific content of the musician's job and an ability to use new technology for business and project development, budgeting and financing, as well as multimedia and marketing skills (Burns 2002, Rentschler 2002). The idea is that the financial and organizational responsibility should rest with the specialists and not with musicians who should do their job of keeping up performance standards as well as developing the next generation of musicians (Bathurst 2007, Chong 2002, Castener 1997).

Funding for the arts is divided into two main categories: national and local governmental support, and private and corporate sponsorship. When it comes to corporate sponsors, the business cycle – high and low profitability – is usually the deciding factor for giving financial support, as well as the promotion of their product (LeClair 2000). So-called Strategic Philanthropy is a donation of services in order to project the image of being a good corporate citizen. Research shows that the public favours the non-profitable approach to corporate donations to the arts (Colbert 2005, Cobb 2002). Because the arts are often perceived to be luxuries, worth



supporting in good times but hard to justify when the economy is struggling, cultural institutions are among the first to be considered for cuts (Cohen 2003). The self-standing cultural industry approach (corporate/private donations and box office income only) has failed (Craik 2003). Commercializing the arts was an attempt to win an economic argument for funding (Caust 2003). The combination of unclear official guidelines to potential fund-providers and a lack of public debate on cultural-political goals and quality criteria encourages power struggles between the different cultural entities that are competing for local authority's funding (Nielsen 2003). The financial policy of the arts should be fluid and adjustable to the increasing diversity of the public (Rushton 2003).

To have a good strategy for a cultural policy, the central government should encourage the local authorities to work closely with the artistic and public sectors on strategic development (Gilmore 2004). The cultural policy must come from cultural statistics, and data which is a basis for good cultural indicators of the country in question. The 'good' indicator is relevant, comparable across regions, measurable, timely, realistic, designed through consultation, sensitive to cultural diversity and relevant (Madden 2005). Furthermore, the policy has to be flexible and allow for change and contingency. The fundamental criteria for cultural policy-making are socialization, communication and creativity (Glaser 2003).

One proposed policy for non-profit art and cultural organizations is a four-pillar support structure: financial, social, professional and ideational (Wyszomirski 2002). The government must make a contribution if the performing arts are to survive, but the help can only be effective if it supplements already existing business planning and financial modelling without which no company can function successfully (Craik 2003).

## CHAPTER 3

### A history of the full-time professional orchestras in South Africa

Much of the information used in this chapter came from various South African newspapers and has been obtained from the S.A. Media web site [www.samedia.com](http://www.samedia.com); the page numbers are therefore not available.

#### **3.1 Gauteng**

##### 3.1.1 Johannesburg

The National Symphony Orchestra (NSO) was formed in 1953. This was achieved by combining the three already existing studio orchestras of the South African Broadcasting Corporation (SABC) ([www.abeillemisique.com](http://www.abeillemisique.com)). In 1987 the SABC announced that the financial responsibility of a full-time, permanent orchestra was too great and, to help with the cost, the NSO was combined with the Transvaal Philharmonic Orchestra under PACT management. It became one very big orchestra, still under NSO emblem, able to service Pretoria's audiences as well as Johannesburg's; the two entities were separated into and called The Red and The Blue orchestras. However, the merger proved to be non-sustainable and a split followed in 1991 (Sowetan 1997) (see also Chapter 3.1.2). The NSO was relaunched in 1991 with Richard Cock as artistic director at its helm and was a part of the South African Broadcasting Corporation until 1997 (Business Day 1997).

With an annual budget of R15 million, by 1997 the NSO was once again costing too much for the SABC to support; in order to operate the NSO needed R1 million a month. The withdrawing of funding for the NSO by the SABC was announced in January 1997 and resulted in the termination of employment of all musicians on 31 March (The Citizen 1997). The active fund-raising appeals by Johannesburg newspapers to music lovers and corporate sponsors to save the city's orchestra yielded sufficient money and resulted in the NSO starting up again in January 1998

(The Star 1997). But two years later the funds ran out and with the Minister of Culture, Mr. Ben Ngubane, declining the plea for government support, the NSO was forced to close, yet again, in February of 2000 (The Citizen 2000).

In June 2000 a newly-named orchestra, the Johannesburg Philharmonic Orchestra (JPO), started to operate on a part-time basis (Beeld 2000). Thirty retrenched musicians from the disbanded NSO became the founders and owners of this newly-formed Section 21 Company with a business plan and a more sustainable budget (The Citizen 2000). The new annual budget was between R5-7 million and Ms Sara Gon was appointed Managing Director of the new orchestra ([www.joburg.org.za](http://www.joburg.org.za)). The JPO was to be run as a business, along purely commercial lines (The Citizen 2000).

In 2003 the government cultural policy shifted and the agreement was reached to allocate “ring-fenced”<sup>2</sup> funds for three orchestras in different regions of the country ([www.info.gov.za](http://www.info.gov.za)). But only in 2007 was the decision made for the JPO to become and obtain the status of an official full-time orchestra with 43 permanent musicians. That enabled the orchestra to become one of the three state-funded orchestras in South Africa. It has remained a Section 21 Company owned by its musicians, and is today (2009) managed by the Board, and financial and artistic committees, with Mr. Shadrack Bokaba as Managing Director ([www.basa.co.za](http://www.basa.co.za)).

### 3.1.2 Pretoria

The Performing Arts Council of the Transvaal (PACT) was formed in 1963 and was eventually based at the State Theatre, Pretoria (The Star 1998). The orchestra was founded by Prof. Leo Quayle and started to operate in 1965 under PACT's jurisdiction. In 1987 there was a merger with the financially troubled SABC orchestra and the resulting entity was called the National Symphony Orchestra

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<sup>2</sup> The money that can only be allocated to a specifically chosen endeavour and will not be moved to any other project.

(NSO). After the split in 1991 the orchestra that remained under PACT's control was named the Transvaal Philharmonic Orchestra (TPO) (Pretoria News 1997).

In 1997 the orchestra was again renamed, this time to the New Arts Philharmonic Orchestra of Pretoria (NAPOP) but remained under PACT's umbrella with Maestro Gerard Korsten as Chief Conductor (Pretoria News 1997). In 1998 a probe was opened by the government into PACT's finances and its Board was accused of serious maladministration, loss of public funds and corruption. The probe resulted in PACT being dissolved, closure of the State Theatre and retrenchment of all resident companies, including NAPOP (Dance Magazine 2000). The orchestra officially closed in June 2000 ([www.rad.org.za](http://www.rad.org.za)).

Later, in 2000, a number of ex-NAPOP players formed a Section 21 Company and created the Chamber Orchestra of South Africa (COSA). Since 2002 the orchestra has been based at the University of Pretoria and it continues to operate on a part-time basis until today ([www.cosa.co.za](http://www.cosa.co.za)). With the establishment of the full-time JPO in Johannesburg and most of Pretoria's orchestral musicians taking up positions there or moving elsewhere, COSA lost its major players and has struggled for survival ever since. It has now (2010) practically ceased to exist.

## **3.2 Western Cape**

### **3.2.1 Cape Town**

Cape Town Symphony Orchestra (CTSO) was the older of Cape Town's two orchestras and was based in the Cape Town City Hall. In 1997 the 83 year old organisation ran out of funds and was forced to amalgamate with the Cape Performing Arts Board (CAPAB) orchestra that was based in the Nico Malan Theatre. The new 84-piece Cape Town Philharmonic Orchestra (CTPO) performed its first concert in April 1997 (Cape Times 1997). With the new Board of sixteen members and Mr. Kenneth Marcus as its Chairman, the new orchestra was now

based in the Nico Malan Theatre, currently known as Artscape (The Star, Cape Times 1997).

In March 1999 CAPAB, originally formed in 1971, was disbanded and replaced by Artscape with Mr. Michael Maas as Chief Executive Officer. This new Cultural Centre was now operating on the basis of housing, but not financially supporting, its numerous arts companies in residence ([www.artscape.co.za](http://www.artscape.co.za)). No longer subsidised by CAPAB, the CTPO reached a financial crisis at the end of 1999 (The Citizen 1999) and was facing closure in October of that year (Cape Times 1999). The government was approached to help with the orchestra's R13 million annual budget, but with no success. More than R700 000 was raised from various sources, which gave the orchestra a temporary reprieve (Cape Argus 1999). In November, the City of Cape Town granted a loan of R916 000 to the orchestra, to be repaid in June 2000 (Cape Times 1999). Financial crises continued and Ms Scarlett was appointed by the Board to help reduce running costs, and the budget was reduced to R8,5 million. In the end, all efforts were futile and finally the liquidation of the CTPO followed in July 2000 (Cape Argus 2000).

In July 2000, the new business plan of a 45-member orchestra was proposed by Nasionale Pers (Naspers) Chairman, Mr. Ton Vosloo. The new plan provided for sustained funding over a three year period (Cape Times 2000). The Budget of R8,6 million per annum, with R3,6 million generated by the orchestra itself, was designed (Cape Argus 2000). The Cape Philharmonic Orchestra (CPO) officially opened in January 2001, with Mr. Louis Heyneman as the CEO and is currently based at the Artscape centre and operates as a full-time orchestra ([www.cpo.co.za](http://www.cpo.co.za)).

### **3.3 KwaZulu-Natal**

#### **3.3.1 Durban**

The Natal Philharmonic Orchestra (NPO) was formed in 1983 and has always been housed in the Durban Playhouse (Daily News 2000). In 1997, as the decline in

government support became apparent, Mr. Bongani Tembe, the orchestra's managing director, started the search for corporate funding to support the annual R8 million orchestral budget (Sunday Tribune 1997). In 1998, the Durban Metropolitan Council made an effort to save the financially struggling NPO by allocating R3.5 million per annum to the orchestra over a three year period.

The restructuring of the Playhouse Company, due to disbandment of the Natal Performing Arts Council (NAPAC), forced its resident orchestra to form a Section 21 Company (Natal Witness 1998). The orchestra adopted a new name – KwaZulu-Natal Philharmonic Orchestra (KZNPO) – and the Board of directors was appointed to guide the new venture. From June 2000 to January 2001 the KZNPO was the only full-time orchestra operating in the country. Its stability was based on strong links with regional and provincial funding resources (Daily News 1998). In 2002 the agreement to state fund the orchestras in three different provinces was reached and the KZNPO was the first orchestra to receive the R3 million annual grant from the Department of Arts and Culture ([www.info.gov.za](http://www.info.gov.za)).

### **3.4 North West Province**

#### **3.4.1 Mmabatho**

In 2000, the North West Arts Council (NWAC) was merged with the Mmabana Foundation and the government subsidy of R2,5 million plus transport funding was no longer available for the National Chamber Orchestra (NCO). The government insisted that they look for the funding to sustain the NCO but they were unsuccessful in their attempts. The Head of Department of Social Services, Arts, Culture and Sport in North West, Mr. Gulam Mayet stated that there was no other alternative but to disband the orchestra. He also added that the NCO did not have a big following and did not perform popular enough music. The orchestra was mainly focusing on educational projects and travelling around the province, visiting various schools giving up to 175 performances a year and generating close to R500 000 in

ticket sales. The orchestra closed in February 2000 and all 36 musicians lost their jobs (The Citizen 2000).

## CHAPTER 4

### South African Government cultural policy

*“The arts are part of the phenomenon of human existence described as culture, which constitutes the barrier that blocks your path and mine towards regress to the ways of the beastly world.*

*Their practice is not a luxury reserved for the idle rich, but an affirmation that our humanity presents a call to individuals and societies to a form of behavior which must respect the individuality of each person and the humanity of all.”*

Thabo Mbeki ([www.basa.co.za](http://www.basa.co.za))

This chapter is dedicated to the current structure of the fund-giving institutions and organizations of South Africa on which the orchestras are dependent for their financial support.

As the funding system for arts changed with South Africa's changes in society and politics, the Ministry of Arts and Culture has had to adjust its policy to accommodate all the cultural entities of the country. A new joint effort to fund the arts, between national, provincial and local authorities, has been achieved. Eventually, the Three Orchestras policy was formulated. Annual grants of approximately R3 million each would be distributed by the Department of Arts and Culture between the nation's three provinces with full-time orchestras in KwaZulu-Natal, Western Cape and Gauteng ([www.nac.org.za](http://www.nac.org.za)).

In 2002 the KwaZulu-Natal Philharmonic Orchestra (KZNPO) was the first to benefit from this policy. The Cape Philharmonic Orchestra (CPO) received its grant in 2003 ([www.cpo.org.za](http://www.cpo.org.za)). And at the beginning of 2007 the third and last orchestra to obtain the state-funded status was the Johannesburg Philharmonic Orchestra (JPO) ([www.jpo.co.za](http://www.jpo.co.za)).

Prior to 2002, the orchestras were under the jurisdiction of the Department of Arts, Culture, Science and Technology (DACST). Working closely with, and appointed by



the DACST were the National Arts Council, the provincial cultural institutions (viz. Performing Arts Council of Transvaal, Cape Performing Arts Board, Natal Performing Arts Council, and Performing Arts Council of Free State) as well as Business Arts South Africa. The following information has been collected from the websites and annual reports of the Department of Arts and Culture (DAC), the National Arts Council (NAC), Business Arts South Africa (BASA), the National Lottery Distribution Trust Fund (NLDTF) and the Arts and Culture Trust (ACT).

#### **4.1 Department of Arts and Culture**

The Mission Statement of DACST reads as follows:

“To realize the full potential of arts, culture, science and technology in social and economic development, in nurturing creativity and innovation, and promoting the diverse heritage of our nation.”

Under the Minister, Dr. Ben Ngubane, the Arts and Culture Branch of the Department was to ensure that all South African citizens have an equal opportunity for participation in the arts and that the country’s heritage is preserved. The Branch was to develop policies and institutional frameworks (such as the National Arts Council) for arts enterprises as well as provide a budget for the upkeep of the infrastructure, and the maintenance thereof that was used by arts and culture institutions.

In 1997 the Cultural Industries Growth Strategy, which addressed the issue of the relevance of arts and culture to the country’s economy, was put to work by the DACST. It became apparent then that the development of an education and training environment, public/private partnerships and the market for cultural activities needed to be researched more deeply. The Music Industry Task Team was initiated in 2000 to research and advise the Ministry on challenges that the music industry was facing. Public hearings in Johannesburg, Cape Town, Port Elizabeth,

Bloemfontein and Pietersburg (now Polokwane) were a part of the consultation process. The results have shown that the arts can play a big role in economic development and in creating jobs, and are an important vehicle to the nation's identity as well as facilitating and cementing community ties.

The DACST was the first to allocate R9 million from the National Treasury for the Poverty Elevation Programme related to arts and culture. The following criteria were used to identify the correct prioritizations of the funds: possibility of job creation, economic contributions and how well the product would fare on the international market in order to encourage the inflow of foreign exchange. Through the conducted research it was found that, in the music field, only one entity (product) was found that could qualify: namely, Orchestra (DACST Annual report 2000/1).

In 2002 the DACST underwent a transformation: the science and technology branches were axed, leaving only arts and culture branch under the Department. In addition, the new Minister, Dr. Z. Pallo Jordan, received a seat in the Cabinet. The new Mission Statement regarding the music industry of the Department of Arts and Culture now (2009) states their intention to:

- “- Develop and promote arts and culture in South Africa and mainstream its role in social development.
- Improve economic and other development opportunities for South African arts and culture nationally and globally through mutually beneficial partnerships, thereby ensuring the sustainability of that sector.”

The constitutional mandate of the DAC includes the White Paper on Arts, Culture and Heritage, and the National Arts Council Act 56 of 1997 (DAC Annual Report 2006/7).

## **4.2 White Paper on Arts, Culture and Heritage**

A White Paper was drawn up by the Department of Arts, Culture, Science and Technology in Pretoria on 4 June 1996. The most relevant points are as follows:

### **4.2.1 Purpose**

The government policy will seek the best ways to fund cultural projects and institutions in order to sustain and encourage the creativity of the arts and culture of this country. The policy is to reflect the South African democratic way of life with the understanding that arts and culture are necessary for higher standards of living.

### **4.2.2 Vision**

The vision of the government was stated thus: “To bring the arts and culture out of the apartheid era into the democratically governed society, a new and restructured vision is needed. 'Everyone shall have the right to freely participate in the cultural life of the community and to enjoy the arts...' (Article 27 of the Universal Declaration of Human Rights). The Ministry, therefore, will ensure that all people are able to safely partake and benefit from arts and culture.”

### **4.2.3 Principle**

In drawing up the White Paper, the Ministry consulted the Constitution of the Republic of South Africa of 1996 with regard to national and provincial governing authorities.

### **4.2.4 Principal areas to be addressed**

In the light of South Africa's history and the above-mentioned vision and principles, the White Paper points out that there are number of issues that must be addressed in order to ensure a correct running of the arts and culture industries:

- clear ways of public funds allocation
- transformation of all arts and culture organizations and systems
- complete integration of the arts into the community

- the rights of performers and artists
- development of the future generation's practitioners
- new incomes of funding.

#### 4.2.5 Funding Sources

The task of competently supporting the arts in the country is a great one. The government has assumed its responsibility to finance arts and culture, however it must work together with public and private sectors to ensure the success of their sustainability and promotion.

#### 4.2.6 Public sector

According to the Department of Arts and Culture website, it takes upon itself the responsibility of “providing the comprehensible and functional cultural policy that would work both provincially and nationally. The constant flow of funds from governmental and provincial sources is to ensure the help that is needed to subsidise various cultural projects and organizations.” To maintain the availability of funds the National Lottery is assigned to allocate up to 5% of its turnover to arts and culture ([www.dac.gov.za](http://www.dac.gov.za)). In total, among other good causes, the National Lottery Distribution Trust Fund (NLDTF) is (2009) providing 22% of its resources for arts, culture and national heritage ([www.nlb.org.za](http://www.nlb.org.za)).

#### 4.2.7 Private sector

Since there is no possibility of a private donor or corporation receiving tax relief for financially supporting the arts, except if it is for marketing purposes, at present the artistic and cultural groups are encouraged by the government to set their operations in a more commercial manner so as to attract much needed private support ([www.dac.gov.za](http://www.dac.gov.za)).

The current DAC is now running six different cultural and heritage programmes, the Arts and Culture in Society being one of them. The purpose of the programme is to

mainstream the role of arts and culture in the country's social development as well as to protect the arts by improving both legislation and policies. It monitors and funds arts and culture festivals and Playhouse Companies. The Programme also runs several educational projects such as skills development workshops, the training of culture management teams and the establishment of various community centres. It provides financial support to the performing arts and strategic support to funding bodies such as the NAC and BASA.

The Arts and Culture Programme is allocated funds annually. The following scheme shows the amounts that have been spent over a six year period:

<b>2003/4</b>	<b>2004/5</b>	<b>2005/6</b>	<b>2006/7</b>	<b>2007/8</b>	<b>2008/9</b>
R198,879	218,153	R194,117	R224,993	R252,736	R325,837

The three orchestras in three provinces, Gauteng, Western Cape and KwaZulu-Natal, are currently being sponsored by the DAC within the Arts and Culture programme. The following figures have been accessed:

<b>Orchestra</b>	<b>2003/4</b>	<b>2004/5</b>	<b>2005/6</b>	<b>2006/7</b>	<b>2007/8</b>	<b>2008/9</b>
CPO	R3,000,000	R3,000,000	R3,180,000	R3,370,000	R3,386,000	R4,471,000
KZNPO	R3,000,000	R3,000,000	R3,180,000	R3,370,000	R3,386,000	R4,471,000
Gauteng orchestra	?? [R3,000,000]	?? [R3,000,000]	CTJO [R3,180,000]	R3,370,000	R3,386,000	R4,471,000

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

The JPO officially became a full-time organisation only in 2007 and therefore became allegeable to receive the government grant. Before that, the ring-fenced funding for Gauteng from 2006 was allocated to the Cape Town Jazz Orchestra (see *CTJO* in the above table) in Cape Town. No information could be found as to which cultural body or institution obtained the allocated money prior to that date (see ?? in the above table).

### **4.3 National Arts Council**

The National Arts Council Act No.56 came into power in 1997 and states its aims as follows:

“To establish juristic a person to be known as the National Arts Council; to determine its objects, functions and method of work; to prescribe the manner in which it is to be managed and governed; to regulate its staff matters and financial affairs; and to provide for matters connected therewith.”

The objectives of the Council are to:

- Ensure that all people can partake in the arts
- Promote the appreciation of all the arts
- Encourage the development of the arts in different communities
- Protect the right of all to artistic freedom
- Promote the national identity through the arts
- Provide the needy communities with easy access to the arts
- Promote international cultural exchange
- Encourage the excellence in the arts by promoting and supporting it.

(National Arts Council Act No.56 of 1997)

The following table shows the money that the NAC received from the DAC:

2003/4	2004/5	2005/6	2006/7	2007/8	2008/9
R 42,072	R 44,668	R 47,894	R 62,081	R 66,926	R 72,853

The NAC allocates more money to music and opera than any other discipline in its distribution of funds. In 2007, almost R21 million went to music-related sponsorships.

These are the figures from the only available NAC's Annual Report 2006/7:

Eastern Cape Philharmonic Society	R 500,000
Free State Symphony Orchestra	R 500,000
Johannesburg Festival Orchestra	R 300,000
Johannesburg Philharmonic Orchestra	R 300,000

Ring-fenced funding of three national orchestras went to:

Cape Philharmonic Orchestra	R 3,771,000
KwaZulu-Natal Philharmonic Orchestra	R 3,771,000
Cape Town Jazz Orchestra	R 3, 771,000

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

#### 4.4 Playhouse Companies

In 2001, all four Arts Councils – CAPAB, PACT, PACOFS and NAPAC – were transformed into Playhouse Companies and fell under Section 21, becoming answerable to the National Arts Council. The new Institutions are now functioning independently. The tasks that fall under their jurisdiction are: encouraging the establishment of separate performing and production companies; approval and sponsorship of various independent productions; and educational projects.

The Playhouse Companies get their grants from DAC as follows:

Playhouses	2003/4	2004/5	2005/6	2006/7	2007/8	2008/9
Artscape (Cape Town)	R 20,213	R 21,845	R 24,434	R 27,800	R31,490	R35,501
State Theatre (Pretoria)	R 17,895	R 19,377	R 20,550	R 23,683	R27,140	R30,942
Playhouse (Durban)	R 11,360	R 18,520	R 20,042	R 23,145	R26,565	R30,182

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

#### 4.5 Business Arts South Africa

Business Arts South Africa (BASA) was formed in 1997.

It's Vision is stated as follows:

“To attract corporate sector support for the arts, whether financial or in kind, and to lift the profile of the arts and artists within South Africa.”

It's Mission states:

“To promote mutually beneficial and sustainable business-art partnerships that will, over the long term, benefit the broader community.”



BASA is a joint venture between the government and the business sector. By encouraging South African businesses to support the Arts, this partnership aims to ensure the development and sustainability of the arts and cultural benefits for different communities. As a Section 21 company it is accountable both to the DAC and its business members.

Over a four-year period BASA received its annual grant as follows:

2003/4	2004/5	2005/6	2006/7	2007/8	2008/9
R3,500,000	R4,103,000	R4,349,000	R4,610,000	R4,888,000	R5,180,000

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

#### 4.6 National Lottery Distribution Trust Fund

National Lottery Distribution Trust Fund (NLDTF) was established as per the Lotteries Act No.57 of 1997 and is managed by the National Lottery Board. The Board in turn reports to Parliament on an annual basis. The funds are transferred to NLDTF every week by the licensed operator; this used to be Uthingo Management, but is currently Gidani. The amount varies every time and is dependant on the Lottery's ticket sales; it can be anything between 10% and 40% of total weekly income. The money is then distributed to various "Good Causes". Beneficiaries are divided into five broad categories and the Arts, Culture and National Heritage category is among them.

The funds are allocated by Distribution Agencies, which are appointed by the Minister of Trade and Industry. They comprise people that possess the necessary skills and knowledge and are, therefore, able to make educated decisions with regard to the selection of beneficiaries. In 2000, a short list of such candidates for the posts in Distribution Agencies was presented to Cabinet for approval and in February 2001 the newly appointed members met for the first time.

The Vision of the Distribution Agencies includes the following:

“To make a contribution to building a Nation that values, preserves and conserves its natural, cultural and artistic heritage, both traditional and the contemporary, for present and future generations.”

Distribution Agencies make donations to all genres of the arts. Different artists are considered as well as all development projects related to the arts, and all productions of new South African cultural works: that includes composers, writers and choreographers. However the preference can be given to projects and individuals that make a point of promoting the following issues in order to help the country’s transformation:

- Correction of historical wrongs
- Nation building
- Job creation
- Skills education
- Upliftment of previously disadvantaged members of society.

In order to receive funding from the NLDTF, the application must be submitted for approval through an adjudication process. Along with each application the following documentation has to be provided and all funding criteria have to be met. The following are the requirements for all applicants:

- Project summary
- Project Business Plan and Budget
- Founding documents
- Audited financial statements for the past two years
- Registration Certificate.

No profit-making corporation is eligible for funding and the Distribution Agency reserves the right not to make any allocation of funds.

The adjudication process itself is based on these points:

- All applications are judged on their merits with reference to the prescribed regulations.
- Projects that have been approved are allocated an appropriate sum of money.
- Depending on the application, various conditions may be imposed.
- Officers of the Distribution Agency can visit the project to make sure all requirements are being met.
- Once all aspects are approved, the Funding Agreement is signed, in which the beneficiary is committed to quarterly reports showing exactly how the money is being spent.
- Only then are funds handed over to successful applicants.

In the year 2003 the Arts, Culture and National Heritage category was allocated a sum of R 310,401,000 in total, across the nation ([www.nlb.org.za](http://www.nlb.org.za)).

#### **4.7 Arts and Culture Trust (ACT)**

After the first South African democratic election in 1994 the Ministry of Arts, Culture, Science and Technology was approached by Nedcor Bank (now known as Nedbank) and Sun International. The idea was to create a Trust for arts and culture. The three founding Trustees – DACST, Nedcor Bank and Sun International – each put up the sum of one million rand. The collective money was invested into a Trust Fund. The purpose of this Fund was not only financial support for the arts, which was to come from the interest accumulated on invested money, but also of creating the necessary awareness in South African communities of the artistic and cultural industry's needs. Later, companies like Vodacom and the Royal Netherlands Embassy, joined the new group and international ties were added to the cooperative efforts between government and private sector.

The Vision of the Arts and Culture Trust (ACT) is:

“To establish a self-sustaining perpetual fund for the development of arts, culture and heritage in South Africa.”

Their Mission is:

“To attract and provide funding for the sustainable development and growth of the arts, culture and heritage in South Africa, actualised through mutually beneficial partnerships between the corporate, public and cultural sectors focused on making a positive difference to the lives of all South Africans.”

The board of Trustees was set up to oversee the correct and smooth running of the Fund. The Board is also responsible for all grant allocations following a review of recommendations made to the Board by the ACT Project Committee.

All South African artistic and cultural organizations, professional performers and artists are eligible for financial assistance from ACT. Music is one of the eleven disciplines for which applications are considered. Applicants are evaluated according to the following criteria ([www.act.org.za](http://www.act.org.za)):

- The Project’s artistic merits
- How effective is the Project’s message?
- Does it have development aspects?
- Sustainability
- How well the Project is being run in terms of administration
- What Project’s public face is like.

#### **4.8 Summary**

The new approach to funding arts and culture - orchestras in particular – has highlighted many grey areas in funding policies of the government. The shortage of money was obvious. The National Arts Council and each respective Playhouse Company could not sustain the costs that were necessary to support the three orchestras. The attempts to provide funding for all cultural endeavours has resulted in DAC seeking help from the private sector. Joint ventures by a number of large corporations and various trusts that were established under the banner of the DAC, are trying to supplement the limited ring-fenced funding from the government that is annually allocated to the three orchestras (KZNPO, CPO and JPO).

## CHAPTER 5

### The Three Orchestras

The three currently full-time orchestras in South Africa are (listed oldest to most recently established): KwaZulu-Natal Philharmonic Orchestra (KZNPO), Cape Philharmonic Orchestra (CPO) and Johannesburg Philharmonic Orchestra (JPO). All three are presently being supported by the government, various other cultural entities and private corporations. A questionnaire was devised in order to obtain an inside look into the workings of each orchestra's new organizational model and how well a cultural company like this fares under today's pressures. The information was gathered through conducting interviews with the members of the management teams, from annual reports and from the official web sites of the three orchestras.

#### **Questionnaire for members of orchestral managements:**

##### 1. Structure

- 1.1 What is the size of the organization?
- 1.2 What is the management structure (board of directors, CEO etc.)?
- 1.3 On what bases are members being employed (permanent or non-permanent) and what benefits are provided for them?
- 1.4 How does the orchestra reflect its province's demographics?
- 1.5 Where is the base of operations?

##### 2. Services provided

- 2.1 What is the orchestra's Business Plan if any?
- 2.2 What productions does the orchestra put on?
- 2.3 Who hires the orchestra?
- 2.4 What is the annual work-load of the orchestra (what is too much, what is too little)?

### 3. Budget

- 3.1 What is the overall annual budget?
- 3.2 What are the sources of the finances?
- 3.3 How much of the assistance comes from the government?
- 3.4 What is the nature of this subsidy (i.e. are there any conditions)?
- 3.5 How much of the budget comes from private sponsorship?
- 3.6 What is the annual revenue of the orchestra?
- 3.7 How is the budget being allocated?
- 3.8 How does the orchestra raise funds?
- 3.9 Can the orchestra be a self-sustaining organization?

### 4. Marketing

- 4.1 What is the orchestra's marketing strategy?
- 4.2 Who does this strategy target?
- 4.3 Successes and failures?

### 5. Educational and Community Projects

- 5.1 Does the orchestra run any outreach projects, and if so, what and where?
- 5.2 If yes, what has been achieved so far to help sustain the orchestra?
- 5.3 Why does the orchestra need the outreach projects?

### 6. General

- 6.1 How does the current structure of the orchestra differ from what it was prior to the year 2000?
- 6.2 What are the challenges the orchestra faces in the new democratic society of today?

6.3 What, in your opinion, needs to change in the government's cultural policy for the orchestras to fare better?

## 5.1 KwaZulu-Natal Philharmonic Orchestra

The request for an interview and details about orchestra's budget was, unfortunately, declined by the KZNPO's management. All available information is taken from their official website.

### 5.1.1 Structure

The KZN Philharmonic was established in 1983 and is a not-for-profit company, with a board of directors comprising prominent business people and community leaders. The KZNPO's mission is ([www.kznpo.co.za](http://www.kznpo.co.za) - accessed 01.06.2009):

To provide a platform, through the medium of music, within all sectors of the community for the experience of live music. It is also to identify and nurture local talent and skills through education and development, ensuring the future viability of the Orchestra and orchestral music. It is our commitment to achieve this through musical excellence, integrity, honesty, value and accountability. We are further determined to play a significant role in economic growth and tourism in the city of eThekweni, the province of KwaZulu-Natal and South Africa.

The orchestra's administrative staff consists of seven people, covering nine available positions:

- The Chief Executive Officer and the Artistic Director (those two responsibilities are being performed by one person)
- The orchestral manager
- The stage manager
- The marketing manager
- The education and development officer
- The librarian
- The public relations officer
- The sales and marketing officer.



The number of musicians employed by the KZNPO is 61, with the additional nine administrative jobs making 70 in total. This makes it the biggest full-time orchestra in the country. The 61 musicians consist of:

- 2 staff conductors
- 4 cadets
- 55 permanent players.

There are currently (December 2009) ten vacancies in the orchestra and two in the management, the posts of i) Orchestra Manager and ii) Personal Assistant to both the Chief Executive Officer and the Artistic Director are currently vacant.

#### 5.1.2 Services provided

The KZNPO's symphony concert seasons run throughout the year and are called *World Symphony Series*. Light classical music is regularly performed at the pop concerts. The orchestra also does pit work for opera, ballet and musical productions. On top of the above-mentioned work, the KZNPO also performs educational concerts for children as well as adults throughout the KwaZulu-Natal province.

#### 5.1.3 Educational and community projects

The orchestra is involved in and sponsors a variety of educational and outreach programmes:

- KZNPO's National Cadetship Programme
- Youth Concerts
- New Music Initiative
- Omnibus
- Residencies.

The National Cadetship Programme focuses on developing local talented youths who want to become professional musicians. The cadets are fully sponsored by the

orchestra and take part in the every-day orchestral activities while being tutored by the senior KZNPO members.

For the young performing artist an important aspect of their musical education is performing in front of an audience. The Youth Concerts provide the stage for young students to showcase their talents with the orchestra and thus gain much-needed stage experience.

The New Music Initiative (NMI) is a tool to help and inspire young composers to create new South African works by providing development workshops and through performing the compositions in public. The availability of an inherently African orchestral repertoire will increase the currency and relevancy of the orchestra in the new society.

Omnibus concerts are performed twice a year at The Playhouse and are aimed at introducing young children to the workings and the instruments of a symphony orchestra. The children are also introduced to the variety of music that the orchestra can offer, from classical to pop.

Residencies are longer visits (up to a week) to different communities with the intention to teach, support existing cultural programmes and perform for people that normally would not have access to the orchestra.

## **5.2 Cape Philharmonic Orchestra**

The orchestra was established in 2001 and according to the CPO's Chairman of the Board, Mr. Wilmot James, The motto of the Cape Philharmonic Orchestra is "An Orchestra For All Seasons". The Chief Executive Officer of the CPO, Mr. Louis Heyneman, has also said that "the CPO has diversified and became a streamlined, multifunctional orchestra. In its five years of existence Cape Town's orchestra has proved that financial stability can be obtained by innovative leadership and through

the skilful management of resources”. The following information has been derived from the Cape Philharmonic Orchestra’s Annual Reviews of 2006 and 2007.

### 5.2.1 Structure

The orchestra is a Section 21 Company and is managed as a professional business. In March 2009 there were positions for 56 full-time staff of which 44 were musicians and 12 full-time administrative and support staff. The orchestra utilises a large number of ad hoc musicians depending on the repertoire that is performed. During the 2006 financial year 113 ad hoc musicians plus six ad hoc support staff were utilised, with 108 musicians and 23 supporting staff utilized during 2009.

The musicians are divided into groups of strings (21), woodwinds (7), brass (10) and percussion (1) players. The management structure consists of a Board of Directors (including, as a substructure, a Board of Patrons) who are unpaid, as well as the following nine officials: Chief Executive, Artistic Executive, Corporate Affairs and Fundraising Executive, General Manager, Education and Outreach manager, Librarian, Executive Secretary, an Orchestra Attendant/Driver and an Orchestra Attendant. The Ethnic and Gender diversity for 2006-8 financial years is as follows:

<b>CPO Staff including Board of Directors, Patrons and ad hoc staff</b>	<b>2006</b>	<b>2007</b>	<b>2008</b>
Black females	7	43	14
White females	77	92	92
Black males	24	78	49
White males	78	86	88

The 2007 numbers include the members of Cape Philharmonic Youth Orchestra, Junior String Ensemble and Youth Wind band and point to concerted efforts to expand the orchestra's ethnic and gender diversity.

The full-time staff members are employed on a salary basis. The benefits include: retirement annuity, medical aid and group life/disability insurance. The musicians also receive instrument insurance and an instrument allowance. The base of operations of the orchestra is in the Artscape Theatre Centre, but the orchestra performs in many other diverse locations, with its main concert seasons being in the Cape Town City Hall.

#### 5.2.2 Services provided

The orchestra performs a wide variety of musical genres: classical symphony concerts (repertoire ranging from the baroque to contemporary classical and world premieres), light classics, classic pops, orchestral jazz arrangements, backing for pop singers and musicals. The orchestra performs with various choirs in an assortment of choral works and also accompanies productions of ballet and opera. For many of the above-mentioned performances the orchestra is hired by groups and organizations such as Rotary, Kirstenbosch, Cape Town City Ballet and Cape Town Opera. Other small companies and large corporate firms also engage the orchestra to put on performances for them. When the CPO started it was important to create a sustainable and viable company, so the workload of the orchestra was very heavy in order to maximise any potential income.

In the 2006 financial year the orchestra had 334 working sessions and gave 162 performances. In 2007 the figures increased to 343 working session of which only 159 were performances. In 2008 there were 317 working sessions in total of which 139 were various performances.

	2006	2007	2008
<b>Concerts</b>	20	23	29
<b>Hire outs</b>	25	41	32
<b>Opera</b>	72	42	13
<b>Ballet</b>	22	52	12

Now that the orchestra has been established for over ten years, there is a move to aim towards quality rather than quantity. The plan is not to take on engagements from which the income is meagre, just to fill up the schedule.

### 5.2.3 Budget

According to the Financial Overview in CPO's 2006, 2007, 2008 and 2009 Annual Reviews CPO's financial situation is stated as follows:

	2005	2006	2007	2008	2009
<b>Annual income</b>	R12,081,541	R14,595,845	R14,959,513	R15,181,677	R16,720,542
<b>Expenses</b>	R11,201,539	R12,65, 939	R16,549,707	R15,656,840	R18,484,189
<b>Net surplus/ deficit</b>	R1,001,567	R 2,165,364	-R1,408,604	-R191,213	-R1,491,131

CPO's annual income has been as follows:

	2005	2006	2007	2008	2009
<b>Donations</b>	R8,482,450	R11,364,284	R10,729,560	R11,796,090	R12,311,350
<b>Concerts</b>	R1,848,400	R1,349,543	R1,567,704	R1,898,837	R1,427,165
<b>Opera</b>	-	R 627,475	R 720,288	R 640,295	R 332,555
<b>Hire outs</b>	R1,471,541	R 924,130	R1,562,761	R 566,955	R2,467,052
<b>Ballet</b>	R 279,150	R 330,413	R 279,200	R 279,500	R 182,420
<b>Other</b>	R 76,350	R 35,175	R 2,053	R 7,952	R 22,164

Their largest expenses were:

	2005	2006	2007	2008	2009
<b>Salaries &amp; wages – gross</b>	R9,838,926	R10,783,003	R12,442,060	R13,715,828	R15,894,301
<b>Outreach Programmes</b>	R2,056,838	R2,296,387	R3,215,457	R3,164,854	R3,659,051
<b>Marketing &amp; Promotion</b>	R643,692	R753,716	R739,623	R1,261,600	R1,253,955

The CPO employs a full-time fundraiser who is responsible for finding 81% of the orchestra's budget. Private and public donations form up to 70-80% of orchestra's annual income; of this 16-20% is donated by private donors and 60-80% comes from the public sector. The other 20-30 % of the CPO's revenue comes from performing.

The Department of Arts and Culture allocated a sum of R3,180 million to the orchestra in 2007, while the National Lottery donated the first of the three grants of R3,297 million. Other public donors include National Arts Council, Western Cape Cultural Commission and Western Cape Government. However, the public grants carry certain conditions: detailed reports on funds allocation must be presented annually and motivation must be provided before the money is released. The National Lottery states that in order to continue receiving the donations the orchestra must embrace and accelerate its transformation plan that aims to ensure the correct demographic representation within the orchestra by 2014.

The biggest private donors include Anglo American, Media 24, The Rupert Foundation, Distell, Pick&Pay, Old Mutual and RMB Fund. More private donors are expected to come forward since the Cape Philharmonic was granted the status of Public Benefit Organization (PBO) by the SA Revenue Services and this was also validated with Non-Profit Organisation registration by the Department of Social Development. It means that all donations to CPO are exempt from donation tax in terms of section 56 (1) (h) of the Income Tax Act. Even so, the private sector donations are very small and only account for about 17% of the orchestra's budget.

At the moment the CPO is in a stable financial situation, but the permanency of this sustainability is always under threat as any of the current donors may pull out at any moment. Mr. Heyneman, the orchestra's CEO, states: "The orchestra can not survive from box office income alone and the support from the public and civil sector should be seen as an important investment in the future of our spiritual existence" (CPO Annual Review, 2007). To protect the orchestra from possible financial problems an Endowment Trust has been created with the intention of generating R100m with the CPO using the interest in case of an emergency. Currently up to R2 million annually is being allocated to the Trust. Also, a strategy to ensure the orchestra's longevity has been formulated, which can be divided into three categories:

- increasing the stature of classical music in the community

- continuation and keeping up of high standards of performance
- teaching the new generation of local talents.

#### 5.2.4 Marketing and Publicity

The Cape Philharmonic Orchestra considers good communications its most important tool for promoting itself. Keeping the audiences informed of what is the current and future concert calendar helps ensure full halls. Communication of and information on development projects and concerts in the disadvantaged communities are important factors in audience development throughout the Western Cape. Good and professional relations with all media are very important. To advertise, several steps are taken by the orchestra. Major Western Cape and national newspapers such as *Cape Times*, *Die Burger*, *Cape Argus* and *Beeld* print advertisements of the various concerts as well as interviews with visiting artists, conductors and members of CPO's management. *ClassicFeel* and *Rootz* magazines also regularly run articles on what is new in the orchestra's calendar. Community newspapers give special attention to concerts in their respective areas. Another loyal and very important partnership has been established with local radio stations. Both English and Afrikaans advertisements of about 15-30 seconds are being broadcast on Fine Music Radio and SAfm who then record and broadcast CPO's symphony concerts. Other stations that help with promotions are Radiosondergrense, Radio CCFM and Radio Helderberg. Pre-concerts talks, given by well-known radio personalities, have proven to be very popular with audiences. Members of the media are also invited to attend concerts and are expected to give constructive feedback to the communities as well as to the orchestra for standards regulation.

Another way of informing the public is distribution of brochures that contain the orchestra's symphony concert seasons and information on special events like the Cape Philharmonic International Summer Festival. These brochures can be found in places like Computicket offices, tourism information outlets, hotels and are also



sent through the post to the subscribers. Generally they are printed twice a year. The size of the brochure is tailored for easy distribution.

A very effective way of informing both local and potential overseas visiting listeners is by putting full information on the internet. The CPO's official website contains all the inside information on the orchestra itself as well as its calendar of performances. It is constantly updated and revised to include as much current and relevant information as might attract audiences – and donations. All items concerning the orchestra's upcoming performances are advertised on the site well in advance. Close to 1 000 electronic newsletters are sent from the website and seem to be favoured as a communication medium by the subscribers. Notices and links to sites of Cape Tourism, Cape Talk and KFM Radio are added for more cyberspace coverage of CPO events.

The Friends of Orchestral Music has been in existence for over forty years and has been associating itself with the orchestras of Cape Town very closely. These music enthusiasts are working to preserve the orchestral heritage of the Mother City. The Committee of ten to twelve members host the after-concert receptions, which allow the audience to interact with the musicians and overseas artists. The Friends also raise money to sponsor ad hoc players for the orchestra's symphony seasons as well as soloists and conductors. Fundraisers include *soirees*, high teas and dinners at which the orchestra provides musical entertainment in the form of small ensembles. This helping organization spreads awareness about the orchestra among both senior and young citizens ([www.cpo.org.za](http://www.cpo.org.za)).

The Cape Town International Summer Festival started in 2006 and is aimed at bringing international standards to South Africa as well as putting the CPO on the world's cultural map. The response has been outstanding and coupled with CPO's international world *premiere* recording of Alfred Schnittke's Symphony "Nagasaki", it has elevated the orchestra to an international standing.

#### 5.2.5 Educational and Community Projects

The Cape Philharmonic Orchestra has two ways of reaching and helping to musically educate the people of Cape Town and surrounding communities: Outreach concerts and orchestral programmes for youngsters such as the Cape Philharmonic Youth Orchestra (CPYO), the Cape Philharmonic Youth Wind Ensemble (CPYWE) and the Junior String Ensemble.

The CPO has visited various schools in and around Cape Town and has performed for disadvantaged communities, as a full orchestra and as wind and string ensembles, with 23 concerts in 2006 and 27 concerts in 2007. In total almost 17 000 learners attended the concerts in 2006/7.

The CPO felt that the mere going to the schools and showcasing the different instruments and workings of the orchestra to the learners will not realise the vision of the orchestra's future transformation; more direct action had to take place. The Cape Philharmonic Youth Orchestra (CPYO) was started in 2003 to include children from previously disadvantaged communities in the music education programme. This is designed to grow the next generation of local musical talent that in the future will be able to take up professional positions in South African orchestras. There are three double rehearsals for the full orchestra per month and three single rehearsals for strings only. The resident conductor, Mr. Alexander Fokkens was appointed in 2007. This appointment, in conjunction with the appointment of a full-time CPYO Manager, has made very significant improvements to the organizational and artistic sides of the project. The experience of educating young children to play in the orchestra has also come from well known maestro Victor Yampolsky, who gives master classes to young conductor trainees and conducts the CPYO himself on regular basis. This youth satellite orchestra is now performing concerts on its own on a regular basis and has given numerous curtain raisers for its professional counterpart. Individual weekly music lessons, to improve the instrumental skills, are provided to the CPYO members by the CPO full-time musicians and independent

teachers. For those with no access to music teachers in their residential areas, theory tuition is also provided. The CPYO is sponsored by the National Lottery.

The Cape Philharmonic Youth Wind Ensemble (CPYWE) draws its origins from traditional brass and Christmas bands that have always been popular in the Western Cape communities. All member of CPYWE also perform with the main orchestra body. Mr. Sean Kierman, who was until recently the Head of Brass at the University of Cape Town, conducted this group which gets together twice a month and has successfully performed many high profile concerts under his leadership.

Since 2005, an annual CPYO/CPYWE Camp has been taking place at the Good Hope Seminary High school in Cape Town. The activities in the Camp include rehearsals for future and up-coming performances, professional stage conduct instructions and discussions about the future and transformation of classical music in our country. The very positive response from the participants has proved the Camp to be a great success.

The junior string and newly established wind ensembles are aimed at helping younger and less experienced children to catch up and learn to improve their playing so as to fit in to the already fairly high general standard of the CPYO and CPYWE.

In addition to the above-mentioned educational programmes, the CPO donated almost R 50 000 in 2006/7 in study grants to the most promising and advanced students as well as trainee conductors to further their education abroad.

### **5.3 Johannesburg Philharmonic Orchestra**

#### **5.3.1 Structure**

The JPO is a Section 21 Company that was founded in 2006 by, and is owned by its musicians. It is not an unusual situation and another example of musicians owning their orchestra is the renowned Berlin Philharmonic Orchestra in Germany.

The musicians that own the JPO orchestra are almost all previously retrenched members of the National Symphony Orchestra. Currently there are 26 owners, including the Board of Directors and the Managing Director. The ownership means that all “members” take part in decision making and the running of the orchestra. The appointed Board directors automatically receive the status of “members” to increase their involvement. Decisions are made by extensive consultations between the Board and musician “members”. Communication between them, on all levels, is very important as some of the “members” may possibly lack the necessary business skills and experience to make the most informed decisions. Apart from being a “member”, the Managing Director has some executive powers; on certain issues he does not need to consult with the rest of the owners e.g. hiring and firing of musicians. If disagreement occurs between “members”, the constitution and rules of the company are used to resolve the situation. If one of the owners is fired from his/her post, the remaining “members” vote them out of the Company. Not all employed musicians are “members” and they are not automatically provided with owner’s status, as with Board members.

Even though the Johannesburg Philharmonic Orchestra is a non-profit organisation, the “members”, according to the company rules, are entitled to its profits. But that basically only means that in the case of closure of the company, all remaining assets will be liquidated and the profits divided between the owners. Similarly, if at the point of closure the company is in debt, the owners are responsible for repaying it; in case of employees, retrenchment will take place, without any further financial repercussions.

The Johannesburg Philharmonic Orchestra currently consists of 49 members, of which 43 are full-time musicians (including the Artistic Director/Oboe, the Orchestra manager/Viola and the Librarian/Timpani) as well as the Managing Director and five administrative staff.

The string section includes 13 violins, 3 violas, 5 cellos and 2 double basses. The woodwind section has 3 oboes, 2 flutes, 2 clarinets and 1 bassoon. Brass consists

of 4 French horns, 2 trumpets and 3 trombones. In addition there is 1 harp, 1 timpani and 1 percussion player. Some positions are filled with ad hoc players and enough ad hoc musicians are hired for every symphony season to create a full 65 piece orchestra. All full-time members (musicians and administrators) are employed on full-time contracts. Contractually the orchestra members are entitled to one free day per week, work a maximum of two sessions per day (session = three hours) and have six weeks annual leave. According to 2004 figures, only 10% of JPO's permanent staff, including the Board, were black/coloured Africans.

The management structure consists of a Patron – Mr. Cyril Ramaphosa – the JPO Board of Directors, the Artistic Committee and administrative staff. An artistic committee, assisted by music advisor and conductor Michael Hankinson, sets up programmes and events. A financial committee assists the management with financial and fundraising issues.

The base of operations varies for each production: symphony seasons are performed at the Linder Auditorium in Johannesburg, ballet performances are held at the Civic Theatre in Johannesburg, opera productions are put on at the State Theatre in Pretoria and in the Civic Theatre. Education concerts take place at the Sci-Bono Centre, Newtown, Johannesburg and at various schools located within the Gauteng Province. Traditionally, the JPO and its forerunners have been the resident orchestra of Johannesburg for over 75 years. Unlike the other orchestras (CPO and KZNPO) that are housed in their respective city's cultural centres (Playhouse Company and Artscape) for additional financial and other support, the JPO has no intentions of moving to the State Theatre in Pretoria, which is only 60 km away, and remains in Johannesburg. The JPO's offices are situated at the South African Music Education Trust (SAMET) house in Bordeaux, Randburg.

### 5.3.2 Services provided

The Johannesburg Philharmonic Orchestra's main purpose is to perform four, six-week symphony seasons per year which include two concerts per week, which makes 48 symphony concerts per year. All concerts are recorded by the JPO in partnership with the radio station Classic FM. The JPO owns all recording rights.

The other orchestra engagements in 2008 and 2009 were:

- One or two opera productions per year in partnership with Opera Africa
- Three ballet productions per year in partnership with the South African Ballet Theatre for the period of 2008 - 2010
- Education concerts
- A massed choir festival at Standard Bank Arena -Transnet/SABC
- Annual concerts in conjunction with local choirs in Nelspruit, Mmabatho and Soweto
- Future collaboration with the University of South Africa (Unisa) Music Foundation – a series of symphony concerts as well as the accompaniment for the Unisa International and National music competitions, as from 2009
- The Standard Bank Joy of Jazz Festival 2008
- The Macufe Festival in Bloemfontein.
- 

### 5.3.3 Budget

The orchestra began to operate on a full-time basis in 2007 and has been receiving the ring-fenced funds from the Department of Arts and Culture ever since. The annual budget of the JPO stands at R18 million.

Below is a comparison between 2006 when the JPO was still partially functioning on a job to job basis and 2007 when permanency of most players commenced. This information is taken directly from the JPO's 2007 financial report:

	<b>2006</b>	<b>2007</b>
<b>Revenue</b>	R 7 064 110	R 15 348 288
<b>Cost of sales</b>	R 1 337 308	R 3 314 013
<b>Profit</b>	R 5 726 802	R 12 034 275
<b>Other income</b>	R 64 898	R 61 955
<b>Expenses</b>	R 5 876 034	R 10 743 334
<b>Profit for the year</b>	R 57 288	R 1 332 049

It can be clearly seen that in 2007 both donations and production output of the orchestra increased dramatically. That is due to government grants and new contracts with Opera Africa and the South African Ballet Company. New income from work contracts is also the reason for the considerably bigger profit margin in 2007. However the sales of tickets from the Symphony Seasons remain virtually unchanged:

	<b>2006</b>	<b>2007</b>
<b>Advertising revenue</b>	R 133 950	R 47 500
<b>Government grants</b>	R 1 192 400	R 8 942 040
<b>Special events</b>	R 580 023	R 2 146 026
<b>Tickets and programme sales</b>	R 2 308 787	R 2 114 192

Support for the JPO comes not only from corporate sponsorship but also from private sources. Donors such as Anglo American, BID Vest and Weber Wentzel

Bowens as well as Subscribers of the JPO all contribute to the financial security of the orchestra. It seems, however, that with receiving large lump sums from the government, the JPO has not been concentrating on putting as much effort into raising money elsewhere as it had done previously; donations have diminished drastically:

	<b>2006</b>	<b>2007</b>
<b>Donations</b>	R 1 192 400	R 78 319
<b>Sponsorship income</b>	R 1 850 000	R 1 300 000

On the JPO's managing Director's initiative, the top ten companies from the Johannesburg Stock Exchange (JSE) have agreed to sponsor the Endowment Fund in order to collect R100 million to provide a financial "cushion" should the JPO encounter hard times. The Fund was set up in June 2008 and the estimated time for acquiring the necessary sum is five years. Mr. Bokaba, Managing Director, believes that this is only a long-term solution to potential financial trouble and the Fund must not be touched until the target sum is acquired and can be used as a money generator.

Although the governmental and provincial sponsorships have increased, the transition to a full-time employing company means that contracts must be honoured and salaries need to be paid:

	<b>2006</b>	<b>2007</b>
<b>Total operating expenses</b>	R 5 876 034	R 10 743 334
<b>Salaries</b>	R 4 386 327	R 7 316 802
<b>Outreach programmes</b>	R 340 194	R 1 079 446



Even with these new obligations the JPO has managed to decrease its spending rate from 83% in 2006 to 69% in 2007 therefore increasing its profit margin. But this is more due to the availability of extra funding than to better money management.

#### 5.3.4 Marketing and Promotion

Part of the Johannesburg Philharmonic Orchestra's Vision is to make the JPO a household name.

The orchestra's marketing strategy is to educate the general public in the enjoyment of live performance of classical music. To further promote this strategy and to market transformation they recently launching the JPO Academy Orchestra, which is aimed at providing promising young black musicians with a career development opportunity in orchestral music. The targeted populace is a potential audience with members across all social groups via the medium of radio, TV, daily press and magazines. The fact that the JPO plays 48 weeks of symphony concerts per annum offering world-class symphonic music to a discerning audience with an ever-growing subscriber base – 200 subscribers in 2008 alone – proves the strength of vibrant marketing and careful programming.

Another strategy that was formulated is one to mainstream the hiring out of the orchestra to promote its name and to improve its public image. The performing standards are kept at the highest possible levels and the name brand is being developed. The idea is to have the public associate the orchestra with a high quality of performance. The productions are carefully chosen on the basis of promoting professional challenges, high standards of playing and of potentially uplifting the orchestra's profile. In other words, no "gigs" or low quality, background music or, most importantly, non-prestigious work will be included in the orchestra's schedule and no compromise, even in the event of financial shortages, will be allowed.

One of the biggest drawbacks for orchestras in South Africa today is the perception of the public sector. It is generally thought that the orchestras represent “white culture” and therefore it is politically incorrect to be associated with them. Even though the Johannesburg Philharmonic Orchestra has acquired the Non-Profit Organization status, which makes it easier for companies to donate money in terms of tax deductions, the money donors are more eager to be represented by more popular organizations and charities, which make them look better in the eyes of their shareholders. This has prompted the JPO to rethink and start to redesign its image and actively promote itself in a way that offers something unique to the public. One example of such self promotion to create a positive image of an African entity was the orchestra’s involvement in the production of the South African opera *Princess Magogo*.

#### 5.3.5 Educational and Community Projects

The JPO has various projects running in order to fulfil its public and music education responsibilities:

- Concerto Festivals
- The JPO Academy Training Orchestra / Orchestral Studies
- Performer Development Initiative (PDI)
- South African Music Education Trust (SAMET) / JPO initiatives.

The annual Concerto Festival gives young music students under 23 the chance to perform with a professional orchestra at the Linder Auditorium in Johannesburg. Each candidate has to pass the audition in order to qualify.

The JPO is currently (2009) in the process of establishing an orchestra of trainees – the JPO Academy Training orchestra. It is a two-year long project and is aimed at teaching the students to play in an orchestra. The prospective trainee must not be over the age of 24. Having complied with all the requirements, all trainees must

reach the Unisa Grade 6 level of playing. 30 chosen players will take part in most activities of the JPO.

The Performer Development Initiative is a joint venture between the JPO and SAMET (South African Music Education Trust). It is the intention of members of the orchestra to elevate local talent by providing them with the best tuition, to nurture and encourage them to remain in the country. Each young musician will receive three years of mentoring by the members of the JPO, and SAMET will commit the amount of R150 000 per annum for the project. Unlike the Cape Philharmonic Orchestra's youth orchestra project where children are accepted from an early age, JPO only concentrates on prospective university students in order to speed up and cut down the training period to the minimum for their quicker transformation. Talented young music students are picked from many already existing music projects around Gauteng, for example the State Theatre Tshwane Education Project (STTEP) and SAMET's Alexandra Project. Their university tuition fees are paid in full by the JPO and new graduates are fully expected to join the orchestra after passing all the standard requirements: although the orchestra will give its cadets an advantage and preference in job appointments, all candidates will still have to abide by the rules of an audition.

Other JPO and SAMET projects include members of the orchestra teaching and conducting workshops for young children in the Alexandra Township and helping with the newly established SAMET Community Orchestra. The JPO/SAMET projects are executed under the understanding that a more personal approach, rather than showcase orchestra concerts will produce better results in attracting more people to support the orchestra in the long run.

#### 5.3.6 General

The transformation of the JPO, and its transition into the democratic era, means that the JPO is now owned by approximately 25 musicians. The musicians appoint

the Board, who in turn appoint the management. It is no longer affiliated to the SABC.

The goals of performing for traditional western music audiences have shifted. The desire now is to reach a wider audience through all mediums – traditional concerts, recordings, TV, radio, internet etc.

The challenges are to provide local talent bases of musicians, hence the JPO Academy Training Orchestra for the training of future orchestral musicians.

The need for greater government sensitivity and awareness of the arts in general as well as greater acknowledgement of the importance the arts play in society, together with regular adequate funding, still remain the biggest headaches of the current professional orchestra in Johannesburg.

## CHAPTER 6

### Music agencies

One can not fully comprehend the situation of orchestras, in their respective provinces, without taking into account the music agencies that are operating in the same sectors as orchestras. This is especially true with regard to access to the available sources of funding.

A music agency is an entity that gives work to free-lance musicians on a non-permanent basis and provides work for them, often without much warning in advance. As opposed to orchestral musicians that are permanently employed in the three orchestras that were discussed in Chapter 5, free-lance players have a choice of accepting or declining an offer by an agency for work.

#### **6.1 Gauteng**

##### 6.1.1 Johannesburg Festival Orchestra

The most prominent and active of all music performing agencies in the country is, without a doubt, the Johannesburg Festival Orchestra in Gauteng,

As a Section 21 Company, this agency permanently employs only four members of staff and three part-time employees to run its day to day operations. Additionally, a production team of six is hired for stage building and sound enhancement. The Board of four directors oversees the running and fundraising of the company, all of which is done for no remuneration. Over 70 musicians are currently on the books for hire at any moment, 80% of which are White and the other 20% consists of Black, Asian and Coloured players. Most players are Gauteng residents, although the agency is not restricted to only one province and also hires musicians from elsewhere when required. None of the hired musicians receive a monthly salary, nor are there any benefits. The agency has permission from the South African

Revenue Services not to deduct tax from its musicians, leaving that responsibility to them by supplying all with IT3A forms. That enables the JFO to keep accounts down to a minimum and thereby economise on labour.

The company operates on the basis of supply and demand. It acquires orders from a variety of clients, corporate and cultural alike, and supplies the necessary numbers of players to fulfil these jobs. The procedure for corporate orders consists of:

- The budget being sent to the client; this is designed according to each client's wishes and the orchestra's requirements for the job (accommodation, travel etc.)
- Confirmation of the job (50% of the total fee to be paid in advance)
- The execution and delivery of the order
- The final payment to the company by the client.

With such an extensive base of players, the agency is able to take on many orders at the same time, with little need for comprehensive future planning. In order to make corporate jobs more attractive to musicians to perform, and in order to ensure that players choose to work for the JFO over any other organisation, the fees are kept above the normal standards, and at the moment the JFO is one of the highest remunerating agencies. There is no client discrimination and all jobs are accepted. The JFO takes 15% of the total amount that is billed to the client.

However, the Johannesburg Festival Orchestra, in addition to basic corporate job invitations, also benefits from private and public sponsorships. These donations provide the opportunities that ordinarily are not a part of any music agency's business practises. Currently, and in the past, the JFO has applied for and received money from following donors:

- National Lottery Distribution Trust Fund
- Provincial Arts Council

- Rand Merchant Bank
- Smaller donations towards educational projects.

For the public funds to be made available to an agency such as the JFO, a business plan was developed. Certain requirements that come with this money allocation must be adhered to and provided (e.g. education development concerts).

With the received donation money, the JFO is now free to put on its own productions as it pleases. Overall, in 2008, without mentioning situations requiring only smaller ensembles, the JFO performed around 80 concerts. That included:

- 35 childrens concerts in different townships
- 20 big corporate concerts
- 24 symphony concerts
- Concert tours to other provinces of the country and Botswana.

#### 6.1.2 Chamber Orchestra of South Africa

The Chamber Orchestra of South Africa (COSA) was formed in year 2000 in Pretoria by a group of enthusiastic musicians that wanted to perform music that they enjoyed and did not have to follow the demands of the market. It was founded as a non-competitive entity and was functioning purely for artistic pleasure and the development of its musicians. At that time there were 10 - 15 players used per concert and anything bigger than such small productions was not attempted. For most of the time there wasn't even a conductor involved.

However, after the demise of the New Arts Philharmonic Orchestra of Pretoria (NAPOP) in 2000, the COSA members found themselves filling the cultural vacuum left in the Pretoria area, not to mention a large number of now unemployed musicians that came to COSA looking for something to do. The original core started growing in numbers to 20 strings at first and then an almost full woodwind section of 8-9 players was added. The chamber orchestra now started to accept work from elsewhere as opposed to before when it was only small concerts that were put on

through the orchestra's own initiative. With more work and more clients, the management had to be expanded in order to facilitate the smoother running of things, although it remained composed of amateurs and volunteers that took care of marketing and fund raising. A full-time manager was appointed in 2003 but the rest of the original system of operations remained the same: two founding members were the artistic committee with COSA's permanent Concertmaster as the Artistic Director. These people, including the general manager, were the only permanent members under contracts. So the transition from 'friendly get-togethers' to a work-providing agency was complete.

Operating as an agency requires functioning according to basic business guidelines. According to COSA, its Business Plan is ever changing. The budget is based solely on money that is available, and is therefore not very stable. Every year COSA applies for extra donations and competes with other orchestras and agencies for public funding. So far, but not regularly, COSA has been receiving funding from the National Lottery and the National Arts Council:

- R 1.6 million on one occasion and R 500 000 again later from the National Lottery
- R 250 000 for a four-year period from the National Arts Council.

COSA's private sponsorships come from:

- R 120 000 for the manager's salary and another R 120 000 for various concert productions come from Rupert Foundation
- COSA annually receives R 10 000 from the Friends of COSA
- South African Music Rights Organisation (SAMRO) pays COSA for performing South African compositions.

Other, non-monetary help comes from the University of Pretoria that donates premises to house COSA's office and library.



The workload of COSA depends on the number of clients and the availability of donated funds. In general, COSA would produce per year:

- 10 chamber music concerts with programmes of their own choice
- 2 – 3 concerts that it has been hired to do.

The organizations that have been using COSA's services exclusively are the Black Tie Opera Company and the University of South Africa (Unisa).

In order to fulfil its obligations to the National Lottery Board, the chamber orchestra performs about three outreach concerts a year, but only if money from the Lottery is made available and it is not an annual occurrence. All profits go to the orchestra's account and potentially money-losing productions are not undertaken.

In choosing its players COSA is quite preferential, claiming that with small productions such as chamber orchestra concerts it is important to carefully select musicians in order to keep standards high. As a result, COSA's players are almost always white and no trainees of any colour are invited to participate. It was explained that it was decided by the management and the artistic committee to concentrate on helping to develop music teachers in different townships by sharing teaching methods and teaching experiences, and thus fulfil the business plan's educational requirements rather than put cadets into the orchestra. So far, in almost 9 year of its existence, COSA's performers have taken part in one Suzuki seminar and only one musician has been, on a few occasions, to the township to teach some underprivileged children.

Although COSA's concert output is very small, organizers still see a future and hope to continue functioning as a permanent (but not full time) chamber orchestra in South Africa, performing around the country and using musicians from different provinces.

### 6.1.3 Music Is a Great Investment (MIAGI)

MIAGI started as a small, once a year, music festival in 2001 and over the years has grown into one of the biggest and most financed developmental music education organizations. MIAGI's goal is to bring different kinds of music together – jazz, African and classical. The organization's founders believe that intercultural dialogue must be opened in order to draw the attention of more young people to the world of classical music. By instilling the love of playing a musical instrument, MIAGI hopes to bring awareness of the lack of musical education to different communities.

MIAGI has a board of directors and its managerial team consists of seven people, three of which are employed on a full-time basis and the others are full-time volunteers. For purposes of publicity and marketing MIAGI uses a professional company: Red Flag Design & Marketing.

MIAGI supports several music-education initiatives, for example the Soweto Music Project, both financially and in an advisory capacity. MIAGI helps to pay and find more music teachers for such projects and keeps a teaching staff of eleven people on the books as well as supplying musical instruments, free of charge to the participants of these programmes. MIAGI's Youth Orchestra is composed of young (11 to 24 year olds) previously disadvantaged musical trainees from all over the country. Auditions are held every year to ensure that the best combination of players is chosen. The Youth Orchestra then, after a practical course in orchestral studies, gets to perform at MIAGI festivals and some governmental functions.

MIAGI claims that the only reason they are so successful in fund-raising is a very close relationship with the Department of Arts and Culture. MIAGI's founders think that the only sustainable fund-giving source is the government and not entities like the National Lottery Board that specialize in charity donations or the corporate world. Since 2001, MIAGI has raised over R42 000 000 for its projects. Their main sponsors were:

- The Department of Arts and Culture (donated the sum of R2 000 000 in 2008)
- The Embassy of Finland (contributed EUR 50 000 in 2008)
- The National Lottery Distribution Fund
- Total SA.

Of all the collected money 60% goes into the educational projects and another 40% into the annual Festival.

The Festival is 2-3 weeks of musical performances that combine indigenous and classical genres. However, in spite of MIAGI's claims to aim at the promotion of South African musicians, nearly half of orchestral musicians they use and almost all conductors and soloists are imported from elsewhere at a large expense. MIAGI has admitted to making mistakes with bringing so many overseas players to South Africa, and says that the purpose was to expose youngsters to foreign influence and experience. Unfortunately this did not work as well as they had hoped. Yet, despite that admission, MIAGI continues to use musicians from abroad, leaving local professionals on the side-lines, claiming that the organization gains more marketing advantages this way.

## **6.2 Western Cape**

### **6.2.1 Cape Town Sinfonietta**

Although the Cape Town Sinfonietta ceased to exist almost 9 year ago, it is an important example of two performing companies (the Cape Town Philharmonic and the Cape Town Sinfonietta) that worked side by side for number of years without infringing on one another. In 1996, a group of leading musicians from the Cape Town Philharmonic (CTP) orchestra in Cape Town came up with an idea of a chamber orchestra. This ensemble was to function purely on the basis of furthering

its member's artistic interests. When a Close Corporation (CC)<sup>3</sup> company was formed, management and artistic structures were set up; the Cape Town Sinfonietta began performing small chamber music concerts. The reason the Sinfonietta took off so well was the very close personal relationship this group had with the management of the Artscape centre as well as the fact that CTP orchestra could not handle all the work that was on the offer in Cape Town at that point. All extra jobs were passed on to the Sinfonietta and that made it possible for the ensemble to develop good business relationships with many clients by proving that the Sinfonietta was able to execute high quality performances, and they subsequently earned more production orders from companies like Big Concerts. Contacts were cemented and the Sinfonietta was now firmly established as a great alternative (and sometimes a first choice) to hiring the CTP. So by 1997, the music agency was standing firmly on its feet.

The management structure was very simple. One person was responsible for the administration of the company and one other handled the financial side of things like the hiring of and payments to musicians. The company was registered under the financial director's name and he alone was financially responsible for it and therefore 'owned it'. Another member of the managing team was the ensemble's concertmaster. As one of the founding members, the concertmaster was acting as Artistic Director choosing players and programmes for the Sinfonietta's productions. Both general managers' salaries came in the form of a 10% fee of full negotiated fees that respective clients had to pay for hiring the Sinfonietta. The Artistic Director received a double performance fee for contributing to the success of all productions.

There was an original core of musicians that were always the first choice for concerts: three 1<sup>st</sup> violinists, two 2<sup>nd</sup> violinists, two violas, one cellist and one bass player. All of them had a verbal agreement with the Sinfonietta, and a contractual system was never introduced. All these players were permanent members of the CTP at the time.

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<sup>3</sup> Privately held company ([www.wikipedia.org](http://www.wikipedia.org) accessed on 25.05.2009).

Up to 1999, the Sinfonietta was involved in and put on about 15 concerts a year (both chamber and pops). Most of those were sponsored by Artscape, hoping to attract interest and new audiences to Artscape. With funds allocated to sustain different artistic endeavours, its management welcomed the idea of a new and highly qualified group of musicians performing on the centre's smaller stages. The money and equipment such as chairs, music stands and transport were given to the Sinfonietta free of charge in order to keep the cultural scene at Artscape alive. The Sinfonietta received up to R 15 000 per chamber music concert it put on in the centre.

These three sources – Artscape, Big Concerts and the CTP – were the only work given to the Sinfonietta music agency. Because all musicians belonged to the CTP, it was more than enough to keep everyone occupied and no additional work search was ever undertaken. It was a good situation where local musicians had a chance to do something different to their everyday jobs and earn extra money on the side at the same time.

However, in 1999, the crash of the CTP did drastically change the way in which the Sinfonietta music agency used to operate. With the CTP now closed and all musicians retrenched, the over-whelming workload that the CTP performed for other artistic and cultural companies of Cape Town – opera and ballet – was piling up with no-one to pick up the pieces. Then the Sinfonietta was approached and asked to step in and its organizers jumped at the challenge and the opportunity.

Over the next 10 months the Sinfonietta was entrusted with all the musical duties of a full orchestra, providing symphonic concerts to Cape Town's audiences as well as the musical accompaniment for opera, ballet and musicals. No-one had a written contract, and daily sessions were not limited, resulting in musicians sometimes working 3 - 4 sessions a day. At this point only one manager remained, the registered owner, and all administrative work was done by him with the help of the accountant from Artscape.

In 2000, the new Cape Philharmonic Orchestra (CPO) was negotiated into existence and by 2001 most musicians were once again employed on a full-time basis. The manager and founder of the Sinfonietta music agency was offered the position of Artistic Director in the new company and the Sinfonietta closed its doors in order to ensure the new orchestra's successful survival.

### **6.3 Comparison between music agencies**

#### **6.3.1 JFO, COSA and MIAGI**

When comparing these three organizations, it becomes clear that the company that comes closest to the definitions of the words “music agency” is definitely the JFO. It actively seeks paying clients and accepts all kinds of work. COSA concentrates on “good” quality productions only (no corporate clients) and therefore suffers from a dismal output of about one concert a month. MIAGI, even though it prefers to be called a developmental organisation and not an agency, does hire musicians to play in its festivals and at the governmental functions. It receives its funds mainly due to its educational projects.

These three agencies/orchestras (JFO, COSA, MIAGI) are similar in the sense of never taking financial risks; they always rely on sponsors and never solely on the box office returns. But at the same time they are very different in their business approaches. These range from a hard core “all work is good” system (JFO), to a “let’s only do what we like” ideology (COSA), to a “nothing but the best will do” profile (MIAGI).

One other very important similarity would be the fact that all three apply for public funding from providers like the Lottery and provincial governments, in that way overloading the demand levels for sponsorships in the Gauteng area. Not to say that it is wrong of them to do so – it is the way a democratic system works – but this definitely creates a problem for the much bigger organization in the province. The

JPO is in need of much larger funding amounts for its own sustainment and now has to compete with smaller agencies for the already limited funding resources.

### 6.3.2 Cape Town Sinfonietta

The Sinfonietta only existed for 4 odd years and, in a way, was a cross between an agency and the initiative of the group of professional musicians looking to enhance their careers by doing more exciting and more artistically diverse work on top of their every-day orchestra duties. It was never in competition with its neighbouring full-time orchestra (CTP) as all musicians were actually permanently employed there.

The circumstances of the Sinfonietta's rise to full-time music agency level were quite coincidental and taking on the extensive work load of the disbanded CTP was as much a compensation for lost salaries as much as a business opportunity. The Sinfonietta never applied for any public funding and just morphed into the new CPO, so to speak, in 2001. However, the lesson of having two potentially dangerously competitive musical companies in Cape Town was learned. The CPO, under the late Sinfonietta's management, has made every effort to prevent that from ever happening again. The old, pre 2001, system of orchestral weekly scheduling did not make it possible to accommodate incoming orders and therefore additional income. The restriction of only ten sessions per week hampered the orchestra's ability to earn as much money as possible. Taking the example of the Sinfonietta, the CPO developed a 4-week planning system<sup>4</sup> in order to be able to accept as much work as there is on offer. As far as can be ascertained through appraising the available financial statistics, it would seem that the CPO is one of the most financially stable orchestras in the country.

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<sup>4</sup> Over the each period of 4 weeks (28 days) all members of the orchestra are entitled to 8 free days. Instead of allocating free days over each weekend, they could be placed anywhere throughout the week, providing that the orchestra was never working more than 10 consecutive days.

## CHAPTER 7

### Summary and conclusions

#### 7.1 Summary

The history of the orchestra spans many time periods, from Middle Ages to modern times. Through different stages of development (Baroque, Classical, Romantic) the symphony orchestra has evolved into an entity of specific size and function, usually between 60 and 100 musicians performing symphonic, operatic, light music and ballet repertoire to a variety of audiences all over the world.

In today's world, orchestras have all encountered similar problems: a decline in sponsorships and loss of popularity with audiences. Orchestras in different countries are trying to find solutions to combat the changes to their professional environment. Top issues are:

- The withdrawal of public funding
- Little private sponsorship
- Inefficient company structures
- Decline in classical music interest.

In South Africa, the history of symphony orchestras can be divided into two periods: pre-2000 and post-2000. During the pre-2000 period, when the apartheid government was at the helm of the country, all orchestras received permanent subsidies and grants directly from public funds. After the first democratic elections in 1994 the stance of the new government shifted, and by the year 2000 none of the symphony orchestras in the country was receiving any governmentally-driven funding; this being withheld until certain major structural and social changes were undertaken. The total collapse of three major orchestras (in Pretoria, Johannesburg and Cape Town) followed in 2000. But after some time, and with gigantic efforts



being made by interested parties, the CPO in Cape Town and the JPO in Johannesburg have remoulded and relaunched themselves.

At the point of their closures in 2000, the above-mentioned orchestras were under the jurisdiction of the DACST. As new cultural policies were developed, the new DAC came in to existence and this body was now responsible for researching new strategies on how to support the arts. The Three Orchestras Policy was finally adopted with annual grants of R 3 million to each of the full-time orchestras in three of the country's provinces:

- Gauteng
- Western Cape
- KwaZulu Natal.

The aim of the DAC was, as much as possible, to cooperate with the private sector by joining forces with them in supporting the arts. All issues were officially presented in a "White paper".

The chain of money distribution works as follows:

- From DAC to NAC to the three orchestras.

Other government-initiated and approved fund-giving organizations are:

- BASA
- National Lottery Distribution Trust Fund
- Arts and Culture Trust.

The Three Orchestras Policy was fully operational by 2007 whence all three provinces had fully operational full-time orchestras:

- JPO
- CPO
- KZNPO.

All three are currently functioning on new business plans and have remodelled their structures, budgets and work ethics to better adapt to the new working conditions. The emphasis is now more on education and community cultural upliftment, brand/name promotion and the development of future professionals.

Apart from the three orchestras there are the music agencies that are also in line for public and private donations. The biggest and most active are the JFO, COSA and MIAGI. All of them apply annually for funding and have a wide range of functions: from educational projects to symphony concerts to corporate functions.

## **7.2 Conclusions**

It appears that there are number of major factors that create problems for, and derail the smooth functioning of South African's full-time orchestras. These can be classified as:

- Internal factors
- External factors.

### **7.2.1 Internal factors**

Firstly, the current structure of management must be analysed. By looking at the current managerial structures it is clear that for some or other reason two out of the three orchestras are suffering from a shortage of personnel. In the case of the KZNPO, it is being run by one person who is responsible for the two major positions – the CEO and the Artistic Director. One could ask the question whether combining two such important posts is realistic, as it could lead to mismanagement, and mistakes due to overload. Finding people with the right combination of qualifications, such as high music education, experience of orchestral work and business organizational skills, is apparently proving to be difficult. Both jobs, on their own, are taxing enough and demand greater attention than one individual can offer performing both roles.

Even though the Chief Executive Officers of SA's orchestras are answerable directly to their respective boards of directors, there does not seem to be any emphasis laid by board members on monitoring members of management, or mentoring them where necessary. The orchestras are mainly left to their own devices and if major conflicts within the structure flare up there are no proper guidelines set up for resolving these. On occasion, things have been left to reach the point of boiling over, with the involvement of labour lawyers to stabilize the situation being not unknown. For example, there is an on-going court case by a former player over his alleged unfair dismissal (Sunday Times 2009).

Although private donations make up a very small portion of orchestra's budgets, the officials of orchestras that are responsible for running a non-profitable organization's fund-raising, public interaction and promotion are struggling with private sector fund-raising and public sector fund collections. It is a tough job to find and secure funding from the private sector given the current social and economic conditions. Chasing after, convincing and bringing on board potential long-term private donors takes a professional approach: i.e. knowledge of the market, and presentation and promotional skills. At the moment, private donations are not matching the funds that are being given to the orchestras by the government and local authorities. It is a condition, under the conditions set for public fund loans, that orchestras must maintain and streamline their business directives as self-sustaining companies.

In general, none of the three orchestras have as yet clearly defined the boundaries, nor established exact descriptions for all orchestral positions. All three (CPO, JPO and KZNPO) are different where the status of musicians is concerned. In the CPO musicians, after a period of trial and error, have settled into a situation where they have restricted themselves to their direct function of employment in their company, this being to perform and to teach. There are no committees, no unions and no intrusions made by musicians on managerial decisions. In the KZNPO the player's union has a strong presence and on more than one occasion musicians have

voiced their opinions and opposition to a decision by the management. And on yet another level is the JPO where a handful of players have the status of “owners”. They have a direct say in all decisions, business and otherwise. Not all newcomers to the orchestra receive the same status and they therefore do not get to have a say in decision-making.

Keeping in mind that all three orchestras are more or less in the same precarious position, it is almost inconceivable that there is virtually no artistic cooperation between them. Each orchestra puts on symphony seasons and imports international conductors and soloists. Concert fees, travel expenses, accommodation costs are all part of bringing artists from overseas. With a constantly fluctuating Rand and the perpetual increase in the price of fuel – and therefore of air travel – having an internationally renowned performer in SA becomes more and more costly. Considering the size of the country and the size of audiences that attend symphony concerts in SA, it would make sense for every visiting artist to play at as many centres as possible in order to make the visit more worth his/her while. This way all three orchestras would have the opportunity to present good quality performances to their respective audiences, share the high costs and stay under the budget, thus saving more money. Yet such cooperative efforts happen too rarely. Symphony seasons are being scheduled at different times of the year and the import of artists can thus not often be shared. When it comes to such business enquiries as to why the orchestra is unable to generate enough money to sustain itself, the answer is always the same: the costs of concerts are too great and ticket sales alone can not possibly cover them.

Other serious problems that plague SA orchestras are:

- Unrealistic money spending
- Lack of high-quality players
- Competition from music agencies.

The JPO offered full-time positions to its players in 2007. To motivate and attract the best musicians, the salaries on offer, compared to the CPO and the KZNPO, were very high. Half of the annual budget is going into covering the salaries of the players. Such a generous offer was motivated by the fact that musicians will not be able to survive in Gauteng with anything less since the living costs are very high there. This, however, is not fully in accord with the facts: while certainly true 30 years ago, an average house in Gauteng is now considerably cheaper than an equivalent one in Cape Town.

One of the biggest problems in the KZNPO is a continual lack of professional players. This orchestra has the most vacancies of all three orchestras. The reason for this seems to be the unsatisfactory scheduling – jobs are not interesting enough. To fill the ranks, the KZNPO is forced to import extra players from other provinces. This involves additional costs of travel and accommodation on top of the usual concert fee. The scheduling of concerts and rehearsals presents an on-going conflict between the players and management: How to schedule work that is vibrant enough to be interesting for the musicians and at the same time practical enough to financially sustain the orchestra through attracting full houses?

Orchestras do not seem to cope well with competition. Quite a serious situation is unfolding in Gauteng where the most active agency is located, namely the JFO. Gauteng is by far the richest province and therefore there is more demand for entertainment. A freelance player can earn considerably more money if he/she is flexible enough with their workload. This plays right into the music agency's pocket. The smaller and more corporate-type jobs have always been the monopoly of agencies. Lately, however, the field has levelled out and the JFO has started to boldly infringe onto the JPO's territory by producing and performing symphony concerts of its own, thus effectively stealing not only the audience but also some of the players that would normally be booked for the JPO's productions. The fact that the National Lottery has allocated R2 million to the JFO instead of to the JPO is not helping the situation.

Unfortunately, the JPO does not seem to have evinced a strong reaction to the problem. The belief prevails that the quality of JPO's product by far surpasses anything else around, and that this is all that is required to hold back the competition and make the JPO a household name. Perhaps this would work on an average listener but not necessarily with the various Trusts that dispense the money grants. In their eyes, both the JPO and the JFO, production wise, may well state equally strong cases.

In the two other provinces, partly because these are no strong opportunities for an agency, their orchestras have no competition. In Cape Town all opposition was literally squashed very early on, and Durban never really had that problem in the first place. It would be unfair to say that the JPO has done nothing; certain things, like charging lower fees for big productions and signing long-term contracts with the SA Ballet Company, were achieved. But in the bid to monopolize the market in Johannesburg and surrounding areas the JPO may have stretched itself too thin too early in its time of operations before establishing a steady financial base and consistent income.

### 7.2.2 Outer factors

The Three Orchestras Policy of the DAC together with other financial help from organizations like the National Lottery could, in general, form enough support for the arts. But on closer inspection it is apparent that many flaws still exist in the cultural funding system.

The Income Tax Act, No. 58 of 1962 with its Ninth Schedule states that donations can be given to the "advancement, promotion or preservation of the arts, culture or customs". Although this definitely does include the exemption for tax deductible donations to the arts, it is unclear why there is still so much reluctance from the private sector to support orchestras. Perhaps the government is not making it clear enough that its collaboration with the corporate world in sponsoring orchestras is

favoured, and that cooperation is essential for the survival and prosperous development of orchestral music.

Another general mistake of the government is its policy that essentially diminishes arts and culture in the educational curriculum in schools. According to The Revised National Curriculum Statement of 2005, eight so called “learning areas” have been identified, but the Arts and Culture area appears to be in the last place on the scale of importance. Furthermore, it has given Arts and Culture only 8% of the total time allocation in the Intermediate Phase of education, the critical early development period when children are the most susceptible to new experiences. This diminishes the exposure of children to music and lessens the possibility that they will pursue an interest in classical music later in their lives. This creates an on-going problem of poor attendance at classical concerts and a diminishing interest in music as a profession.

This, in turn, immediately highlights the contradiction in the Three Orchestras Policy. In it, the government clearly indicates that the money that will go to the orchestras is not without conditions. All three orchestras, on receiving the annual grant from the DAC, must commit to the cause of reshaping their area of influence to reflect their respective province’s demographics. That means that by 2012 all three full-time orchestras must have enough black and coloured employees to make up at least two thirds of all their staff. In this way the government relinquishes the responsibility of musical education to the orchestras and expects them to pay for both the training and the equipment (musical instruments) for the prospective candidates. Seeing that, on average, the training of a professional musician usually takes around 12 -15 years, and with very limited musical education encouragement on offer at schools to prepare the children for a career in music, such a demand seems unrealistic and unreasonable.

This is not the only misconception in the DAC’s policy, although probably the biggest. The government seems to have limited insight into the world of orchestras,

but, given that orchestras have not established their business patterns clearly as yet, this is – to some degree – understandable. This uncertainty is reflected in the way the funding is being allocated. With very limited amounts of money that eventually go to arts organizations, and considering that the government is in favour of a symphonic orchestral culture continuing, it is unclear why all public fund allocations are not being discussed within already-existing frameworks and the regulations set up by the Department of Arts and Culture. The case of the National Lottery sponsoring organization that does not support the JPO – but allocates R2 million to the JFO instead – undermines the government’s efforts to keep it afloat with its annual grants. In other words, there is limited understanding of how to preserve orchestras and help them to transform into more self-sustaining companies in these difficult economic times.

Finally, and very importantly for long-term planning, the money that does go to orchestras arrives (as has often been the case up to now) long after it has been officially promised. The biggest perpetrator of this is the National Lottery Distribution Trust Fund. No budget can be comprehensively planned or executed in such conditions. Financially speaking, the already fragile orchestras have to stretch budgets without knowing when the promised funding will surface. Such uncertainty hinders, or even prevents proper planning and budgeting.

### **7.3 Future**

The future of full-time orchestra in South Africa is uncertain. In the last ten years all three have been trying to improve the stability and punctuality of the sponsorships received annually both from public and private sectors. The public grants are not consistent and may well depend on political inclinations of the ruling party. There is no way to make a valid accurate prediction, and no long term promises can be made on how things will play out politically (where the orchestral culture is concerned) in the long run. The average private or corporate donor may well become less likely to endorse an orchestra due to the relatively small size of the



exposure the product will receive (especially as compared to sporting ventures). Monetary donations are rare because of the racial negativity associated with orchestras.

One of the biggest drawbacks to the orchestras future is that of the governmental policies on affirmative action, which is being imposed on orchestras as a condition that must be complied with in order to secure funding in the future. This limits the spectrum of recruitment considerably. Once the intake of good musicians dwindles the quality is compromised. Thus, it could well be only a matter of time before the product becomes mediocre, which will stop attracting the attention of the public.

The most important internal problem that should be addressed by all three orchestras is a lack of mutual cooperation in order to minimise expenses. The business side of each orchestra's day-to-day operations must be streamlined and optimised and lessons must be learned from old mistakes. Petty inner politics must be put aside.

While the situation may well become grim, or even desperate for the three orchestras in South Africa (and, perhaps, for other cultural bodies too), with enough good will and good sense on all sides the worst-case scenario may well not play itself out.

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