

TRANSCRIPT

A Women's Month Panel Discussion:

How do we advance representation, equity and safety for women in the music sector?

Date: 4 August 2023, 2pm to 4pm

Place: Conference Room 2, Women's Jail, Constitution Hill

Panel:

1. Gwen Ansell (panel chair)
2. Nicky Blumenfeld
3. Marie Fol
4. Titi Luzipo
5. Monthati Masebe
6. Shannon Mowday
7. Sarah-Jane Nicholson
8. Tebogo Sedumedi (Aus Tebza)
9. Nomfundo Xaluva-Dyantyis

MC

Andre le Roux

Nicky (pre-recorded video)

I'm Nicky Blumenfeld, probably best known as Nicky B, because for the past 26 years I've produced and presented a specialist music show, The World Show on Kaya 959, in Johannesburg. But my involvement in the music industry started in 1990, when I began DJ'ing. I was probably the first female DJ in South Africa, and I'm proud to say that I still perform both locally and globally. If I look at the music industry, in my experience of over three decades, it has been, and still remains, male dominated. I mean, if we look at statistics over the past decade, they've remained constant with an 80 to 20% ratio of men to women in this sector. And it's not just there that the discrepancies lie. It's also in equity - the financial remuneration for women, the opportunities available for women, and in how women are treated in the workplace, and their safety. These are some of the issues that we will be discussing at the Women in Music panel session tomorrow at Constitution Hill. And I must say a very big thanks to SAMRO for starting this initiative last year, and continuing it this year. And I believe this is an area that we must keep addressing until there is more equality.

Andre

Thank you, Nicky B. And thank you for being here as well as on the screen. Welcome everyone to this cold, chilly Friday afternoon - those that could make it in the audience, and those that are making it online. We've got a fantastic panel led by sis Gwen Ansell. Gwen, you and I have done lots of research over the last decade, but the theme of the underrepresentation of women has come up in our research recently, before, and many times. I'm one of those men that have sat in boardrooms where it's been a lot of men, and very few women. I'm one of those men that have been part of an organisation that's been run by men, in many instances. I'm also a father whose daughter has been described as a triple threat - singing, acting and dancing. Being in the sector, I worry about what that triple threat really means, and I think some of those issues will come to light today. I want to say thank you to SAMRO and welcome to the CEO of SAMRO, Miss Annabell Lebethé. Thank you for joining us today. I want to say thank you to Con Hill for hosting us. My name is Andre le Roux and I'm the Managing Director of IKS Cultural Consulting, and I run the Concerts SA programme. But that's not what we're talking about today. Today, the men like me are going to sit down and listen a little bit. So I think with that, Gwen, let me hand over to you and the fabulous bunch of panelists online, and live and in-person. Thank you.

Gwen

Thanks so much, Andre. I should apologise to everybody for the late start. We did have some messages from our two missing panelists saying they were on their way and would be here instantly, and they still aren't, but this is Joburg, Friday afternoon. So, if and as they arrive, we will actually introduce them, but that's why we delayed a little.

Welcome to everybody. Welcome, in particular, to Annabell Lebethé from SAMRO, because SAMRO's support for this issue last year and through to this year, and going forward, has been absolutely invaluable. So thank you so

much and you are particularly welcome. And welcome to all our panelists and our audience members both here and online. I know we have a number of people who decided it was too cold to come out this afternoon. I don't blame them, frankly.

When I looked at the comments on the registration forms, it struck me how strong people's desire was to get information about what's happening in gender terms in this industry, and about the things we are doing, and the things we can all do together to help women in music to flourish. But the bad news is: today isn't yet about providing neat answers. Today is an event, first and certainly to mark Women's Month, and I'm really happy we were able to time it like this; and to launch the second phase of SAMRO's research into women in the music industry. Every other piece of research that we did, we discovered that even in terms of filling in survey forms, women were not quite as low as Nicky's 20%, but they were in the 25-26% proportion. When I started looking at international research, women's participation was also sitting somewhere round about there.

This meeting is part of the research. The conversations we have on this panel, the questions you raise from the audience, will go into the archive on which we build the research. We're inviting all of you to walk the journey with us, to be a part of survey activities when we send surveys out, to be part of focus groups... when we send invitations out over the next several months. And we hope that at some point, not too far into the future, we'll also be able to invite all of you (and others) back, to share the results of that research process.

We all know we live in a patriarchal world. Women everywhere, in every occupation, face a lot of the same obstacles and things that are far more horrendous than just obstacles. But in music work, we also know that things are intensified. Working arrangements in music are highly individualised, highly personalised, and work is highly precarious. So there aren't any big collective groups, like trade unions, that could put pressure on the exploiters. Women music workers are that much more desperate for what might for them be the only gig they get in a month, or more than a month. Both of those things open doors to various kinds of oppression and exploitation, from salary exploitation.... you know, you're dancing in a mixed chorus with men and women, but you discover the women dancers are paid, surprisingly, somewhat less. And going on from that to the other horrible stories, which unfortunately are not stories - the carpet interviews, all that kind of thing.

The only way to battle that is to actually get data out of solid research with which we can fight these battles more convincingly. But we've got to add to that some other factors - the prevalence of GBV in South Africa which I don't have to tell anybody here about. It's a gender issue more broadly than that. Because everybody, whatever their chosen identity, if they don't conform to the patriarchal stereotypes, they suffer the same kinds of exclusions, microaggressions, and oppression. It's also a class issue because the people we never talk about, the women who work to support music in a range of roles in venues - the bar staff, the restaurant staff, the cleaning staff - they work even later than the musicians. Their work conditions are even more precarious, and they're travelling home to wherever without even a safe bus home at two o'clock in the morning. So everything that women musicians experience, many of those workers experience even worse. So there's an intersectionality about this debate that we can't ignore. And to kick off this research process, we put together a panel, we put together conversations from people who've got a wealth of knowledge. They're going to share their experience and I hope that when we open the floor, you will also actually come in with your insights and your experiences too. All of this is being recorded, all of this will feed into the work the research team does subsequently.

So, Nicky B I probably don't have to introduce. Firstly, she actually gave us a really lovely short video which we showed there. But also anybody who listens to Kaya FM and the World Show - and if you don't, you ought to - knows who Nicky B is. But she's more than that. As a DJ, she's a pioneer as she herself indicated. She's a radio producer. She's a global music expert. She's also a visual artist which some of you might not know. And she's actually an advocate both for gender issues in music, and also for the issues around global music and how that is treated by the music industry.

And I should say I'm introducing people in alphabetical order - by their surnames - because I could not think of any way of ranking this panel that we have. It is impossible! So the people who're sitting nearest to me won't necessarily be introduced next... it's going to be straight alphabetical order.

Our next guest, who is joining us from Amsterdam, online, is Marie Fol. Marie is an Amsterdam-based music consultant and a cultural manager. She's on the Board of an organisation that supports cultural mobility, called On the Move. And she's currently the Development Lead for Keychange, which is a global movement for gender equality in music. I know some of you who signed up said, 'I'd like to know about other organisations.' Well, Keychange is one of those other organisations. And Marie, because we figured that we might have electronic and communication and other problems, very kindly recorded an interview... a little statement for us... which I'm going to ask our technical team to play now, and it will come up on the screens.

Marie Fol (pre-recorded video)

Hi, my name is Marie Fol and I'm the Project Lead for Keychange. Keychange is a movement fighting for a sustainable music industry. We support talented but underrepresented artists, and encourage organisations to take

a pledge for gender equality. The Keychange programme provides support and development for artists and innovators with mentoring, training, showcasing and more. With the Keychange pledge, we invite music organisations to sign a pledge to achieve at least 50% representation of women and gender diverse creators and professionals in one or more areas of their work. Why do we do this? It is because women and gender diverse people are underrepresented in the music industry everywhere. The USC Annenberg Initiative Report, Inclusion in the Recording Studio, examining a thousand popular songs from 2012 to 2022, found that of the songs examined, only 2.8% were created by women producers, and only 12.8% of songwriters were women, and extremely few producing credits went to women of colour. On festival lineups, stats are equally appalling. The Italian initiative equally found that, when analysing the lineup of 38 festivals in 2022, 18% of solo artists were women, with only 5 percent of bands featuring at least one woman in their group. Similarly, in electronic music, Female Pressure has found in its fax survey that in 2022, 26.9% of recent lineup included female acts and non-binary artists were at 1.3% in 2021. So there are statistics like this everywhere showing that women are very few in the music industry, and often in only certain roles such as songwriters, or playing a certain music instrument, or only in communication; and for instance, very few in producing. Besides that, women and gender diverse people are facing different working conditions, be it in terms of equality, equity or safety. The pay gap is major. We can see that at the three major labels in the UK where the mean pay gap in 2021 was 31.9%, and generally, as music takes place in the night life, there is also a lot of additional violence that is being felt and being experienced by women, trans and non-binary people, where way less is reported by men. While numbers are present, what is still striking is a perception gap also between different genders. So, in the Be the Change study of 2023, it was analysed that while 73% of women and 83% of non-binary individuals believe discrimination exists in the music industry, only 39% of men surveyed believe the same. In that respect, I believe that it is essential to continue having these conversations on representation, equity and safety of women and gender diverse people in the music industry, and I'm very glad that Concerts SA and SAMRO are organising the talk today.

Gwen

Thank you so much Marie. I hope you will be joining us more spontaneously.

Has Titi Luzipo arrived yet? Okay, she's arrived. We apologise for the inhospitality of Joburg traffic. You're very welcome.

Our next guest is Titi Luzipo. She's one of these people whose career it is impossible to sum up in one line. She's a vocalist in multiple genres. For me, Titi was a natural for this panel because of one song that she recorded in 2019, called Being Woman; because for me, that says so much about the conflicted, nuanced, but ultimately triumphant situation of being a woman, and the fact that it is possible to stand up and question and challenge things. She's also the musician who is shaping a tribute that's coming up at Joy of Jazz to someone who would most definitely have been on this panel had she still been with us, the late Gloria Bosman. And there will be a moment later on, when I do the introductions, to pay respects to those people who have left us and can't be part of this panel. Titi, would you like to say something about your views, your experiences of these issues that we're talking about. Or would you like a breather and...?

Titi

Shoo. Well, I'm also trying to hold my tears back because of finally realising that Gloria is no more. Thank you, sis Gwen, for the wonderful introduction.

I have been one to be honest about what it is that we're facing in the industry. I've gotten into trouble for it many times. I've been extremely vocal about what is happening in our industry, especially where females are concerned. And I think it's evident, of course, in the songs that I wrote. One of the lyrics in Being Woman Part 1, on my debut album, was 'my body is not your rehabilitation centre'. I know I got a lot of backlash for it, and I think a lot of people had thought maybe it was based on the violence, but it was based on a number of things. My brain is a part of my body. My psychological being is a part of my body. My voice is a part of my body. And getting into a space of male dominance, coming into a space like that and getting looks backstage, getting vibes, you know? Y'all know what I'm talking about... where you already feel overwhelmed just by entering into a space where you don't even know what to charge or how to charge. And that lyric was based on that. It wasn't solidly based on the violence that is being executed towards women; it was also the violence of the mind. It was the oppression of our emotions, the oppression that we felt, and the pressure that we suddenly felt just by the title 'she's a female musician'. Or she's a female DJ, or female pianist. I always wondered, 'Why is it so important that we are confined by our gender?' And so I started voicing out my opinion a lot. I remember I did write an open letter that got me into big trouble - to the minister back then - and it was also based on a number of things. Based on just how we feel... and are you hearing us in any way? Our voices - are they falling on deaf ears or is it something that is going to be considered as something that plays a major part in our country?

Gwen

Thank you so much for that, Titi, and we will pick up those issues again.

Our next panelist is Monthati Masebe who, again, does too many things to describe very quickly. But pianist, composer, African indigenous music, archivist, works across genres... And I'm particularly happy to have Monthati here because part of what they do is in the space that some people refer to as 'classical' music. I think modern concert music is probably a better description for it. But it's not a world that we tend to associate with the same kind of micro and macro aggressions as, let's say, pop music backstage. But everything I have heard from my friends who work in that sector tells me that it is at least as bad. It may take different forms but that the situation is at least as bad there. And Monthati also has a couple of concerts coming up in the next couple of weeks. One is a pan-African music concert next week, and the week following they're doing Farewell for Now which is going to be their last performance in this country before taking off for a whirlwind of Duke University studies, work in Germany, work in I don't know... She's going to be a major bee (*bean? being? audio not clear*) too by the time you get back. Monthati, would you like to say something about the scenes you inhabit and the experiences you have.

Monthati

Thank you so much for that introduction. You know you hear a playback and you're like 'Whoa, wait! Is that really me...?' So thank you, Sis Gwen. I really appreciate it. And it's such an honour to be among such incredible artists. I'm like damn, okay, we're here now!

I think taking the path to become a composer as opposed to a classical pianist, which is what I was trained to do for some time, has opened up a lot of portals around gender and the misrepresentations of gender. I think when you enter what is associated as male dominant, and realise that there will be a persistent psychological undermining that comes with being the woman in the picture. It's layered. It's really nuanced, with added layers as I'm also non-binary. And so my affiliations to womanhood are expansive, and I don't know that that has space in the conversation as well. It was really enlightening and nourishing to hear you speak initially around how we can't speak on gender, and how terrible it is to be a woman in these industries, and not speak about the expansiveness of gender non-conformity. So I'm really interested to see those intersections.

Just to bring it back to being a composer as well... I think if you look at the classical canon, classical music is not just from the west, guys. We were all one. The classical period is an era in history and at that time, all over the world, people were making music and saying something. But also there's an enmeshment between playing, creating, receiving music. That is a conversation that really strips away at the titles that we associate ourselves to. I don't think it's true that someone who is a singer is just a singer. Or that someone who is a pianist is just a pianist. I think we're all part of a conversation. And when we can look into the ways that internalised patriarchy frames our lens on what makes a woman, what makes a musician, what makes a 'this and that', we can then start to see how we also have to work on rewiring our understandings of what we're facing here.

Gwen

Thanks very much, Monthati. And again, I think you're absolutely right. Issues around people who are gender non-conforming, and I think issues around women musicians who are not by nationality South African, who in this country also have another layer of problems to deal with. I think all of those things have to form part of the research that we formulate. So thank you for raising that.

Our next panelist who's going to be joining us from Norway is Shannon Mowday. Shannon Mowday was born in Cape Town. She's now based in Norway. She's a saxophonist, a composer, an educator, a music director, and again, a lot more things, but you can read the bio. Her most recent recording project, which I'd thoroughly recommend people to check out online, is called Bridge Over Me Too which uses some really smart, hot jazz arrangements to confront the divisions and the stereotypes that you find in jazz classrooms and on jazz stages. And it's part of the work here, where she was involved in developing a formation known as Women in Jazz, and also internationally, part of Shannon's work to spotlight gender issues in jazz. But also through her education work to break down some of those barriers and stereotypes, she's working with young men as much as with young women. I think that also is incredibly important. Shannon would you like to share some insights with the panel and the audience. Welcome.

Shannon

Thank you, Gwen, and it's wonderful to be part of this panel. I have to say to all of you, thank you for the work you're doing.

I left South Africa 12 years ago. No, 14 years ago. I was born into a musical family and pretty much played my way into the scene. But from the earliest ages I saw the differences on how I was treated and how my brother was treated, and especially in the jazz milieu which is very, very male dominated. The things I had to endure were very traumatic. What happened for me was that my modus operandi was I'm going to be better, I'm going to be stronger, I'm going to push myself beyond the guys, I'm going to be... better.

And then some years later, I was performing, I was teaching at the university... but I actually pulled out of the university because of the sexual issues that I faced being a student and the general milieu of how women were treated, especially as an instrumentalist. I'm a saxophone player, primarily, and of course everything that goes with that, comes. And I was pretty much the only one doing what I was doing. So I just did it the way I thought made sense. And then I met some Scandinavian musicians and got to play with other women who were bold and strong and amazing creators, and I got to be here. I got to understand that it didn't necessarily always have to be this fight. What I had to recognise was the power and the effect of the patriarchy and what effect it had on me, having to have fought my whole life to just be heard, and be respected, and seen, just like my male colleagues were. So I've been living in Norway for some years, and here the culture is very different. There are still issues, of course, but it's just a different world in terms of how women are treated, and gender diverse persons. I have always been about work with the individual; that I have been able to manifest a lot more in Norway, certainly. And I work a lot with youth projects and with people across all genres. I'm speaking about this because what is important to recognise is that there was no blueprint for me. There was no blueprint as an instrumentalist growing up in South Africa... *female* instrumentalist. I didn't see myself in the history of jazz either. I didn't see myself in any of these supposed male role models. I didn't hear my expression. Who was I in all of this? So coming to Norway I managed to work into this, and really explore 'who am I, what am I doing'. Am I just following the ideals or the narrative that has been created by the blueprint created by the male role models? What I've had to recognise is the effect that these things had on me as a woman, and also I'm a single mother. What did all of this fight that I had to do, do to me?

And then for some years, because of course the culture here is quite different, I've been bringing youth projects to South Africa and making these collaborations because I want people to see things from different perspectives. I believe you change the environment by doing things differently. And that's why I work a lot with young men as well, because we have to change the whole environment.

Through one of these trips I found out the stuff that was still going down. The whole jazz scene was so polluted, so toxic, so overbearing, and so many issues... And I created a support group for many of these ones that I knew of who had dropped out. And they hadn't got the courage, like I did, to just keep going. And these stories that I collected... I was so traumatised by some of the things that came out I created the Bridge Over Me Too to raise these issues, the issues of the gatekeepers. We can be as good as we want but if we're not given an open door, we can go no further. The nepotism that exists, the sexual transgressions that exist, all of these things... And I put it into a creative work because that's the only way I could not let it eat me up.

So that's a little bit of my story. I work very much around 'how do we change the industry from within'. How do you shape the environment that these things are able to move, that we don't have to deal with this stuff anymore. It's a constant work. And I'm very happy to see when it does change - when you start seeing the numbers of gender diverse people and female participants in the courses that I'm running; the numbers are going up. So there's some work there. But that is basically my story and what I'm working on constantly. Thank you.

Gwen

Thank you, Shannon. We'll definitely come back to our online participants as the conversation grows. But that was really useful, and I'm so happy that Shannon has raised this issue of playing or performing 'like a man', because that comes up so often. Either as a criticism, 'She doesn't play like a man', usually expressed as 'She doesn't have the... round things... that a man has.' Or alternatively, if they think you're a good player, 'Wow, she plays just like a man!' And even I've had it as a journalist. People have said, 'Oh, I thought you were a man, you write like a man.' No! I write like me! Sorry! And someone we did invite to be on this panel who had another commitment, once put it to me so beautifully, 'If you only present, in my music education, male role models to me, you are asking me to inhabit when I perform, a body that is not my body.' And that's a beautiful way to put it. And I think it's something to bear in mind this whole notion of gendered playing - playing like a man, playing like a woman, whatever.

Our next guest comes from a different area of music endeavour. Sarah-Jane Nicholson, who's also going to be joining us from online, is an international artist manager, a music organiser, and a music business development expert. But she's here for another reason apart from those substantial achievements. She's one of the founder members of the South African chapter of Women in Music, which is a global organisation that works to advance equality, visibility, and opportunities in the industry. So Sarah-Jane, would you like to share 5 minutes or so of your perspectives on these issues.

Sarah-Jane

Thank you so much for having me and it's wonderful to be amongst friends, allies and inspiring women. I come from a music management background. From a very young age, I developed this band called Locnville, and being a female with limited accesses to resources with regards to the music industry, I sort of went along with the guy that is management, whereby you're learning by doing, and making mistakes. And so as I went on working, not

only with Locnville, but with other artists... Moonchild Sanelly, for example, who is fiercely vocal about her position within the industry and standing up for females and her sexuality and so on... I've been inspired along the way - not only through my own journey, but through the fierce females that I've been working alongside - to, I guess, fill a gap with regards to access and resource to knowledge.

So all the way throughout my career, I always felt that at the southernmost tip of Africa, we don't have that access. And because of this, I lost a lot of deals or I didn't quite have the support... from a female perspective and from a general perspective as well. Even more so from a female perspective, because of course, you know with male allies and female allies, you have very different relationships with them.

And so I travelled offshore to set up the Africa Rising Music Conference which, right now, we're working with 64% attendance of females. We've worked on a very exciting Building Bridges project, which allowed this year, in cooperation with SAMPRO, for three female-identifying young executives to travel to Berlin, to be based over there for 3 months, learning all about rights and distribution, and developing independence from an artistic perspective. And so for me, although we have a lot of these issues and we're dealing with a lot of obstacles as females within the music sector... I'll be honest - I haven't had situations that have put me in a position whereby I have felt 'I want to go out and change this'. I'm very lucky to have had strong males in my career that have helped me. And if it wasn't for a lot of those males, I wouldn't be able to bring back the knowledge and the opportunity to these young females within the music sector in South Africa.

I'm also part of the Keychange initiative which has helped me in a massive way with regards to mentorship. So I'm passing on the baton, but at the same time I'm also the receiver of that baton.

And you also try and understand what are the international norms with regards to what language are we using, how are we creating structures that are supportive that we can bring back to the ecosystem of southern Africa? I'm based in Berlin now, and something that was really strange for me is the concept of the language that is used and accepted in Europe versus the language that we use in Africa or southern Africa. I went to this event... I think it was about a year ago... and 'POC' was coming up a lot. POC, POC... Now I haven't actually heard that acronym as much as I hear it in Europe. I said to one of my Women in Music founding members, 'You know the term 'POC', we don't use that as much.' She said, 'I'm not POC. I'm black and I'm proud and I don't want to be generalised.' I know we're going a little bit from gender onto another topic here, but there are a lot of terminologies that are used outside of Africa that are not used or could be offensive within our ecosystem. And that's something that I'm learning now that I'm outside. It's a completely different world, and I think within our South African ecosystem, we're hungry for that knowledge, and we're almost starved for it. We don't have the systems in place, all the infrastructures in place, whereby we have supporting organisations that are assisting us with mobility, with helplines with regards to mental health.

So I think we're talking about an issue that is broad, but there are certain pillars within those issues that are not structurally supported. And so it's an inspiration for me because, being outside, I'm thinking there's so much work to be done, but if we come together and if it's just three females at a time going overseas, then 10, then 20, then 50, then 100, how can we create that sort of strength of the collective, which for me is a big focus. And so I'm here to support. That's my story in a nutshell, I guess.

Gwen

Thanks very much, Sarah-Jane. It's quite interesting to look at the two things that are going on here, because some people have talked about structures, and some people have talked about the content of interactions, and indeed, even the content of music. And I think we've got to bear in mind that those two things are going on all the time and they're both worth thinking about. Certainly there has been a lot written - which you will know about, Monthati - about 'feminine' sounds in composition or 'masculine' sounds in composition. And how much nonsense that might be, we will talk about later. But certainly, let's bear in mind there are both structures and content. And one of the things we have learned, very much in South Africa - including since what was called liberation - is that the numbers game on its own isn't enough. You can have as many faces of a particular origin at your front desk, but if what's happening in your organisation hasn't changed, then nothing has really changed. So we've got to bear in mind that, always, you're balancing, getting the structures right, getting the numbers balanced right. Because of course it does matter, but that that's not all there is to it.

Okay, on to my next panelist. The bass guitar, you might think, is not a woman's instrument. But before there was Esperanza Spalding, there was Aus Tebza Sedumedi! Aus Tebza is a bassist, a vocalist, a composer, a music director. She's worked across all kinds of stages from what she describes as her 'apprenticeship with HHP', right through to the Liberation Project, to Wouter Kellerman... And she's also the person masterminding the Women's Concert at the Cradle of Humankind on Sunday, which means she may have to scurry away a little early because she's up to her neck in work. I read an interview with Aus Tebza which actually encapsulated beautifully the reason

we're all in this room. She said: 'You may sound good by yourself, but you'll always sound better in harmony with others.' So Aus Tebza, talk to us.

Aus Tebza

Thank you so much, Gwen, so good to see you, and the beautiful panelists, and everybody here.

When I started my journey as a musician, it was purely out of the passion I have for music. So I never looked at gender, or masculinity, or 'this instrument versus this one'... was never an issue. For me it was just about passion and expression. I'm from the North West in Mafikeng. We had a place called Mmabana Cultural Centre. I remember when I walked in there, I was 15 years old. This is before me even playing an instrument. I went into the music manager's office and I was like, 'I am a singer.' Cos that's what came - I started singing before playing. It was like: 'I'm a singer and I would like to have someone help me with instruments.' And I remember - maybe he didn't mean to laugh at me, but for me he was laughing - I looked at him like, 'I don't think I said anything funny,' you know. And then he was like, 'Ok, let me see what I can do.' Later on, he organised the band. And then I started working on my music. Along the way, I didn't like how they would try to steer me in a certain direction: 'No, why don't you put this?' No. These are the lyrics. This is how I want to sing. And that's how I started thinking maybe I should play an instrument. So that's how I picked up the bass.

Then fast forward to me coming to Joburg. Well, before I came to Joburg I started a band called Diva. It was girls who were learning how to play instruments. We were all starting music with other male musicians. We were all in Grade 1. Then they started forming bands and they didn't include girls in their bands. And I asked the question why, because we are all starting out, 'it's not like you guys know better'. They're like, 'Well, we just like this structure...' I can't remember the reason, and I was like, 'Ok, then I'll start a band.' And then I took all the girls. I think there were about three pianists, three drummers, everybody in one room, and we just started playing music. That's how my journey started.

And then fast forward... we met up with HHP. I came to Joburg, started working with him. And that's when I first started realising that there's a difference between male and female musicians... because I would be told: 'Oh, you are too pretty to be playing an instrument, you are too much of a girl to be playing an instrument, maybe try a different approach.' But I'm like, 'I like playing like this.' You know, I had to fight for that, which in most cases left me crying in the bathrooms all by myself. During rehearsals, I would excuse myself. But then I fought for what I believe is right. My right of expression is not based on how anyone thinks I should express myself. It's who I am. It's either you take it, or not. It's OK, you don't have to like it, but I believe there are people that will appreciate what I do and how I do it. And then I realised that I needed to be part of bands and groups that have more women. I started looking up girls that play instruments. It was not an easy journey, but I must say that women are fighting. We are fighting to be heard, we are fighting to be seen, we are fighting to be recognised. Even when you work hard, you release music, you put together shows... it's still that, 'Oh wow, so nice for a woman.' Ja. Personally, I'm tired of that. It should just be based on the work that I do. I don't think when you go to the hospital... 'Ooh, you did an operation like this?! Great, for a woman doctor...!' Anyway, it is what it is at the moment, but we are changing it. We are saying we are here. We are ready to show our strength. And we are not even here trying to cry about it. We are owning our spaces and our positions. And saying this is who I am. And this is what we have to offer. And the other issue that really is heartbreaking, is knowing that in our country - because already we've got issues with masculinity and ego - the girl who's learning how to play an instrument would have a different experience from a boy who's learning an instrument. I used to teach at Witbank for two years on this programme that they had over there. And when we started, I had more girls who were learning how to play bass. I guess they were inspired... But middle of the year, they started dropping. And I was asking why is this happening. They had to take care of the family chores, whatever it is that we supposedly have to take care of. Before they had to come to class, they had to make sure that the household is sorted. And they wouldn't be allowed to practise at a certain time of the night... so many issues that were putting that barrier between women and males. So I think it's very important that we remember to address other issues as well, that affect and influence us to be the best we can be. For example, when I'm curating for Nirox and also directing the music for Basadi Music Awards, every 10 minutes I had to remember I had to cook. And I was with my producer, who's a guy, and he's constantly there! I'm the one who was shifting to do other things. Then I was like, 'this is where the challenge is, this is what we need to address and really try and get right,' because at the end of the day, 'I'm the boss, but I've got more responsibilities that you guys are not part of, but somehow you expected me to be on the same level as you.' So it's take me as I come, however way I come. I should not be compared to male encounters (sic, *counterparts*). That's me.

Gwen

Thank you so much, Aus Tebza, for reminding us about the multiple layers of burden which women in any occupation have to carry. I know the last time I interviewed Shannon, which was far too long ago, she spoke about

the issues of being a woman and touring: the father of her child tours, but when Shannon has to tour, 'arrangements' have to be made. And that's just one more little boundary. Even if you can solve it, the fact is it's there for some people; it's not there for other people. So when we're talking about these issues, and when we're talking about things like 'check your privilege', privilege is about class and it's about 'race' and it's about gender, but it's also about the role you play within your society and your household. There are privileges there that remain, very often, unchecked.

Our last panelist I've made wait a very long time. It's because of that X in your surname, Nomfundo, I'm really sorry. But joining us from Cape Town is Nomfundo Xaluva-Dyantyis, who is, again, a vocalist, a teacher, a UCT music scholar... and as well as Nomfundo's music, for me, one of her key roles has been the work she's done in writing for publications like *The Conversation*, where she's foregrounded the *intellectual* legacy of our great women musicians, as well as how wonderful they sounded, and how wonderful they looked. Nomfundo has written in ways that remind us about how intellectually powerfully they thought about the work that they did, as well. And that I think is part of what Nomfundo describes on her university biography, as a project of rethinking and repositioning how jazz is looked at and taught in South African higher education. So Nomfundo, you are very welcome. Please share your thoughts with us.

Nomfundo

Hi Gwen, thank you so much, and hello to everybody. I'm just going to try and stick to this brief, cos I think the participants and the panelists who've spoken before me have really outlined all the key issues. So I'm going to just encapsulate it and bring it back, hopefully in a succinct way, to the three fundamental themes for this afternoon's discussion which are around representation, equity, and safety.

Actually, I did film a video. I just want to put it out there that I'm not a... you know... I'm compliant, but it was loading on my Google Drive and it's *still* loading. And it started loading yesterday at 4pm. That video was far more interesting and entertaining than what I'll provide today. But we'll just work with what we have.

I'm learning as I get older that we often... maybe I speak for myself... I've often mistaken visibility for representation, and I don't know if there's anybody else who might feel this way. And that what I'm really preoccupied with now, is unpacking what representation means outside of visibility, because I think the question was where and how are women seen. And I feel that women are seen. We are there. The naked eye sees us in spaces, but does that visibility translate to actual representation. Because what does it mean to represent women? I've sat in spaces where there are women, but their contributions to the discussion are still very much predicated on a patriarchal prism of thinking, which then kind of sets the entire operation backwards. So we need to start thinking about representation in more nuanced terms. Just because the room is full of women, or the boardroom has a lot of women, does not necessarily always translate to a positive version of representation of women, right? So that's my piece on representation.

Moving on to the equity thing, we understand equity to be - you know, the concept - based on this idea that the environments in which we work are such that everybody in that space has an equal opportunity to succeed. So irrespective of background, religion, culture, gender, sexual orientation and the like, it is set up, and recognises that other people walk into the space with advantages, privileges by virtue of their backgrounds and socio-economic situations. But once we are in the environment itself, it's set up that no matter who you are or where you come from, everybody has an equal opportunity to succeed. Now that's very difficult in the music industry when you're talking about pay parity, because the pricing model in the industry is predominantly individualised, right? So I charge a particular amount of money, Shannon charges differently, Aus Tebza charges differently, and that is something that each artist determines for themselves. So it's not regulated. So when we talk about parity, we've got to think about... well, is this industry set up to recognise and pay us fairly and equally, because as artists, are we fair and equal in ranking? If you're going to book big stars, they're going to charge R200 000 for a 30 minute set and I'm going to come in, and you'll say, 'Well, I'm only prepared to pay *you* R30k.' That's the one thing. But in a more standardised environment... I work at the university... I, as a woman, senior lecturer in jazz, earn the same amount as my male colleague who's a senior lecturer in a different department, because that's standardised. But in the freelance space, that's not the case, right? So we've got to start looking at this issue in the various dimensions.

And then finally on the issue of safety - well, I mean that was like a five second one. It was like, well, we are not safe. What safety are you even talking about? What safety? We're not safe. And I think what's really, really bone-chilling for me is reading stories, and these are not fictional stories, but real life stories of women in the industry who are violated by men in the industry whom they are in intimate relationships with. That for me is completely mindboggling. So, you know, whereas initially we were socialised as little girls not to talk to strangers and stuff like that... like be careful of the strange places that you visit, and be careful of the strange men on the street, the guys who are howling at you on the corner of the street when you're walking past, or you've come out of the gig... But actually, what we should be really afraid of are the people who are our husbands, our boyfriends, our partners.

And that is incredibly frightening for me. So when you talk about safety, I think, well, that's a zero. It's a complete and utter zero. So that's my contribution on the issues, and I'll throw it back to you, Gwen.

Gwen

Thanks so much, Nomfundo, and I actually like the fact that you returned to this notion of how a fragmented industry workforce - no representative industry organisations, no way of negotiating fare rates - is actually a huge element. I liked the distinction you drew between representation and visibility. It's the front desk story, but it happens a lot in music: 'Oh, we have 'x' female acts at our music festival.' Yes, but they are all singers, and most of them aren't actually leading those shows. So, you know, it really is important.

I have one more introduction to do before we actually let the panel return to some of these issues. You'll see that next to me, there's an empty chair. And I have to admit, we stole this idea from PEN South Africa, the writers organisation, who also have the concept of an empty chair. Because there are a lot of women who we wish were with us today, but who are not. And that empty chair is there for all the women who should be with us, and aren't. It's for all the women who've been taken from us by illness or age. I can't possibly name them all. And in fact, I don't think any of us knows them all. When I asked people earlier, 'Who had read this book?', *A Common Hunger to Sing*, which is the only book ever written on women in the South African music industry, large numbers of people I would've expected to know it, didn't even know it. So we don't know who all the people are who have been taken from us, who were great musicians, whom we now don't remember. But as a small representation of those, just a few names, a tiny sample across the generations: Emily Motsieloa, Dorothy Masuku, Sophie Mgcina, Dolly Rathebe, Sathima Bea Benjamin, Linette Louw, Martha Mdenge, Busi Mhlongo, Thandi Klaasen, Brenda Fassie, TK, Madosini, Sibongile Khumalo, Gloria Bosman. All of those. And that empty chair is also there for the thing that Aus Tebza spoke to us about - all the female talent hidden from us, the women who quit music because of all the societal pressures, or the sexist environment, or because the only models they were ever offered in their studies in music education were male. And I'd like us to take a short 30 seconds, just to reflect on all that, before we move on with the conversation.

Thank you.

Right, panelists...

Nicky

Would you mind if I just spoke a little bit? We showed the video, but that was more of an introduction.

Gwen

Please do.

Nicky

Thank you. A lot of what these beautiful women have been speaking about, I echo. But you know, we sit here in Women's Month now, and I've noticed over the 30 years in the industry, whenever it's Women's Month, all the women have got... we've all got gigs! Suddenly we're all employed! Now I want to see a situation where 11 months of the year we're employed, and maybe in August, men perform for us. But again, you know, we're so thankful because August is busy for us, so we are happy to work... and this is a conversation that we have to look at. One of the other things that always comes up for me is the way that women are silenced, both in my experience as a DJ and in my experience in working in media and broadcasting, and with music, from that perspective. We do deal with the boys clubs, the cabals that we talk about, and it's refreshing to see here... and it's certainly very refreshing to know that SAMRO now has a female CEO. So I think these are good changes that come. But often I have found myself, and watched people in the same situation where, when you speak up, you are silenced because you're either seen as a threat, or you're fobbed off, or your opportunities become limited because you merely expressed yourself. You were open to conversation, you were open to being challenged on a point, but *you* can't speak. *You* can't contribute. And if you do, your gig or your job or whatever is at stake. I think something we really have to look at is: To. Be. Heard.

And on top of that, sometimes when we do speak up and we are silenced, you'll find that some male counterpart takes the credit for that idea. And then it's all endorsed and everybody's running around to support that. I think that often when we express ourselves, it's seen as 'challenging'. She's the troublemaker. She's the one that always causes trouble. It's not that she's expressing a point that maybe you haven't considered. It's more she is the one that is causing trouble. I think that is something that really needs to be addressed. With art as a reflection of our society, I think what we deal with today really is a much bigger problem. And that's what's come up in all of this. We're living in a country where 50% of homes have alive but absent fathers. And we, as artists, are having to work odd hours.... as you say, you've got to cook and change the nappies while you're getting ready for a gig. I

remember arriving at meetings and pulling a pen out of my bag, and it was a Superman or that kind of thing. And people don't realise that those are the levels on which we are having to do...

One of the things that came to me today as I was driving here was, knowing that Aus Tebza was here, I'm thinking of - was it almost 20 years ago? - HHP. And I thought of him today because he made a point of having only women in his band. And it's never been done before or afterwards. That was huge. It was his thing. He said, 'No, there is so much talent here.'

The other thing that comes up for me as a DJ... I might look young, but I'm not young... to be honest with you, I'm 60 years old now. And when I turned 60, people came and said, 'You're still DJ'ing?' I said, 'Louis Vega is older than me. Did you ask him if he's still DJ'ing?' You know? At what point am I not fitting that mold of the objectification or the sexualisation? You're all fine if you look a certain way, and you act a certain way, and you sell a certain product as a woman... then everybody will come around you and support you. But what about if you just bring talent, skill, intelligence, and all those other qualities? Are you given the same opportunities if you don't fit into a box that has been objectified or sexualized?

I remember interviewing Manu Dibango many years ago, and I said to him something about being a black African artist and being a pioneer from a European perspective, living in Europe... And he said, 'No, when I wake up, I wake up as me. I'm an artist and I think (sic, *don't think*) what do I have to do today as an artist?' I agree, I've lived my life and run my career like that. I don't wake up thinking I'm a woman, what am I going to do today? But as the day unfolds, you find that that is brought to you all the time. I know that Aus Tebza has had to work extra. In fact, all these women have had to put in the extra mile. The mere fact that they are women that are not necessarily conforming to a standard that the media is perpetuating of what a woman should... what the package is that doesn't challenge the status quo. What the package is that can be managed from, can I say, a male perspective. And I think these are issues which we deal with globally. But I think they are really magnified in this country where we are dealing with so many challenges around gender and what it means to be a woman.

Gwen

Thank you so much, Nicky.

Aus Tebza has indicated that she wants to say something. Could I see from my online panelists who aren't able to talk to me... who wants to add something to the conversation next so I can start structuring this? Can you kind of wave your hands or something? I can see you on the screen. Who wants to add something? Shannon? Marie? Ok. Aus Tebza, then Shannon, then Marie, and if I see other hands, I will then go to you. Go ahead.

Aus Tebza

So, you spoke directly to my experience... and not taking away that we all share the same experience.

Even when we write songs.... I was asking myself, what are we trying to convey as artists in 2023? Why are we not seen? There are beautiful musicians, songwriters, who are writing into what is happening in our country but you don't get to hear music like that. Why are we musicians? What are we writing? Who are we standing up for? What are we saying? What do we believe in? What do we stand firm for? Not because I know you and you're my friend, but I always tell you that your music, Titi, you're speaking to us as women. And you would think that's music that we would hear all the time so that we are encouraged. So that we know our worth... not that we lose it, but we find ourselves wearing so many hats that you forget who you are because you have to juggle, and you have to become so many characters and personalities in order to just be called a woman, you know.

What are we writing? What about music that makes... for me, I call it music that makes sense. Because we are so sexually objectified that, as a woman, when you're writing, it has to come in a certain package. If you're going to sing... in my last album, there's a song that I wrote. It's called *Le Phirimile*, meaning the sun has set. It talks about the dilapidated family structure we have in our country, where we have men leave their families saying 'I am going to look for gold, I am going to come back so that we have something that we can survive on.' But they never return. So as the woman, you are left to fend for yourself, to fend for the children... So you're the mother, you're the father, you're the sister, you're the brother, you are the cousin, you are the financial advisor, you are everything. And the song is about men and women... we are weeping, we are crying, because we have been left with so many responsibilities and no one is addressing that.

So I think it's important also as musicians to stand for something. Write the stories that matter. You know, we've got GBV, we've got... like I said, family... Family structure is very important because it's what navigates us to know how we are going to turn out as a society. I think we also need to listen to that.

What are we driving? The media... why are we only hearing certain females that talk nonsensical things? And that is what's being fed to us all the time. What is that? Is it because of business? Is it because we want to degrade women or say, 'You see, that's why....' I don't know. Like what's the story behind that, so maybe we could understand... Maybe we should stop writing music because we are fighting to write about things that matter. But our music also doesn't get the same platforms as the ones where you're like... Yes, there's freedom of everything,

I'm not taking away from that. But we cannot just not care. Can we care? We need to care. Because if we don't have a healthy society, what are we doing this for? Who are we doing it for?

Gwen

Thank you, Aus Tebz.

Ok, Shannon, Marie, and then... anyone here? Or Nomfundo? Who wants to go next? Shannon, I know you have to leave us slightly earlier, so...

Shannon

So what I've been trying to do is really focus on what we can do for... issues... (*audio dropout*). It's quite clear many of us have overlapping stories. As I say, I try and break the blueprints that have already been done, but one of the things I'm trying to do as well is have discussions.

Now I don't know how progressive it can be in South Africa, but for instance, the safety at festivals, in particular...

One of the most heartbreaking experiences I had. I left South Africa because I had been abused. I had been working in environments which were just awful. It was... I had to leave, for my own safety. And one of the last festivals I played - I won't name the festival - and Sibongile Khumalo... I was working with her and a host of fantastic musicians, and we had some very late night rehearsals. The festival had said they would organise transport. When it came to it, it didn't happen. It wouldn't happen. And she had to travel somewhere. She had to go home and it was very late at night. And there were these issues with the Ubers at that point in time. And I looked at this woman who was my mentor. She was my idol. All I saw was a frightened, old woman having to get in a taxi late at night, or in an Uber. And I *had* to phone her. We spoke on the phone the whole way till she was home. She was frightened. She was not the big diva, the way everyone saw her. She was just a frightened woman. And those things - I think the festivals or places need to take more responsibility for the artists travelling late at night. As you say, the people who are working around the whole entertainment industry... how are they getting home? That safety aspect - it not only is the physical safety, but the safety of when you're performing and when are you safe? Do you trust the musicians around you? How do you make art and this intimacy of what we do together with people who have abused you, or spoken badly to you, or put you down, who at the drop of a hat they'll take the money for your gigs, at the drop of a hat will badmouth you. So I'm always trying to think of how can we have the conversations that are positive conversations.

For me as a single mother, for instance, I'm trying to have conversations about) travelling mothers. I spend half my salary on my son's fare, or babysitters for him, things like that. Can we get into dialogues with the powers that be? And yes, I know South Africa is hard because there is no musicians union. In Norway we have a fantastic musicians union that stipulates minimum rates, for instance, so that we have something to go off. Is it possible to create, infrastructures within the South African music society that takes away these dynamics that we're having to deal with on a daily basis?

And again, the issues I think we face are often also faced by our male colleagues. I certainly see it with young men as well. They have the same issues or similar issues. It's not a male/female thing. What becomes difficult is it becomes an 'us and them' narrative. And that's not productive either. But we have to recognise there are conversations we as women or gender diverse people... we *have* to have these conversations. How do we engage with each other on productive projects that can see our way forward.

I know I'm living in a different country now. I mean... it's because I couldn't manage the scene in South Africa, and I almost didn't take part in this panel because last week I was in South Africa and I tried to run a workshop aimed at women. It was not limited to women, and the backlash I got from male musicians was unbelievable. It was just awful. We had to change the venue because it was so toxic. And when it becomes this us and them thing, it's very hard to get past that narrative because somebody is going to be on the defensive. So how do we move forward in having dialogues that are productive? There are some amazing men doing amazing things. Concord Nkabinde, for instance, I know he has the ladies bass workshops he's been running. We need to engage with all of our male colleagues, female colleagues, everybody, to try and shift this. And I think the dialogues we need to have at the highest powers: How are we going to be safe? It's a country with gender-based violence that is so, so awful. And how do we even start those conversations. So that's the thing that would be wonderful to see. If there're suggestions about how things can change, if any of you have perspectives on that... because I don't know how it can change. I left. That was my solution. I love South Africa with my heart and soul, but I had to leave for my own safety.

Gwen

Shannon, thank you. And thank you for pointing out, in fact, in your own contribution, that one of the places where there is scope for men and women to work together on these issues are the labour issues, because labour precarity is across the industry. Everybody is hammered by that. We all suffer. And I think one of the things we can

think about is there are some platforms where we can begin to establish common ground, without forgetting that some of the forms of aggression that women and gender non-conforming people experience are in fact specifically male. Sometimes it is us and them, but a lot of the time there are places where we can find common ground and work together, and build out from that.

Marie, can we hear from you now?

Marie

Yes, thank you. It's going to be a bit of a tough transition as I'm not based in South Africa. I've never been to South Africa, for that matter. And I'm very grateful to be on this panel, but it feels very foreign on what I can bring in at this point. I wanted to react to a few points that I've heard, and mostly say that those reflections that you have, and those stories that you're sharing, are unfortunately very common and resonate with a lot of things that I'm hearing for the last 4½ years / 5 years that I'm working on Keychange.

There are both... in the contents of interaction, as you were saying, which are problematic... as well as structural and systemic approaches to change. What I've been focusing on in my work is mostly on the structural parts to make sure that we start opening the door for conversations. That we start finding those places where men, women, and gender diverse people can come together, be it on fair remuneration... As you're saying, those are not specific to a gendered issue. Even so, intersectional approaches will apply to fair remuneration, and people affected by unfair remuneration are usually at the intersection of many different characteristics. So in that aspect, while it's not a gender-based issue, it is still something where gender and other characteristics will play a role. What I'm seeing on the systemic approach is also that all the conversations on gender expand very quickly on social justice. You have to frame this also on the continuous colonial approaches that are being taken and that have to be challenged, and where more work needs to be done in international co-operation, in the way that we operate together. So in the work that we are doing in Keychange, based in Europe... this is definitely something where I'm very humbled to be here, and I cannot bring any solution except bringing all the work that we've been doing for the past years, and try to see where we can connect and bring our networks together, and make sure that whatever we've tried can serve as inspiration. In that sense, I'm really glad also that Sarah-Jane is a participant in this year's cohort. Yeah, it's again about connecting people and making sure that there is an archive of knowledge. There is a repository of knowledge to be shared, to grow together, and that what we are facing at this moment, what people prior to us have faced, can change over time and the structures can change.

I was really glad to hear from Aus Tebza on the topic of care. And I think what resonates very much with me is also that, at this point, it has to do much more about the politics of care and how we implement that as a society together, and more specifically then, in the music industry. This concerns absolutely everyone. This has to do about how we work together, how we care for people, how we care about people, and how we care for ourselves. And this is what resonates. I keep on seeing in all the abuses that take place in the music industry... is usually because this aspect is denigrated, is being left to the side, is being seen as the work that women often have to do as well. I think this is very much where we need to create ally-ship and to discuss those terms further with policymakers, with people sitting on boards. This is very much what we try to do as well with Keychange, just bringing this vocabulary slowly but surely in places that are not necessarily open to it at first, and using, usually, an economic argument where we tell them they can make more money, or that this is the future... that gender equity is the future. To slowly but surely open the gates and make sure that we can start talking about other facts and start paying, indeed, stipends for people who are caretakers and travel with children, to make sure that tours are set up in a different way, to make sure that festivals provide lists of safe babysitters. I mean we have many, many different examples on what can be done on a very basic level up to a much more complex level. Again, I'm not here to have any solution per se, but this is definitely all the kind of stuff that I would be happy to continue learning from you, and see what can be done in different places, and learn from each other.

Gwen

Thank you, Marie. And I think we really appreciate the fact that you understand that solutions aren't always transferable, but nevertheless, there is a lot that we can learn from what other organisations elsewhere have done. And at some point, it would be really cool to have you visit South Africa and share a bit more with us. But beyond that, colleagues, we have 25 more minutes. I'm aware there are people on the panel who probably want to say a few more things. Can I actually ask for those to come now because I would very much also like to hear a little from the audience as well. So, Monthati's indicating that she wants to speak, AusTebz wants to speak again. Nomfundo, do you have something that you would like to add? Sarah-Jane, do you want to have something that you would like to add? Nomfundo, was that a yes or a no? It was a yes. Okay. And Sarah-Jane was also a yes. Okay, so, Monthati, Aus Tebz, Nomfundo, Sarah-Jane, and Nicky. Can I ask you at this stage - please bear in mind that it would be nice if by quarter-to we were also inviting the audience into this conversation.

Ok, Monthati...

Monthati

I wanted to speak a little bit about what Nomfundo was saying about representation. So one of the things I do as well - not anymore because I'm leaving - over the last two years I've been acting on *Generations: The Legacy*, as the first non binary character. Well, I would say second, but ya, first non binary character on the show. And I think the thing I was chafing up against a lot was this thing of visibility, because it was like, 'Oh, here's a 'they'. 'uThem' was what they would call me. And it was so exciting to have this non-binary character, but the issues of being non-binary went under the rug. Towards the end, the character was misgendered all the time, and it really just became a running narrative of 'a cute lesbian couple'. They didn't take it where they could have taken it. And even though I found schoolkids who would come up to me crying, saying 'Hey Joe, yaze, my mom doesn't fight with me as much because I can point at someone and say: But! Here's this person on this show who's doing well.'

I think there's opportunity for the conversation to go and stretch further, and I don't see it happening a lot. It's kind of also feeding on what Shannon was saying. For myself as a composer, I've tried to enter the industry in South Africa as a composer and I just wasn't taken seriously because of my makeup - because I'm queer and black and because I don't look like a 'classical' person, whatever that even means. And now having to relocate and move to a country where it is normalised to be a composer, and it's not going to be an anomaly that I'm the only... there's just going to be many more composers who are sitting in the same spaces as me, and we're just making music now.

So it's bringing up a lot of questions for me about really what are we doing with the representation, maybe extending on that... like what does that mean? But also, privilege... and to take it back to the men who are aware of their privilege, how are you confronting your wounded masculinity? Because in a sense, when you carry this wounded masculinity, you have the privilege but you're still taking up space. And even when there is room to say, 'Okay, if I'm in a space and I'm saying I want women to be at the centre, in the forefront of the conversation', are you asking yourself how you're taking up space? Are you asking yourself how you're silencing the women in the room? Because it isn't enough to just say, 'Ya, I stand with women.' What does that mean? What does that mean?

Gwen

Thank you, Monthati. Aus Tebz...

Aus Tebza

So with the three topics on the table, I think they are multi-dimensional.

Equity and safety... I think for me, it translates into safety and equity of my work as a woman in the music industry. How are we protected when we get into workspaces where we find ourselves with producers or people that call us for sessions? They say, 'Come, I need your voice,' or 'Come and sing.' And you record a song, and then when it's out, then who it belongs to... the majority or a whole hundred percent of it belongs to them. When you called me into the space, you said, 'Oh, here is a beat. Can you sing something?' And you sing a whole lot, including coming up with the melody or the hook. And then we find ourselves in a space where we are not safe even with our intellectual property, you know... how do we protect ourselves? Because the truth is, being a creative, you get lost in the moment. I mean... I would just share with you a little bit of just last night after rehearsal. It moved into our 'nightcap'. We started rehearsing again, and this show came *up!* And I looked at it after that. I was like, 'This is what needs to be protected.' This was so sacred, it was so pure. Now you find yourself there. You wrote a song, but you're not credited. And now this affects your intellectual property, like I said. Your rights as a creator translate into you making or not making money at all. So how do we find ourselves in that space where we are safe, where I know whatever I did, whether I did it before I knew my rights or not, but I could go somewhere and be protected. Because it happens, we find ourselves in those situations. We come up with music and then we talk business after. But then you find, because they know sometimes... the culprits... they can sense that this one doesn't know a lot about the music business and they say, 'Ya, no no no no, I will write your name.' But *how?* Because you need to know where does your name fall? Are you a composer? Are you a lyricist? Are you the arranger? Where? And how much percentage of the song belongs to you? And what makes up a song?

You know, with the workshops that I have done, I realised that a lot of... We are creators, a lot of singers would call themselves singers, but we don't know our rights. We don't know what needs to be taken care of before we can even say, 'This is done, it's mixed and mastered and it can go to radio.' So the value chain... it's very important. Where's the equity there as well? I think it's important that we know that there's more information that's out there so that we understand that we are not just musicians, we are creators... because there's a difference. There's a difference between a music creator and just a musician. You can be a musician and just be a session player. I call you to come and play my music, but not be a music creator. So we need to know the difference and know how we could be protected. So it's important that the safety and equity translates into the work that we do.

Gwen

That's an excellent point. And very quickly, before I come to you, Nomfundo, how many people in this room have experienced the producer rip-off that.... Right, I saw so many heads nodding. Right! Nomfundo, another of your interests is this business side. Would you like to come in now?

Nomfundo

I'm gonna be very brief. I think we all want to take the conversation to the floor.

You know, my students always laugh because I'm always the one throwing a spanner in the works all the time, because I think it's important to broaden thinking. And the reality of the situation, I believe, is that at some point we also have to look at ourselves, right? What role do we play in the issues that we suffer... because we do contribute to the issues that we suffer. And also this idea that women will be challenged... and I see this culture all the time... So I want to bring us to the university, and we've got women leaders. The immediate response is that when women are in leadership and they're challenged, we think that they're being challenged because they are women. And therefore it means that we cannot then be held to account. And we must be careful of this idea that we cannot be challenged. And that once we are challenged.... That which seeks to challenge us, we will then give it a name, whatever that name might be. And so we must be careful of that. We will be challenged on the ideologies, and that's fine.

I also want to go into this issue that Aus Tebza was talking about, about the IP... And again, I asked the same question that yes, we've been ripped off by producers and this and that, and business comes afterwards, but what steps are we taking to ensure that the way the song or the piece of work is documented with the CMO is accurate. Why is it that we relinquish this responsibility to the producer? Because SAMRO, as far as I know, is open to any person who is a creative to check and see whether your work has been credited accordingly in the documentation. So we also have to do the heavy lifting of making sure that we are proper. Gloria Bosman... actually in one of my lectures because she was in one of my classes, I taught her improvisation... We had this discussion and she said this idea that we always as women are features and that kind of thing, we need to change the languaging around this, and we need to call ourselves by what we are. But if we are not going to take all the steps necessary to ensure that that's how we are captured, then the onus and the problem is us, ourselves, and not so much the other people. So we could discuss it ad nauseam, but I do think that we want to hear from the people on the ground. So I'll leave it there, Gwen.

GWEN

Thank you, Nomfundo. Long-term, smash the patriarchy; short-term, read the fine print.

Sarah-Jane, did you indicate that you wanted to say something? We're running out of time and I really want some audience questions. So I'm really sorry, could I ask you to be brief?

Sarah-Jane

Sure. Shannon, I just wanted to quickly tap on what you're saying. You know... the concept of remaining open and being aware. And although being far from home and as myself as a person of privilege, I always find that... I love the concept of mentorship. I went through it with Keychange and that's something that can really create a real difference not only for the mentor, but the mentee. I think that's something that we really need more of - female mentors, and even male mentors, whereby we can create change, per person... If we were a bigger collective - and that was what I was trying to say earlier - looking at change bit by bit in order for us to grow into a leading nation of females that are powerhouses, protected and so on, because we are the power of our collective, right? And the last thing I wanted to say.... I'll keep it short... is the concept of polychronic versus monochronic societies. And this is something that I really encourage everyone to look into. As South Africa... a lot of Africa, Portuguese cultures as well... we're polychronic and we depend on our community as opposed to depending on... Sorry, this is my ADHD stutter here.... A country that is built on human rights, built on years of organisational structures coming together to protect and create safety, and so as an African country, we are polychronic. And there're a lot of causal factors that are contributing towards the lack of safety that are far beyond our reach. So I really appreciate this collective communication between all of you, and I'm really hoping that together we can make a real change.

Gwen

Thank you, Sarah-Jane. Nicky, very quickly, Titi, very quickly, and we will have time for four questions. And I'm going to abuse the hospitality of Con Hill by stretching this for five or ten minutes or so after 4 o'clock.

So Nicky first, then Titi, and then... Please have your questions ready.

Nicky

I just want to respond by saying that I think that, actually, as a woman - and I think I'd say this for a lot of people - we welcome the challenge. We don't mind being disagreed with. But please let us stop the silencing of women. Let us not be seen as a threat because we expressed ourselves, because we shared a viewpoint. I think that is one of the things.

But certainly, moving forward, policies have to be created. And this is true for both males and females in our music industry. This is seriously where we are lacking. We are lacking when it comes to the formalities, you know... to have a functioning union, to have set standards of how you are treated, how you are paid and so forth. And I think it brings in a bigger issue of which the gender issue is part. And just to touch on lastly, is the issue of... from what are apparently small things to the big thing like policy. But again, I ask all these women, how many gigs have I been to where there wasn't a separate change room for me as a woman? Where I had to leave and walk to the car by myself and nobody cares. I think it is about changing those mindsets - from those small details, as well as to the bigger policy structures.

Gwen

Thank you so much, Nicky.

Titi...

Titi

So much has been said. There're just two things that really, really hit me.

Something that Nomfundo said about what we are doing as.... I always say this and I sound like a broken record now, but before we are musicians and creatives and music curators and what have you, we are active members of society. And this means that we need to equip ourselves with knowledge about the socio-economic issues that are faced by the community because they affect us as much as everyone else.

Number two, there's something that I really want to touch on, and it's a pity that we don't have time, which is absolutely fine. I think this is such an ongoing conversation. But there is a space - and I know, Aus Tebza, you'll be able to relate to this - that we have tapped into. And that is the space of music directorship that has been taken on by women. And we're not addressing it. What's happening in our industry is that it's seen as 'No, it's our stuff. Oh no, she's just putting the music together.' No. 'Oh, no, it's Titi. Oh, no, she's just gonna put just two changes. She's just caught changes. You know, she's just gonna restructure it.' I'm not going to restructure it. I am a director. That's what I am. And I feel like we should be given that respect. And it's not me being a diva. No, it's not. But you see there's this narrative that comes with a diva. You know what I mean? There's 'Oh no, Nicky B can be a diva because of her experience and age, but Titi is young. She must calm down. She cannot be a diva.' This then comes back to what you're saying, sis Nicky, about us being silenced in our own spaces, which I don't think is fair. And this is something that we really need to look at. And of course there is so much contribution that we have within the space of music, but also in the space of 'creative'. It's one thing being a musician. It's one thing being a producer. It's one thing being a music director. It's one thing being an arranger. And SAMRO has stipulated all these things. But what happens in our industry is that we throw it into one box, and we just say she's just.... and there's this confusion that comes with it.

Lastly, sis Gwen, another thing that I want to touch on is another thing that Nomfundo said as well - about the visibility of women and how we carry ourselves. And you just mentioned how sometimes we don't even have rooms to change, and this, that and the other responsibilities that we have.

Two things that happened... I was 18 years old when I first saw sis Judith Sephuma performing. She had just given birth and two weeks later she went on stage. The first thing she was asked by an audience member - and I really wanted to cry - was 'shouldn't you be on maternity leave?' And there was complete silence. The funniest thing happened as she was on stage: her breasts started feeding. And everyone was like, 'No, just take her off stage.' She said, 'I'm not going off stage. I'm going nowhere. I'm not ashamed about what is happening to my body which is natural. I am not going to get off stage. I am going to show what I can do, and I'm going to take this, and I'm going to stick it right to the end.' By the time she sang Mme Motswadi, which is a song that speaks so vastly about the power of women in South Africa in its entirety, it was the most.... it was just... I can't even explain that moment that happened.

The second thing that happened, a couple of months after that - and bra Conc was there - mam'Glo had just performed after an artist that I will not mention. It was quite a big festival and that artist was male. And that artist had brought the house down. This is also the other thing that we don't speak about in festivals... you know, how these festivals are placed... the running order and this and that. 'Ai, she's a female, she must go first, she must get them going.' And then the *males* come in. That's all nonsense. But anyway, mam'Glo came on after this male artist had brought the house down, and then she went there and being a jazz artist.... I remember she was wearing knee high boots, they were white... in typical Gloria fashion, and she wore, what we call now, a delela. Gloria ripped that

delela apart. She was almost ready to take off those boots to say, 'you know what, actually, to hell with this masculine and this feminine and this whatever. What's happening here is that we are creators, we are musicians. Whether I came on stage naked, whether I came on stage whatever, what matters here is that we are trying to execute music.' And I think it's so important that even in this day and age, that we start realising that it's not in the way that we look. I don't have to look like a woman. What does a woman look like? What does it mean? 'No, you should be wearing a dress.' I shouldn't be wearing a dress. There's this Shaka Ilhembe now, where people are saying, 'Oh no, we find it so offensive that they're naked.' My goodness! I think there're certain things that we really need to outgrow. I do want to say, sis Gwen, that there are definitely some things that have improved in the industry. You know, I think where business is concerned, business has become business. It's no longer a case of, 'Oh no, she's female, she must charge this, she must charge that.' But I also think that we need to start equipping ourselves in knowledge. We need to know what exactly we're doing so that we can achieve what it is that we want to achieve. And lastly, when we speak this way, we are not being political. We are not channelling ourselves into being a political whatever. When we write songs like Being Woman and so on and so forth, we are not channelling politics. We're channelling the truth.

Gwen

I deeply disagree with that last point. I think... when did politics become a dirty word? Of course we're being political. We're not being party... we're not being about these stupid factions and parties, but politics should not be a dirty word. Questions! We have room for four or five, I think, before they start throwing us out of here.

Audience Member: Neo Summer

Hi everyone, how are you? I'm good. I'm Neo Summer. I am a singer-songwriter... Well, I'm trying to figure it out because I'm an honours degree live performance graduate. I have a question for Aus Tebza. Currently, as a musician, I've not really been creating music. I've just stopped. Trying to figure out what's going to make me money now because I just finished school, and I don't really have experience. But I do have experience. I hope that makes sense. What advice would you give someone like me? Right now, I don't know what to do. I have so many beats waiting for me to record on. I don't want to record for free anymore. I don't want to give people my intellectual property, just like that. I'm frozen. I don't know how to unfreeze. What advice do you have for someone like me? Thank you.

Gwen

I'm going to take the questions, and then I'm going to give them back to the panel... which gives you guys a chance to think about answers as well.

Audience Member: Victor Matoto

Hello everybody, my name is Victor Matoto. So the questions that I actually have are... I wanted to know, that as powerful as you all are - the women in this room, and every woman that's out there watching this, why do women actually sell themselves cheap? Like why do women go to studios... let's say maybe a studio has a fee that you have to pay to record your sound or whatever, but women would go there with that thing of 'Ok, I'm going to record for free.' Then people would want to take advantage of that, whereby they're gonna start maybe being sexually... you were talking about it right now, like sexual discrimination... yeah, something like that. And another question that I have is: why don't we have more pioneers that are in the industry protecting the women. You know, there are gatekeepers in the game, right? People who can decide that this one will be a star, this one won't be a star. Like, both DJ T (?? *audio not clear*), Rapise (?? *Audio not clear*)... those guys will decide who gets into the game and all that. Yeah, that's the questions I have. Thank you.

Audience Member: Mariapaola McGurk

Hi there. My name is Mariapaola, 'MP'. I'm so glad I came. I'm actually from the visual arts. I'm a visual arts practitioner and I'm starting to intentionally attend sectors that are not mine within the creative economy. And to start seeing if there are correlations; and today there are so many correlations, it's incredible. It's like you could all be visual artists. You speak the same, the same ethos, the same approach, the same passion. My question relates to a study that was done in the visual arts sector, that for young female visual artists, as you're starting your career till about 30/35, there are quite a lot of opportunities. You're still sexy, you're still interesting, you're still seen by the industry as a newcomer on the block. When you start settling, especially if you choose to have children - if you choose to get married, even more so - you start disappearing. If you do anything that's 'traditional', you start disappearing. And the years between 35 and 60 are the most difficult for visual artists, because you disappear. The visual arts women who manage to somehow persevere and just keep going in their studios and keep working and make it to 60... they start being recognised again between 65 and 80 as these eccentric, interesting, older women.

But the middle tier... it's very, very difficult. While the counterparts of the men in the visual arts sector... that's when they are thriving; irrelevant if they got married, irrelevant if they have children. So there's this huge contradiction, specifically in that period in the visual arts, and I'd be very interested to hear if the same happens in the music industry where, somehow at 35 when children start popping up, those musicians just start disappearing and they start becoming shadows.

Gwen

One more question, and then I'm going to throw it back to the panel.

Andre

There were two on that side....

Gwen

Can we take one of them? And then we'll have to see how the time goes because officially they will start thinking about throwing us out of the room.

Audience Member: Princess Diversity

Hi everyone. My stage name is Princess Diversity. I promote diversity. I'm all about positivity and my music is totally different. You'll hear it. I don't know when, but some of the communities... they know about it. Yes. I wanted to know - what rights do we have as musicians in the industry. And then if there're no rights, can women start writing their rights?

Gwen

Ok, we have four questions. We have the career direction question from Neo to Aus Tebza. We have a couple of questions from our colleague over there whose name I didn't quite get, but essentially they boil down to why on earth do women put up with this nonsense. And yes, I think it is worth discussing that. We have the discussion about why women in their middle years of creativity are erased, whereas men in the same years are at the peak of their silver fox careers. And then we have an information question on rights, where I think the best thing we can probably do is actually direct Princess Diversity to some of the places where she can actually find that out, because it's quite legalistic and it's a bit hard.

Ok, first... Aus Tebza, where should this young singer go?

Aus Tebza

Hi Neo, it's very important that you understand the value chain, the business side of things. With music, you can't really put a timeframe to say, 'Oh, I will start making money after six months of practice or two years of practice.' It differs because it depends on how you position yourself in the industry. So it starts with what is it that I want. Know yourself. As an artist, what do you stand for? Because how are you going to identify what you want if you don't know who you are. First look at why have I frozen. Is it because music's not giving me money right now? But what is more important; what gives you life? For me, I had to think of it that way. And what is the support structure that you have around you? It's very important. Because if you don't have people that understand your gift, you are going to feel suffocated. You're going to feel like it doesn't work. You know, I have friends who had to stop being musicians, literally.... to go and work in corporate, because families were like, 'We're tired of supporting you,' because you've been saying, 'No, I will get gigs. It's coming, it's coming.' So find out your position with your family or those around you. Do they have your back? That helps, because with art, you can't really put a timeframe on it.

And see yourself as a business. Look beyond you just writing music. How do you protect... this is the protection I was talking about, you know... See yourself as a business, register yourself as a business. Because when you do that, and when you find out what other collecting societies are out there for musicians, you'll get to know that there is more to actually you being a writer. Ask the person who comes to you and says, 'Hey, can you write for me?' Write for what? What are you trying to do? Let's not be afraid to ask questions. Why are you writing? Why do you want me to come and sing? 'No, it's a beat, I'm trying to...' Ok. Let's do the split sheets fit, you know. Let's not be afraid. And that's what we find ourselves in as women. We are afraid to ask the questions, but we know that 'I came up with the hook, I came up with the lyrics.' So find out who you are. What is it that you're trying to translate, what kind of an artist are you? That is going to give you a sort of map on how to navigate... And just follow your heart. Don't be afraid, follow your heart. The only thing that I know is music, and I'm grateful that I've had a support structure and family that understands that. Even today, I'm always quitting music. Let me just put it out there. Every year, I announce to my family that I'm quitting music, I'm tired. And they're the ones who say, 'No,

but you've done this much!' That helps because of that structure. So just identify those things. Have a conversation with yourself. Believe you me, you'll know how to navigate your path.

Gwen

I'm going to come in on why do women put up with it. I think it comes back to all these awful political things, one of which is: we aren't organised. So we always feel we're on our own when we are in these negotiations and things. And I think that is really important. And also, our employment is incredibly precarious. For many people, it's either put up with it or don't feed your kids that month. So, you know, there are reasons!

Nomfundo, why do you think women put up with it, and how can we stop putting up with it?

Nomfundo

I've never put up with it so I can't even say I have first-hand experience on that. But I think I reserve judgment when it comes to those things. And you're right, because actually, women's experiences are very unique and very intense. So oftentimes the decisions that women make are not based on whether this is cheap or whether it's putting up. It's based on the immediate need. It's a condition of survival, you know. And so it's not that those women are cheap. And 'cheap' is the wrong word. And I would advise the gentlemen, perhaps going forward, to avoid using that word 'cheap' and women in the same sentence. Just as a suggestion, because it's got nothing to do with whether something or someone is cheap or expensive. Women are making decisions based on the survival of their families. And a lot of men would not be out and about doing what they are doing had it not been for the decisions that women make, oftentimes to their own detriment. So if we're going to ask what's cheap and what's not, we're going to need to turn the table around.

Gwen

Why do women disappear in those middle, conventional years? I'm going to ask... perhaps Monthati and Titi, simply because we've heard slightly less from them recently. Does one of you want to come in with an answer on that?

Titi

Just before I go into that, sis Gwen, I just want to answer the gentleman as well, about... I think the question was why aren't there enough pioneers? There was something along those lines... maybe it's not direct... but I remember that there was something around that.

I would definitely disagree with you in that regard. I think every woman that has made something has become a pioneer. Everyone that's sitting... there're pioneers in this whole room, and I think the males as well are pioneers in their own right. Everyone that is here is a pioneer.

However, there is something that has happened and I think, once again, it's about the times and life and the economy and how things are done now in our country, etc. And I think that is the visibility of important people in certain departments and in certain industries that are not celebrated enough by the media. Correct me if I'm wrong. Back then, we knew the music of mam'Letta, mam'Sibongile, bra Katse, Dorothy Masuka because it was constantly played on radio, right? There was constant play on radio, there were constant interviews. And one may say it's because of the times that they were living in then, and so, you know.... I disagree. Times have changed, and unfortunately times have changed to silence certain people in industries. And this is why you will not know that Aus Tebza is directing the Basadi Women in Music Awards. Do you know what I mean? It's because it is not being communicated, in a way. The narrative now is the overall structure. And I'm not saying this is what Basadi Women in Music are doing, please, please, please! This is a mere example. What will happen is that we will have this banner that says, 'Da da da... Music Awards... boom.' And then we don't celebrate everyone that is doing all these little things. They're not little, actually. I'm incorrect by doing that. Everyone that has been given a role is given a role because it's important. And so this is how, then, Aus Tebza becomes silenced, and she starts moving off. And she's not off the industry. It's not because she's less of a pioneer. It's because she's not spoken about enough. What happens in return as retaliation - and I find it absurd - is that we then start screaming. We start.... because now we're pushing... We're pushing and we're fighting against all these other odds. And it becomes this massive confusion. And I guess I don't blame you, Neo (*sic, it was Victor who asked this question*), for being confused. I don't blame you, my darling. Like we're saying, we get confused as well. Every year, like Aus Tebza, I say, 'I am doing this, I'm leaving. It's enough. I've done it, and I feel like I've been celebrated. It's time for me to go back to that psychology degree that I wanted, or that political science degree that I wanted... whatever.' I'm just like, 'I'm done.'

And these questions such as when are you releasing your next album? I don't know. I don't have money. That's the answer. And that's the honest truth. I don't have money, you know. So it's very important that we understand the resources, and everything that happens in the industry, in its entirety. I know that sometimes we make it look

easy. And I know that sometimes it's so easy to say in the music industry women are selling themselves cheap. Because this is what we hear, this is the narrative. I mean, we grew up... I'm sure most of us can relate to that... we grew up in an industry where my mother would say... She's a vocalist as well, she's a brilliant musician. She would say, 'Titi, don't sell yourself to the industry,' meaning 'don't use your body as a sexual tool.' Use your brain and don't compromise. Don't compromise yourself because you want to make money, you know what I mean? And so it's very important that we tap into these conversations as part of the legalities around these things, and how women are doing this and that and that. Nomfundo is absolutely right. Every woman's story is unique, and sometimes... I'm sure you get what I mean. I'll leave it there, sis Gwen..

Gwen

Ok, the disappearing middle years... And then I think we are going to have to close because it is quarter past and we have run over the time we've been allocated for this room. Does someone want to talk about the disappearing middle years?

Monthati

I won't say much because I'm young. I think ageism is a big topic. And I think women suffer from ageism politics a lot, more than men. It's quite unfortunate that your career is on the line when you want to build families, and there's so much creative expression, I think, that comes from bearing life, from building life. And as someone who's queer, I think maybe the conversation isn't family-oriented; it's life-building oriented and how I sometimes find myself feeling... if I put my queerness at the forefront, then I become the 'Activist for Queerness'. And then as soon as I want to talk about other things that are also affecting me, I can't. And so I really look forward to a time and a space where our stories are our stories. And music is, like you were saying, Aus Tebza, a place where we just express our experiences. Then you wouldn't have to disappear for some time because it's time to build families. But we need infrastructure to support that. And we also need the narrative to shift from 'musicians are the young, fun, happy, partying ones'. Let me also be young and fun with my baby, you know.

Gwen

Look, I'm going to have to call a close on this. But before that I have to say, firstly, to Princess Diversity, I think there are lots of organisations that have been named today, all of which can give you guidance on what the rights are, what the regulations are, what the rules are. Within this country, we have SAMRO, for example, which is a good place to start, which can tell you as a composer, as a music creator, what your rights are. I think that's actually highly legalistic and way too complex to get into. But I also think it's a very important question and everybody should start looking at the organisations, both local and international, that were represented here today and find out what they can do, what they can inform you about, because there is a lot of information out there.

In terms of what's been said... fight the silencing! Identify the ways in which we are silenced and always resist it. Try and operate at the policy level as well as at the other level. But yes, you must sweat the small stuff because that's where it starts.

Encourage mentorship. Seek mentors, or if you are in a position... Be a mentor.

Look for platforms for ally-ship. Because while some of this is very gender-specific, some of it is the S.H.I.T. that we all put up with in this industry, which is not gender specific. So there's that as well.

If you are a woman, a really important space to start getting into is the music directorship space.

And finally, work together and organise. That's come out of everybody. And whether you call it politics, or social responsibility, or whatever, it doesn't matter. But work together and organise, because as one person quivering before some powerful producer, you really don't have much power. But if you've got 20 sisters and brothers with banners out there, you've got a hell of a lot more power.

This isn't the end. Everybody who signed up for registration will be part of the surveys and focus groups and other things that we get going as part of this research. So this isn't the end. I really wish.... The conversations got richer and richer as it has gone on, but we have to stop now because otherwise Con Hill will never let us use this space again.

So thank you everybody for fabulous questions. Thank you to all our panelists, both still present and those who had to drop out. I have some small gifts here for our panelists. It is a book about Princess Magogo, pioneer composer.

There will be more... that's all I can say. Thank you everybody, have a wonderful weekend and a powerful Women's Month!