

NATIONAL ASSEMBLY

FOR WRITTEN REPLY

QUESTION NO.1788

“Dr H C van Schalkwyk (DA) to ask the minister of arts and culture”

1. How many artists made use of the Downtown Music Hub Studio for recording purpose (a) in (i) 2008, (ii) 2009, (iii) (2010), (iv) 2011 and (b) since 1 January 2012 up to the latest date for which information is currently available;
2. Whether his department monitors the accessibility of this facility to artists from disadvantaged and rural communities; if not, why not; if so (a) how does his department monitor the accessibility and (b) how many artists from disadvantaged communities made use of this facility during the above-mentioned years;
3. What measures are in place to ensure that this facility continues to be accessible to artists from disadvantaged and rural communities?

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REPLY

- 1(a) (i) During 2008 Downtown Music Hub was not operational.
- (ii) In 2009 the studio was used by up to 88 artists for recording purposes.
- (iii) In 2010 the number of artists who were able to utilise the studio for recording purposes came to 130.

- (iv) During 2011, a total of 143 artists made use of the studio for recording purposes.
 - (b) Since 1 January 2012 to July 2012 the studio has already been used by 76 artists for recording purpose.
2. The Downtown Studios is easily accessible to any artist as it is located in downtown Johannesburg where a vast number of impoverished people live. It is in close proximity to taxi ranks so public transport issues are not a major problem for those who wish to access the facilities.

The majority of the people using the facility are from disadvantaged backgrounds, a number of them are walk-ins who do not have any representation and are attracted by lower rates and facilities. Almost 90% to 95% of the people that utilised the studios are from disadvantaged backgrounds.

3. Downtown is known as a home to all artists and most business is as a result of word of mouth marketing given the rates and approach to development of artists. Its clientele is predominantly from disadvantaged communities and there are a number of them from rural communities, particularly those who record traditional Zulu music. They are not attracted by complicated marketing campaigns but by the reputation of the studios and its accessibility, in close proximity to taxi ranks, hence public transport issues are not a major problem.