



# ‘Musiconomy’: a framework for the socio-economic development of a rural South African context

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## Abstract

Local or regional socio-economic development is a buzzword that has gained prominence in recent times. The primary aim of adoption of the concept is to stimulate economic activity in a region or locality by creating new jobs and improving living standards. There are several theoretical lenses through which the concept can be viewed. The thesis statement for the current study is that in accordance with endogenous theory of development, effective economic growth hence socio economic development of a region or locality is possible through the use of its local resource. In this study, the focus is on *musiconomy*, where music is seen as the local resource (fulcrum) of local or regional socio-economic development. The study was aimed at developing an integrated framework that makes music a tool for socio-economic development in the South African rural context, focussing specifically on the Northern Cape Province. The study was exploratory descriptive, using qualitative methods for data collection and analysis. The major finding was that although literature supports the notion that local music talent can enhance the socio-economic emancipation of regions and musical talent abounds in the study area, this potential is not optimally exploited to the economic benefit of the area. It is, therefore, possible to enhance the musiconomy of the region through the proposed framework. The paper provides a novel framework that makes local musical talent a tool for the socio-economic development in the rural South African context. Critics can point to the apparent shortcomings inherent in case studies and qualitative studies. However, the study lays a solid foundation for wider scale studies that incorporate quantitative approaches as well.

**Keywords:** Musiconomy, Socio-economic development, Northern Cape Province, Endogenous development, South Africa

## Introduction

Local or regional socio-economic development is a relatively new concept whose primary aim is to stimulate the economic activity of a region by creating new jobs and improving living standards (Dhimitri, Gabeta & Bello, 2015:50; Kacar, Curic & Ilic, 2016).

In this study, the focus was on *musiconomy*, where music is the fulcrum of local or regional socio-economic development. Thus, the notion behind Musiconomy is that musical training, when pragmatically used as part of an educational curriculum, will not only improve academic achievements, but also progress the possibility for future economic accomplishment. The thesis statement is that in accordance with *endogenous theory of development*, the effective economic growth and development of a region or locality is possible through efficient use of its local musical talent (Dhimitri, Gabeta & Bello, 2015; Kacar, Curic & Ilic, 2016).

Ambert (2003) observes that while the local music sector of industrialised countries contributes a significant proportion to the gross domestic product, this sector’s economic role in developing countries is much more limited. That the socio-economic development potential of local musical talent in rural regions of South Africa remains largely untapped is quite disturbing (Malan, 2015).

In this paper, the authors posit that if concerted efforts are made in rural and lesser developed regions of South Africa to develop their music, indigenous musical heritage can even outcompete



international or western music, thereby affording these communities the opportunity to become creative contributors to the local economy.

### **The problem in context**

Statistics indicate a bleak socio-economic outlook in the long term for the Northern Cape Province, because although it is geographically the largest province, it is also the poorest of the nine provinces, lagging behind the rest of South Africa regarding economic growth (HSRC, 2014:51). In terms of contribution to the national economy between 1996 and 2011, the province's contribution was the lowest at only 2.2% (STATS SA, 2011), dropping to 2% between 2014 and 2015 (STATS SA, 2016). Even though these figures might appear reasonable since the Northern Cape Province has by far the smallest population (1.2 million) of all the other provinces, it becomes a concern when considering that while the real annual economic growth rate for the whole of South Africa increased by 3.5% for the same periods mentioned above, this province only grew by 2.2% - the lowest of the nine provinces (STATS SA, 2016). Added to this, the province relies mainly on one industry - *mining* - making it vulnerable to the vagaries of mineral prices. Moreover, even though employment in the province is close to the national average of over 40%, this figure does not look good when one considers that the international norm is around 60% (Trade and Industrial Policy Strategies [TIPS], 2016).

However, encouraging it might be that concerted efforts are being made at all levels of government (local, provincial and national) to address past and present iniquities in the rest of South Africa, the fact remains that policy and practical initiatives have followed the oft predictable route with emphasis on technology and physical infrastructure. According to TIPS (2016), the current main intervention initiatives in the province include among others: manufacturing competitiveness enhancement programmes; hosting large-scale renewable energy projects; the square kilometre array project; the Sishen-Saldanha corridor iron ore expansion project; and investment in buildings and public works. In all these, the creative arts (music in particular) do not feature. This lack of attention to music shows that it and the music industry have been neglected in that they are not fully developed to the benefit of the local/ regional economy of the Northern Cape. This happens even though the province is noted for its indigenous knowledge (Sebolao, 2016) and an abundance of local musical talent which can be used as resources for development in line with the endogenous development theory.

After all, the Cultural Industries Growth Strategy (Department of Arts, Culture, Science and Technology, 1998:9) maintains that the music industry is the 23rd fastest growing industry in the world. To the best of our knowledge, there is currently no framework to empower the music industry to contribute optimally to the economic growth and development of the Northern Cape Province. Yet, as suggested above, effective economic growth and development of a region is possible by using local musical talent as a local resource (Dhimitri, Gabeta & Bello, 2015:50; Kacar, Curic & Ilic, 2016).

The aim of this study was to make local music a central (if not the central) tool for socio-economic growth and development in the Northern Cape Province, a rural region of South Africa.

### **Objective of the study**

Deriving from the problem statement, the objective of this study was to *formulate a framework* for making the local music industry a tool for socio-economic development in the Northern Cape Province.



## Literature review

### On regional economic development

According to Dawkins (2003:133), an economic region is defined spatially (organised around a focal point) and by economic interactions or connections. The following definitions address this requirement while providing a clear indication of what is being referred to with regard to economic development: “a programme, group of policies, or activity that seeks to improve the economic well-being and quality of life for a community, by creating and/or retaining jobs that facilitate growth and provide a stable tax base” (The International Economic Development Council (IEDC), 2016); “a process in which local governments or community-based organisations are engaged to stimulate business activity and/or employment within a specific area” (Miller, 2011:22); and in the words of Rowe (2009:6), “a complex process created from a successful fusion of entrepreneurship, education and a skilled community, driven largely by market forces, requiring a favourable business environment and a supportive regulatory framework”. These definitions show that social capital is a key asset which can be used to achieve regional socio-economic development.

Governments and policymakers ought to create conditions that foster sustained economic growth and development. According to Kozma (2008:5), while growth can occur through capital accumulation it is expensive and can cause smaller profit margins. Growth through personal outputs of individuals (productivity) is better because it is the key to improved living standards and increased sustained growth. In the Northern Cape, the music industry can follow the developmental path of providing quality training to produce skilled musicians with improved output and productivity. To attain this goal, infrastructure such as teaching institutions, performance venues and studios as well as all the necessary equipment are required. Furthermore, stimulating the private sector could result in the employment of more freelance musicians and the creation of new permanent posts in various sectors of the music industry such as music performers, educators, retailers and recording artists (Malan, 2016:217).

### Regional development theories in perspective

Researchers, Dhimitri, Gabeta and Bello (2015:50) as well as Kacar, Curic and Ikic (2016) among others, highlight many theories that attempt to explain the rather complex nature of the formulation of development policy and associated initiatives that contribute to local or regional development. These theories include but are not limited to stagnation; balanced economic growth; short and long-term development and growth; endogenous and exogenous economic growth stages; structural changes; dependency; and neo-classic counter-revolution theories. While each theory offers something unique and insightful into how the process of local socio-economic development should take place, many of the explanations rely on pure or abstract economics, with terms that make comprehension and subsequent application quite difficult. Fortunately, the *industry cluster theory* and the *endogenous theory* are two very appealing, widely used and much simpler to comprehend theories very appropriate for this study.

### Endogenous development - local music as an invaluable resource

Essentially, *endogenous theory*, as it relates to development, analyses the road to local or regional development in terms of the mobilisation of local resources to meet local developmental needs (Vandana, 2005; Dhimitri, Gabeta & Bello, 2015; Kacar, Curic & Ikic, 2016).

In support of endogenous development theory, Vandana (2005) avers that the localisation of economies is a social imperative in which only goods and services that cannot be produced locally should be produced non-locally, so that the global economy does not crush local economies. Therefore, one may rightly argue that the mobilisation of rural traditional musical talents as a local resource could result in sustainable economic activity in rural regions since the traditional music



could satisfy tourist needs and experiences while generating income in these regions (Vas, Dinis & Silva, 2017:26).

To prove this, these authors use the example of Lopes-Graça, a Portuguese composer who compiled a variety of rural songs into well-selling popular songbooks. And, they also agree with Crevoisier (2001) that an environment is innovative when it mobilises, adapts and offers local resources as new products in the market. Vas et al. (2017:25) sum that up as follows:

.... a given territory (matrix territory) - mobilising its resources (specific know-how, relational capital and collective actors) through its networks of innovation, supported by the local modes of interaction (competition/cooperation) and learning (innovation) - becomes another territory (entrepreneurial territory) which follows from the above by its dynamism and innovation, in an evolutionary process that is repeated over time.

The mobilisation of local resources for regional development requires that the region or local area be viewed as an organisation “that links companies, institutions and local population aiming for socio-economic development (Vas et al., 2017:25). Furthermore, local economic development is most successful when the focus is on the ability to identify, (re) learn, use, organise and add value to the resources of the region in question (Vas et al., 2017:25). In this paper we argue that the local music of the Northern Cape is that invaluable local resource.

### **Industry clusters**

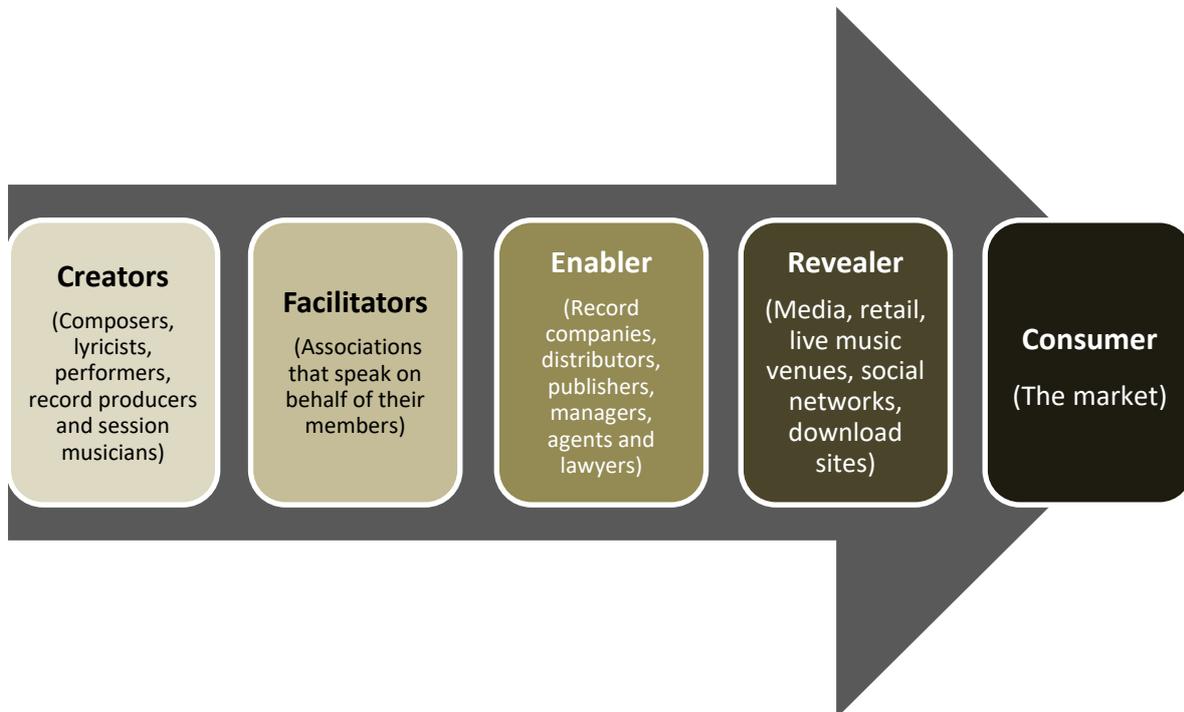
According to Porter, cited in Szajnowska-Wysocka (2009:81), industry clusters refer to geographical concentrations of interconnected companies with close supply links, specialist suppliers, service providers, and related industries and institutions. Hence, clusters appear to be a system of integrated enterprises and institutions. The theory of economic clusters is particularly relevant to the music industry, as the same principles can be applied to the three pillars of the music industry namely education, performance and business (Malan, 2016).

As alluded to by Wickham (2004), clusters are often interdependent due to the overlapping nature of their business and their formation can be coincidental or planned by government. For Wickham (2004), industrial clusters generally thrive in regions where policies are conducive to growth and where programmes are in place to support development. In South Africa, the town of Uitenhage famous for its manufacturing of automotive and associated parts is a case in point. Volkswagen established itself in the area in the mid-1900s and very soon an industrial area was created around it. Today, the cluster includes tyre manufacturer Goodyear as well as many other automobile component manufacturers (South African History Online, 2011).

The establishment of new and support of existing clusters is an important developmental tool for governments because they boost innovation, which leads to improved employment opportunities, higher productivity and wages, thereby improving regional sustainability (Cummings, 2015). Although clusters evolve over many years, a common denominator is that they all require entrepreneurs and creative thinkers to sprout. As more companies and businesses form, a support structure develops, creating excitement that attracts even more companies from elsewhere, and thus new opportunities are generated (Cummings, 2015). Industry cluster theory shares several commonalities with the requirements of a music industry.

## The music industry value circle

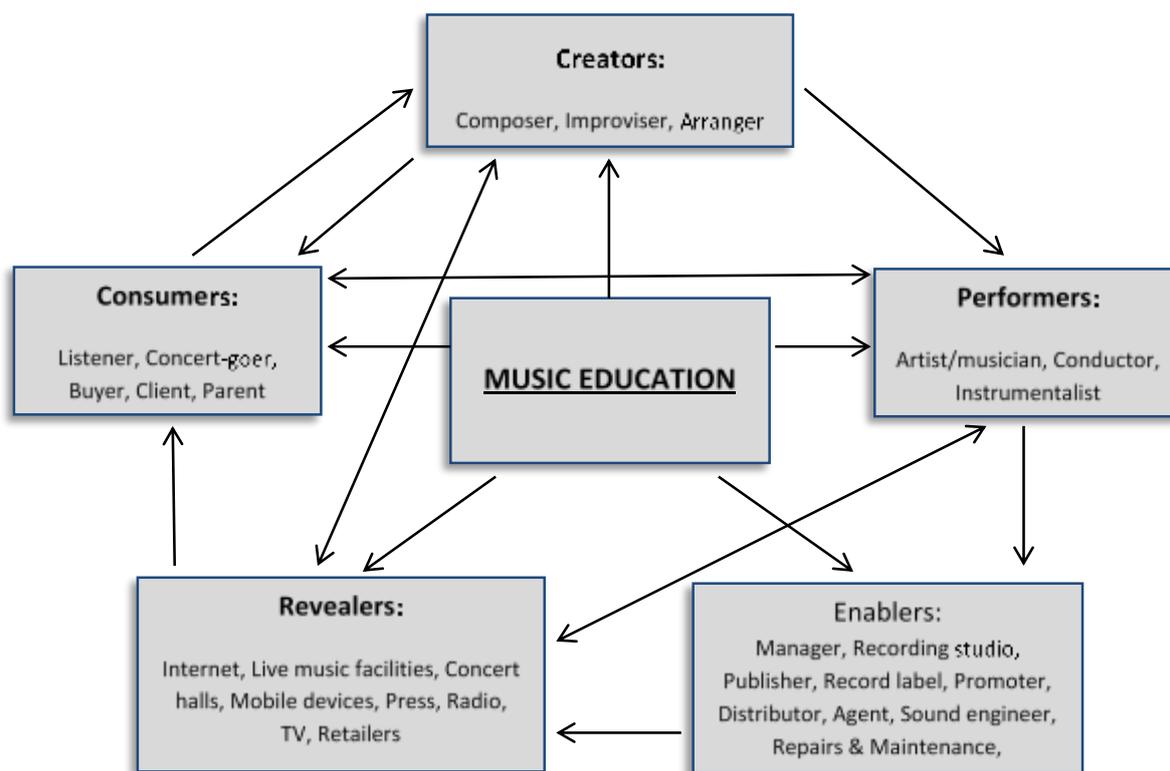
As with any commodity, music moves through a value chain from its creation to its consumption as illustrated in Figure 1.



**Figure 1.** The Shaw music value chain  
Source: (Shaw, 2010:35)

In the music industry, creators (e.g. songwriters) need enablers (e.g. record companies) and revealers (e.g. media) to reach their market. The dealings among these groups are negotiated by facilitators (e.g. associations). Shaw (2010:34) stresses that the internet has disrupted this value chain and has broken down the traditional idea that the music industry revolves around the recording industry. Technology has paved the way for many new role players and has provided shortcuts in the industry.

Nothing prohibits jazz improvisers, for example, to approach consumers directly, either through live performance or technology. In a recent study, Malan (2016) suggested that consumers can now purchase the product of their choice directly from creators and find themselves at the end of the traditional value chain. For these reasons the aforementioned author concluded that approaching consumers directly is of extreme importance because it is the stage at which the listener becomes motivated and inspired to enter the music industry at any one of the different stages. For this reason, a value circle (as opposed to a value chain) is proposed because such a variation can contribute more comprehensively to our understanding of the integration of the different stages of the industry. Music education becomes more important than merely a facilitator and takes up a pivotal role in the centre of the circle. The following role players (or stages) are included in the proposed value circle as shown in Figure 2.



**Figure 2.** The proposed music industry value circle

All the above-mentioned role players can be found within the three pillars of the music industry in a symbiotic relationship. The product (audible music or related merchandise) can move backwards and forwards in almost any direction within the value circle.

### Integration in the music industry

According to Ambert (2003:3), the true economic value of music is hidden behind a host of related industries involved in the process of creating and consuming music. Music adds value to several other industries such as tourism, hospitality, advertising and retailing. The success or failure of these mostly non-cultural industries affects local economies and the creation of employment. Their success rates are inextricably linked to general local development levels and services. It is this integration (or linking) that provides the guidelines on how to maximise the development potentials of the music industry (Ambert, 2003:ix). The multiplier effect of the music industry on the rest of the economy is much wider and more powerful than its direct, industry-specific impact. Throughout the value circle, examples can be found of how the music industry affects and even stimulates other industries. Creators require education, technology, sound equipment and infrastructure, all of which form the tools of their trade. Performers need major infrastructure and equipment such as performance venues, recording studios and musical instruments. These items, to name but a few, involve many other industries such as building and manufacturing. Enablers, for their part, include sectors involved such as law, labour and transport, and revealers the printing, advertising and e-industries. Thus, musiconomy reaches across most categories of economic activity, including construction, manufacturing, wholesale, retailing, consumer services and the public sector (Beyers, Fowler & Andreoli, 2008:i). An integrated approach requires that all the contributing aspects, stages and role players to function optimally and all work together efficiently.

## Macro and micro integration

Internal integration within the music industry value circle is required for the various role players to cooperate effectively, and this may be referred to as micro-integration. At the same time, external integration with other industries and services is required, on both national and provincial levels to create a milieu conducive to industry growth. This may be referred to as macro-integration. The education sector, for example, should be effective and productive in order to produce quality participants such as composers, performers, recording artists and journalists, and to introduce them into the value circle. Similarly, the performance sector should be active and offer career opportunities in the formal sector (e.g. military bands and the Provincial Arts and Culture Council), the informal sector (e.g. the entertainment and hospitality industries) and the business sector. These sectors should be empowered and supported to provide all types of services required for the other role players to perform optimally. They should also have the capacity to absorb new entrants (e.g. up-and-coming performing artists) into the industry. The internal well-being of all the above-mentioned contributors will determine the level of success or failure of the industry. Integration and cooperation with multidisciplinary initiatives and services outside the value circle (such as finance, labour and legal services) are essential for the creation of a lucrative market for the music industry. Figures 3 and 4 illustrate this interaction.

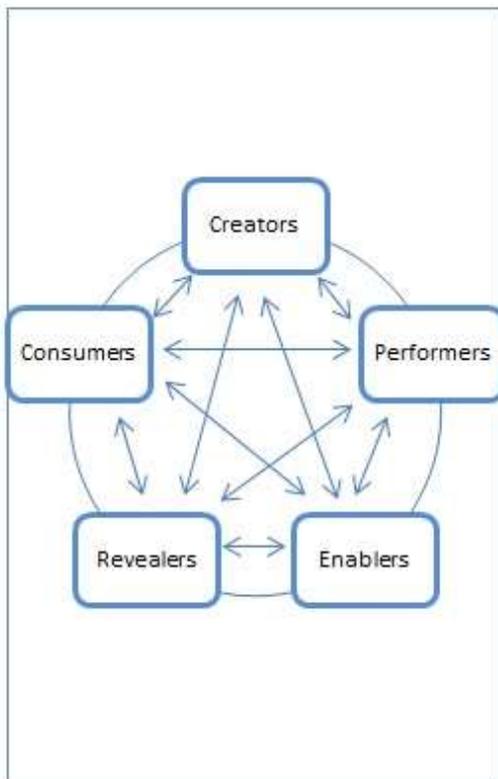


Figure 3. Micro integration

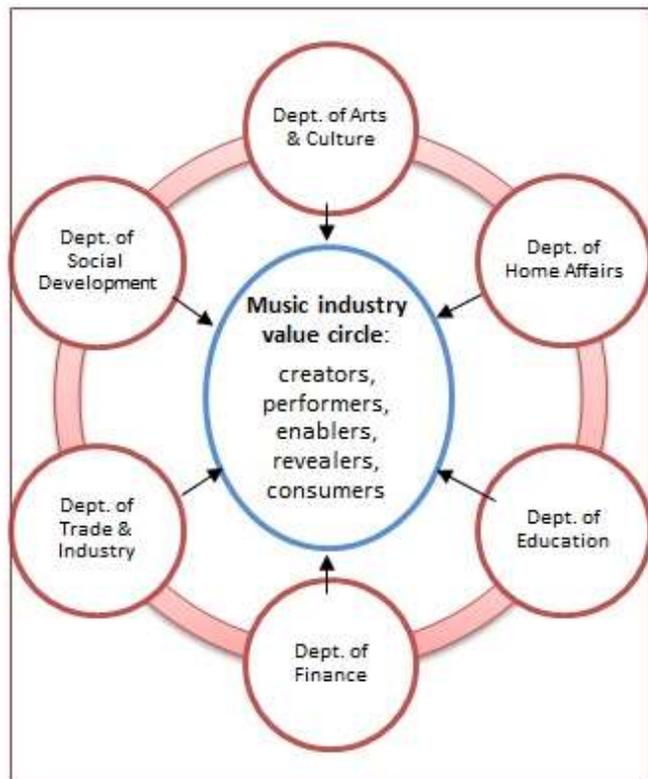


Figure 4. Macro integration

## Musiconomy

Musiconomy is an amalgam of two words and is used to describe the direct and indirect processes and outcomes of a music industry. It is sound when all the various aspects of the music industry function optimally, are integrated with each other and contribute to economic growth and development, thus creating wealth within a specific region (Malan, 2016:7). From a systems perspective, these three sectors of the music industry, namely music education, performance and business, should be integrated and equally active within the value circle of the industry. A home-grown (localised) musiconomy has a skilled musical workforce, state-of-the-art facilities and top-



tier educational programmes that not only attract the market from outside the provincial borders, but, more importantly, grows its native talent into entrepreneurs and professionals of the music industry. Thus, it requires a holistic and integrated approach to music education that stimulates both left and right brain activity, consequently producing creative citizens who can contribute to economic growth and development not only in the music industry, but also in other areas. The theory of musiconomy therefore implies that music can contribute directly and/or indirectly to economic growth and development. While theories of economic development emphasise the importance of human capital, music is a perfect tool for the development thereof (Malan, 2016:7).

At school level, learning music contributes to achieving better results in other subjects such as mathematics and science. Acclaimed guitarist and composer Kevin Eubanks, cited in Long (2013), aptly puts it as follows:

There's science in sound, math in compositions, poetry in lyrics, and a long, rich history to music. What's more, students of music learn how to take direction, to come together as a group to collaborate, and to follow a leader. Everything core education subjects are supposed to prepare you for is inherent in the arts from day one. The arts bring all the core disciplines together in one song, or one dance, or one painting. What could be a more perfect curriculum to have in a school? (Long, 2013).

Once all these aspects are in place, the concept of musiconomy develops as a powerful tool to assist in the development of individuals, societies and, finally, economies.

A benchmarking exercise in several Southern African Development Community (SADC) countries reveals that because the music industry is not integrated some role-players are missing, causing many problems in that area such as rampant piracy and undeveloped markets (Malan, 2016:108). Ambert (2003:13) agrees that the music industry includes a multitude of aspects, such as skills development in business management and technology, professional services and many other ad hoc industry-related subjects. The lessons learnt here can be divided into the following key areas of industry requirements:

- A music curriculum that is interconnected at all levels of education and geared towards developing all the skills required for the diverse sectors of the industry and the advancement of the music industry, as a whole, is needed.
- The physical and administrative environment should be conducive to further development and support of the performance industry.
- An enabling business environment that includes enterprise development and financial incentives to ensure economic participation should be created.

## **Methodology**

Because music forms part of people's everyday life, this research falls partially within the realm of phenomenology – allowing the authors to accommodate all stakeholders' viewpoints in understanding social perceptions. In phenomenological research, researchers' aim is to describe as accurately as possible the phenomenon in question, refraining from any pre-given frameworks, but remaining true to the facts. The phenomenologist is concerned with understanding social and psychological phenomena from the perspectives of the people involved (Groenewald, 2004:5). This approach focuses on qualitative analysis, such as personal interviews, participant observations, the accounts of individuals, literature reviews, and so on.

The target population for this study was the three main sectors of the music industry in the Northern Cape namely music education, performance and business. Non-probability sampling was used in selecting participants. Specific institutions such as schools, musicians and



businesses were selected based on the researcher's personal judgment that they would be likely to provide the required information.

In the music education sector, the selection of schools and related music education institutions was aided by the Northern Cape Department of Education and the South African Society of Music Teachers. The music business sector is currently limited to a small number of formal enterprises, making sampling unnecessary. The various outlets of the performance sector were identified by consulting the SAEXPO, an interactive website that contains a register as well as other related information of South African events such as festivals and expos (Deysel & Swart, 2013). Formal performance venues are only available in the Frances Baard District Municipality. The following specific samples (or institutions, in this instance) within each population element were selected for investigation.

District Municipality	Music Education Sector	Music Performance Sector	Music Business Sector
<b>Frances Baard</b>	18 schools 2 music academies 3 field bands	2 annual arts festivals 2 annual choir festivals South African Police Band William Humphreys Art Gallery, Northern Cape Theatre	5 music shops 2 recording studios 1 repairs and services business 2 radio stations
<b>John Taolo Gaetsewe</b>	5 Schools	-	-
<b>Namakwa</b>	5 Schools	-	-
<b>Pixley ka Seme</b>	3 Schools	-	-
<b>ZF Mcgawu</b>	8 Schools	1 annual arts festival, 1 annual choir festival	2 music shops, 1 radio station

Table 1. Non-probability sampling within the three population elements

Historical information about the Northern Cape music industry was gathered using mostly non-interactive data collection methods such as analysing archived and documentary sources such as newspapers, magazines, thesis and other historical documentation. This method was used because both primary and (to a larger degree) secondary information sources were readily available. Specific historical information on music education in the province was extracted from records of the Departments of Education of the former Cape Province (pre-1994) and current Northern Cape Province (post-1994), the Northern Cape Department of Sport, Arts and Culture (NCDSAC), the Field Band Foundation (FBF) and the Kimberley Academy of Music (KAM). Both interactive and non-interactive methods were used as most of the above-mentioned entities were still actively involved in music education in the province at the time this research was conducted.

Interactive data collection methods such as interviews and questionnaires were used for the music education sector. Music teachers of the twelve schools and two music academies in the province that currently offer music tuition were selected for this purpose. The FBF is currently running three field bands in the province. These bands play an important role in the music education sector and information about them was captured through a structured interview with the then Regional Director Aaron Peters in June 2016. Private and informal teaching is not included in the study.

For the performance sector data collection (recent information regarding participation and employment statistics) was collected from festivals, churches and professional performing musicians through interviews and questionnaires. Similarly, records of other institutions which are involved in presenting live musical entertainment, such as the William Humphreys Art Gallery, the Northern Cape Theatre and the McGregor Museum, were examined.



All formal business ventures trading in the supply and service of music merchandise in the province were interviewed. These included services other than teaching and live performance. At the time of this research (June 2016), there were eight music shops in the province: five in Kimberley, two in Upington and one in Kathu. Other business ventures included three community radio stations, one recording studio and two music instrument technicians, all working in Kimberley. Information relating to aspects such as sales, royalties paid to musicians and employment figures was collected using collection methods such as interviews and analysis of primary information sources.

Data collection and analysis were done simultaneously. This was necessary to accommodate the views and thoughts of participants when interviews were conducted. A qualitative analysis was carried out, based on the experiences of the individual participants.

## **Results and discussion**

The findings are discussed under two headings namely linking musiconomy to socio-economic development and looking at literature reviews, strengths, weaknesses, opportunities and threats, thus empirical findings.

### **The link between musiconomy and regional economic development**

According to Phillips and Pittman (2008:3), social capital which is the capacity of the members of a community to cooperate effectively to set and achieve goals, is crucial for attaining community development, a prerequisite for economic development. A developed community will be a spontaneous outcome of a developed music industry, as outlined in the philosophy of musiconomy. The authors believe that a combination of economic theories can be applied to the three main sectors of the music industry. Both increased capital accumulation (*increase in assets such as musical equipment from investment or profits*) and productivity (*where each musician is able to produce more output through increase in the capital utilized in the production process*) are required within all three sectors to contribute directly to the economic growth and development of a region. Indirect contribution to economic growth and development, in contrast, requires knowledge(able) workers. Basic literacy and numeracy skills are no longer sufficient for the 21st century knowledge economy and information society. Technological and media literacy, effective communication, critical thinking, problem-solving and collaborative skills are essential. If all students have access to music instruction it will stimulate and develop the four overlapping Cs: critical thinking and problem solving, communication, collaboration, and creativity and innovation (Judson, 2013).

### **Strengths, weaknesses, opportunities and threats**

During an interactive workshop held in Kimberley on 29 October 2014 with 17 key music industry role players (representing approximately 5% of the industry), numerous strengths, weaknesses, opportunities and threats were highlighted. From the information gleaned at this workshop it can be deduced that despite a lack of infrastructure and funding, there are pockets of excellence in music education, albeit mainly in the Frances Baard District. The newly established Sol Plaatje University in Kimberley offers potential opportunity to develop this sector. In the performance sector, there are opportunities to develop local and indigenous music and musicians, but very few efforts are under way to make full use of this unique resource. The music business sector is negatively affected by the above-mentioned conditions which are limited to the more densely populated areas.

The findings of this research are summarised in Table 2 on page 11.



	Education sector	Performance sector	Business sector	General
Strengths	<ul style="list-style-type: none"> <li>• KAM providing quality music education</li> <li>• MAM providing opportunities to study music to mostly disadvantaged people</li> <li>• Quality music education in some affluent schools</li> <li>• Active choir culture</li> <li>• Department of Sport, Arts and Culture</li> <li>• Field Band Foundation</li> </ul>	<ul style="list-style-type: none"> <li>• Professional Police Band</li> <li>• Various Festivals</li> <li>• Northern Cape has Talent</li> <li>• Gospel music</li> <li>• Choir culture</li> <li>• Talented and music-loving community</li> <li>• Diversity in cultures</li> <li>• Infrastructure such as Northern Cape Theatre and William Humphries Art Gallery</li> <li>• Northern Cape Arts Festival</li> </ul>	<ul style="list-style-type: none"> <li>• Retail outlets in Kimberley</li> <li>• Well-organised Chamber of Commerce and Industry</li> <li>• Community radio stations</li> </ul>	<ul style="list-style-type: none"> <li>• Commendable efforts made in the education sector</li> <li>• There is Potential in the performance sector</li> <li>• Strong tourism industry</li> <li>• Natural resources, e.g. SKA, Mining, Game farming, etc.</li> </ul>
Weaknesses	<ul style="list-style-type: none"> <li>• Lack of strategic provincial framework for effective music education</li> <li>• Music is neglected in most schools</li> <li>• Almost non-existent in districts other than Frances Baard</li> <li>• No tertiary music education available</li> <li>• Focus only on music performance, neglecting other aspects of the industry</li> <li>• Inadequate funding and support for private education initiatives</li> <li>• Not enough qualified music teachers</li> </ul>	<ul style="list-style-type: none"> <li>• No professional orchestra other than small South African Police Service Band</li> <li>• No audience development</li> <li>• Inadequate performance venues</li> <li>• Lack of indigenous music development</li> <li>• Limited performance opportunities</li> <li>• Few quality musicians</li> </ul>	<ul style="list-style-type: none"> <li>• Limited retail outlets in districts other than Frances Baard</li> <li>• Limited recording facilities</li> <li>• No record labels</li> <li>• Lack of IT skills needed for e-commerce</li> <li>• No repair and maintenance facilities for both electronic and acoustic equipment</li> </ul>	<ul style="list-style-type: none"> <li>• Creative industries not identified as economic priority</li> <li>• Patchy and disconnected supply chain</li> <li>• Lack of management</li> <li>• Low level of entrepreneurship</li> <li>• Weak infrastructure</li> <li>• Poor connection to outside markets</li> <li>• Small domestic market</li> <li>• Non-maintenance of existing infrastructure</li> </ul>
Opportunities	<ul style="list-style-type: none"> <li>• Opportunity for a new educational model or framework</li> <li>• Opportunity for Sol Plaatje University to offer unique music courses</li> <li>• Expansion of music programmes in the New Apostolic Church involving large numbers of students</li> </ul>	<ul style="list-style-type: none"> <li>• Untapped indigenous music</li> <li>• Potential of new music products due to diverse cultures in the area</li> <li>• Gospel music</li> </ul>	<ul style="list-style-type: none"> <li>• Potential for growth with establishment of Sol Plaatje University</li> </ul>	<ul style="list-style-type: none"> <li>• Internet for e-commerce</li> <li>• Traditional music</li> <li>• Multicultural society</li> <li>• Northern Cape Arts and Culture Council</li> <li>• Skateboarding venue</li> <li>• Kimberley collection of indigenous instruments</li> </ul>
Threats	<ul style="list-style-type: none"> <li>• Government's disregard for the importance of music education limits any real development in the industry</li> <li>• Apathy amongst parents and youth</li> </ul>	<ul style="list-style-type: none"> <li>• Loss of potential talent and income</li> <li>• Private individuals find it difficult to make a living when the industry is so segmented</li> <li>• Losing indigenous NC music</li> </ul>	<ul style="list-style-type: none"> <li>• Small local market</li> </ul>	<ul style="list-style-type: none"> <li>• Talent drains to other parts of SA</li> <li>• Reliance on part-time labour</li> <li>• Narrow-mindedness</li> <li>• Decline in political and private sector support/interest</li> <li>• Political interference</li> <li>• Americanisation of our musical culture</li> </ul>

Table 2: Strengths, weaknesses, opportunities and threats to the music industry in the Northern Cape Province



## **Recommendations**

In this section, the authors rely on the literature and empirical findings to provide a recommended framework for enhancing the socio-economic development of the research locale, based on the musiconomy framework. Thereafter, they provide recommendations for future research.

## **Components of a musiconomy framework for the Northern Cape Province**

The following eight key principles are derived from this research based on the findings from the literature and the empirical investigation and are identified as crucial elements for implementation in the Northern Cape Music Industry Development Framework (NCMIDF). They are applicable to and geared towards job creation in the three pillars of the music industry (Essex County Council, 2012:5).

### ***Education and skills development***

In this study, the results indicate that despite a lack of infrastructure and funding, there are pockets of excellence in music education in the province, albeit mainly in the Frances Baard District. This, however, does not address the vast majority of the province's population who receive almost no support from the government. Music education finds itself hidden away in the curriculum, receiving a miniscule portion of the available teaching time, and at basic and tertiary education level is virtually non-existent in the Northern Cape Province.

Music education involves far more than just mastering the art of playing an instrument. It includes a multitude of aspects, such as developing skills in business management and technology, professional services and many other ad hoc industry-related subjects (Ambert 2003:13) such as a basic knowledge of bookkeeping, music notation software and music rights. This study has highlighted the strategic objectives of the music education sector to include but not limited to: contributing to the social capital and development of the community of the entire Northern Cape; developing the skills required by musicians and the capacity to support musicians in their trade; developing and maintaining a quality music workforce; and combating piracy through technological innovation and consumer education (audience development).

### ***Community development and social capital***

The study shows that music can contribute significantly to broadening the knowledge economy for the Northern Cape Province, provided that the principles of musiconomy are applied throughout the province. Investment in knowledge creation can lead to continuous growth as it creates a special workforce that can take new ideas and turn them around to create more innovation. Music, as part of the creative industries, finds itself at the heart of the knowledge economy. The presence of musicians attracts other talents, professionals and scientists, growing the pool of talent and drawing in new businesses, jobs, innovators and consequently, sources of wealth (Hracs, 2009:1). The development of audiences and local talent is required to keep music markets vibrant and responsible.

### ***Infrastructure and locations for growth***

Beyond the basic physical systems, the music industry requires specific and specialised infrastructure in all three sectors for it to function optimally. The education sector, for example, requires teaching facilities and equipment. For this, Community Art Centres are proposed to bring music to the five municipal districts of the Northern Cape Province. The performance sector needs concert venues and the business sector recording studios, shopping malls and broadcasting facilities. A lively entertainment landscape can be an essential element in stimulating local music talent by giving young and aspiring musicians a wide range of venues to practise and master their



art. Therefore, the development of additional local live music venues across the Northern cape province will be an important factor stimulating local music talent. Increased tourism is also linked to a vibrant nightlife. Shaw and Rodell (2012:109) indicate that a lack of live music venues is a major stumbling block. They advocate the revamping of multi-purpose community centres and theatres as a viable solution.

### ***Business development and support***

Conditions that encourage and support music businesses to grow should be cultivated by the provincial government. Such conditions require business skills development, access to market information, innovation and access to finance and international trade possibilities. But most importantly, training in entrepreneurship and technological aspects is required. A balanced bouquet of music business types should be available in the five district municipalities of the province, representing music administrators, technical services and distributing channels.

The local music industry should take stock of its supply chain activities to boost local initiatives and identify savings such as shortened distribution channels and e-commerce. Local talent and industry role players should be scouted, sourced and given exposure.

### ***Accurate industry statistics***

Accurate data on the industry will ultimately lead to greater investment from the private sector, both nationally and internationally (Shaw and Rodell 2012:106).

### ***Financial policies that are conducive to growing the music industry***

Although excess donations may not be deducted from tax, it is proposed that excesses be allowed, carried over and deducted in a later year (Mazansky & Rood, 2013) which will encourage more investment in the arts. Musical equipment and sheet music contribute to job creation and should therefore be VAT zero rated when purchased by educational institutions. Government should create initiatives such as tax rebates and preferential treatment when awarding state contracts to those companies that sponsor the arts. Rewarding companies for sponsoring the arts would contribute to growth in the music industry.

### ***Innovation***

One of the aims of the NCMIDF is to be innovative in both the process and the product. Firstly, the process of developing the industry through a framework that integrates different role players effectively by emphasising the concept of musiconomy is an innovative process. Secondly, the development and promotion of local talent as part of the world music genre and other initiatives are examples of product innovation. These include the integration of the music education, performance and business sectors, the establishment of independent record labels, the establishment of unique training systems as well as the combating of piracy through technology. Endogenous factors include entrepreneurship, innovation, the adoption of new technologies, leadership, institutional capacity and capability, and learning (Rowe, 2009:169). These factors stress the importance of social development, the growth of human capital, the role of local communities and their activities in regional development (Szajnowska-Wysocka, 2009:87).

### ***Partnerships***

Effective partnerships contribute to numerous music industry-specific initiatives such as the protection of business interests by fighting piracy, protecting intellectual property, capacity building and skills training. Relationships with broadcasters, the media and a symbiotic relationship among all levels of government are critical for marketing and developing musical products.



A symbiotic relationship among all levels of government, the music industry and the community (the market) is reflected in the triple helix approach, which describes a model of innovation that captures multiple reciprocal relationships in what are assumed to be dissimilar institutions (Viale & Ghiglione, 2005:2). In a statist regime (triple helix I), government plays the lead role, driving academia and industry. In a more relaxed regime (triple helix II), industry is the driving force, with the other two spheres as ancillary support structures. In a knowledge-based society (triple helix III), universities and similar institutions play an increasing role in partnership with the other two (Etzkowitz, 2007:2).

For creating conditions for sustainable growth of the music industries in the Southern African region, Throsby (2002:17-18) suggests strategic government intervention. Over the past decade, the South African government has been very active in and supportive of the music industry on national level through the Department of Arts and Culture, the National Arts Council and related Commissions. This approach puts the state in a unique position to attract investment and successfully grow a sustainable entertainment industry. It is primarily the government's responsibility to define and implement the facets required for the establishment of a milieu conducive to the growth and development of the music industry, especially in respect of policy and legislation issues and taxation systems (Ambert, 2003:40). Regardless to say, the condition of said facets will impact every stage within the value circle (individually and/or collectively). As with any other industry, the music industry requires fertile soil and ideal conditions to flourish and reach maximum potential.

Shaw and Rodell (2010:111) state, in a Music Strategic Framework Report the Gauteng Government commissioned, that strategy needs to incorporate the successful collaboration of a wide range of stakeholders. The Global City Framework and Intergovernmental Relations Framework Act of 2005 both call for better co-ordination, synergy and collaboration among the National, Provincial and Local Government Departments of Trade and Industry, Labour, Education, and Arts and Culture in particular. Support programmes such as SMMEs<sup>1</sup>, BBBEE<sup>2</sup>, skills development, investment and tourism promotion, infrastructure development and market growth are key for increased integration.

Since the Northern Cape Province has a similar goal, it can be argued that the same collaborations would be required. Table 3 is an adaptation of the Shaw and Rodell (2010:11) list of music industry stakeholders for Gauteng, remodelled to suit the realities of the Northern Cape Province.

<b>National Government Departments</b>	Arts & Culture; Basic Education; Higher Education & Training; Finance; Home Affairs; Labour; Science & Technology; South African Revenue Services; Social Development; Tourism; Trade & Industry; Transport; Small Enterprise Development Agency; Industrial Development Corporation
<b>Provincial Government Departments</b>	Sport, Arts & Culture; Economic Development Agency; Arts & Culture Council; Transport; Public Works
<b>Local Government</b>	Housing & Local Government; Arts, Culture & Heritage; Tourism; Economic Development; Social Development
<b>Private Sector</b>	Business Associations; Training Providers; Tourism Sector; Wholesale & Retail Sector; Creators; Agents
<b>Parastatals</b>	Sector Education & Training Authority
<b>Development Sector</b>	NGOs; CBOs; Tourism Enterprise Partnership

<sup>1</sup> SMMEs (Small, Medium and Micro Enterprises) include formal and informal business organisations in South Africa. Small businesses range from medium-sized enterprises, such as established traditional family businesses employing over a hundred people, to informal micro-enterprises (Bureau for Economic Research, 2016:5).

<sup>2</sup> BBBEE (Broad-Based Black Economic Empowerment) aims to ensure that the South African economy is structured and transformed to enable skills development and participation of the majority of South African citizens, promoting the entry of black entrepreneurs into the mainstream of economic activity, (Economic Development Department of South Africa, 2019).



Table 3. Industry partnerships and stakeholders

### **Marketing**

A traditional marketing mix, including the availability of detailed and up-to-date information regarding the industry, competitor and customer profiles, is required for the music industry. All marketing strategies should include four main elements, often referred to as the four Ps (Burgess & Bothma, 2007:11), namely:

- the conceptualisation and development of the *product*, its packaging and services;
- a *price* that offers value to the customer and profit to the supplier;
- effective *promotion* of products and services;
- distribution (also referred to as *place*) of products and services through applicable distribution channels.

These four Ps are also the factors which represent the traditional marketing mix. They are the controllable factors that make up the micro environment of the business world, as opposed to the macro factors such as political, legal, economic and technological circumstances (Burgess & Bothma, 2007:12).

### **Internationalisation**

Achieving the status of local or national competitor in any business requires a carefully planned business strategy and regular market research by the entrepreneur or business owner. Thus, a solid domestic base should be established for the competitive and complex venture of exporting music products. Internationalisation may be achieved through tours for local artists and full utilisation of the possibilities for trade which are presented by the internet and e-commerce. Once conditions have been investigated thoroughly, the local music business could break into overseas markets in which the new sounds originating from the undiscovered indigenous musical wealth of the Northern Cape Province would join the existing genre of world music as an export product. A case in point is the now world famous Soweto Gospel Choir (Soweto Gospel Choir. 2018). The export of local products to markets outside the province, both nationally and internationally, would be the final test of success.

### **Requirements for music industry cluster development**

A music industry cluster requires well developed supporting bodies such as music rights organisations, financial and legal support as well as assistance with labour issues. Education and skills development as well as the development of local talent and entrepreneurship could be employed to stimulate and direct innovative behaviour toward acquiring products and identifying distribution methods. Of necessity would be the establishment of strong leadership in the form of a steering committee, at the highest provincial political level comprising ideally of representatives from Provincial and or Local Governments with task teams at local level, such as business leaders and a representative of each of the three music industry sectors, namely education, business and performance, to oversee progress in the various regions and facilitate an implementation plan that sets out priorities, time frames and performance measurement systems. In addition, a conducive business environment with a funding plan, access to funding for music businesses and economic policies that promote growth to activate the promotion of entrepreneurship, enterprise and innovation through continuous focus on music education, skills development and job creation within the music industry should be created. Finally, suitable areas to accommodate music industry growth and the development of existing and new infrastructure to house music industry activities should be identification.



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