
7 December 2022

CONVENERS MESSAGE FOR MUSIC EXCHANGE 2022 (#MEX22)

Sat 5 & Sun 6 November – Cape Town
Sat 12 & Sun 13 November – Johannesburg

The reality is musicians, composers, artists, and creators must fight for their recognition and reward; this conference gives them the tools to do that.

Patrick O'Shea – Musician and Entrepreneur



As Convener of the N.P.C. of MUSIC EXCHANGE 2022 (#MEX2), now in its twelfth year, we are delighted to share the news regarding the 2022 event.

The 12th annual Music Exchange (MEX) was held at the Academy of Sound Engineering (A.S.E.) in Cape Town and Johannesburg for the first time.

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THE KEY NUMBERS

MEX Average Value Equivalent (AVE) for the conference – media-wise – surpassed **R1M**, as monitored by Newsclip.

Three Mailchimp mailers to our database over of over 1520 people with an **open rate of around 28.5%**

Flights – International flights from London to CT	3
Flights – Local from CT to JHB – Return	14
Accommodation	49 bed nights

Work creation Cape Town & Johannesburg -with emphasis on Youth

ASE staff and filming and recording CT	6
ASE staff and filming and recording JHB	6
Food truck CT	4
Food truck JHB	3
Drinks Bar JHB	3
Design poster both venues	1
Press releases for both events	2
Branding and design of both venues	3
Launch event CT	5
Launch event JHB	5
Mex production team CT	5
Mex production team JHB	5
Marketing both venues	10
Ticketing staff	3
Travel agency	2
Video edits and uploading	4
Total	74 people (Excluding off-site events)

#MEX22 REVIEW

In July 2022, MEX board member and mentor Dr Trevor Jones received a Doctor of Music degree, honoris causa, from UCT.

Open for Business

Two global music executives to take to the stage @ #MEX22

Cape Town, 29 September 2022 – In the build-up to #MEX22 this November, Music Exchange (MEX) is proud to reveal the first of what will be no less than 12 keynote addresses from some of the world's most respected creatives and captains of industry.

Now in its 12th year, #MEX22 will also be heading out on tour to deliver masterclasses from some of the biggest names in the business in Cape Town (5 and 6 November) and Johannesburg (12 and 13 November), both hosted by the Academy of Sound Engineering (A.S.E.).

Perfectly composed

Dr Trevor Jones, one of the Top 5 film composers in the world, returns home from the U.K. to open #MEX22 for a second time. Having recently received an **Honorary Doctorate from the University of Cape Town**, Jones will deliver invaluable insights into his rich catalogue of award-winning compositions while unpacking music for film, television, gaming and spoken word.

He has worked on numerous well-known and acclaimed films, including *Notting Hill*, *Excalibur*, *Runaway Train*, *The Dark Crystal*, *Labyrinth*, *Mississippi Burning*, *The Last of the Mohicans*, and *In the Name of the Father*, collaborating with filmmakers like John Boorman, Andrei Konchalovsky, Jim Henson, and Michael Mann.

Record breaker

Marc Marot, ex-Island Records Managing Director, is the second of #MEX22's highly esteemed international keynote speakers.

Marc will take #MEX22 delegates on a journey that saw him promoted to the youngest Managing Director of a major record label at 29.



Amongst the artists signed and developed by his team while at Island Records were Pulp, PJ Harvey, The Stereo M.C.s, P.M. Dawn, The Cranberries, Elbow, Chaka Demus and Pliers, N.W.A., The Orb, Ice Cube, Talvin Singh, Tricky and Nine Inch Nails.

Marc also guided U2's career throughout the 1990s, from the release of *Achtung Baby* to just before the release of *All you Can't Leave Behind*, selling close to 60 million albums in the process.

To date, acts discovered or managed by him have notched up 38 Top Ten singles, including 18 Number One singles in the U.K. charts.

In one form or another, Marc has been responsible for more than 100,000,000 album sales, including his ten years of direct international responsibility for U2's marketing and sales.

With more names to be revealed in the build-up to #MEX22, this year's conference looks to be its most significant and engaging.

With thought leaders and activators from the worlds of art, radio, poetry, production, streaming services, record companies and live eventing, #MEX22 has all the bases covered to deliver, share, and empower everyone who takes up a ticket to attend.

Stay tuned to our [website](#) to get the latest updates.

Tickets sales are now open and available from [Ticketmaster](#)

For more information, contact: Martin Myers @ martmyers@gmail.com

Notes to the Editor

Marc Marot

Marc was appointed M.D. of Chris Blackwell's Blue Mountain Music in 1984, working with U2 and the Reggae catalogue, amongst others. He had my first international No. 1 single with "Pump Up the Volume". His publishing signings included, amongst many others, Massive Attack, De La Soul, Julia Fordham and Shakespeare's Sister (Marcy Levy).

Marc subsequently headed every division of Island until he was appointed as the M.D. of Island Records in 1990, the youngest M.D. in the U.K. music industry at that time. Amongst the artists signed and developed by his team while at Island Records were Pulp, PJ Harvey, The Stereo M.C.s, P.M. Dawn, The Cranberries, Elbow, Chaka Demus and Pliers, N.W.A., The Orb, Ice Cube, Talvin Singh, Tricky and Nine Inch Nails.

During his tenure as Island Records MD, Island artists won the prestigious Mercury Music' Record of the Year' prize three times, and ten Island albums were short-listed. Artists signed during the period have subsequently gone on to win 25% of all the prizes awarded in the 20-year history of the competition.

Marc also guided U2's career throughout the 1990s, from the release of *Achtung Baby* to just before the release of *All you Can't Leave Behind*, selling close to 60 million albums in the process.

To date, acts discovered or managed by him have notched up 38 Top Ten singles, including 18 Number One singles in the U.K. charts. In one form or another, **he has been responsible for more than 100,000,000 album sales (one hundred million)**, including my 10 years of direct international responsibility for U2's marketing and sales.

Upon leaving Island records in 2000, he produced and oversaw the design and implementation of the multi-award-winning U2.com, following a successful \$5,000,000 fundraiser. U2.com remains one of the most successful music sites on the web, with over 1.4 million registered users and 140,000 subscription-paying customers.

Dr Trevor Jones

Dr Trevor Jones is a South African composer of film and television scores.

Having spent much of his career in the United Kingdom, Jones has worked on numerous well-known and acclaimed films, including *Notting Hill*, *Excalibur*, *Runaway Train*, *The Dark Crystal*, *Labyrinth*, *Mississippi Burning*, *The Last of the Mohicans*, and *In the Name of the Father*, collaborating with filmmakers like John Boorman, Andrei Konchalovsky, Jim Henson, and Michael Mann.

He has composed for numerous films, his music has been critically acclaimed for depth and emotion, and he has been nominated for two Golden Globe Awards and three BAFTA Awards for Best Film Music.

Jones is working on the 40th-anniversary edition of *The Dark Crystal* score at Abbey Rd Studios, London.

E.N.D.



Left to right – Dr Trevor Jones, Razia Myers, Siphokazi Jonas, Martin Myers and Marc Marot.

Key Action Plan 1

The overall theme for the conference was acting now and heeding global best-practice, as well as learning to collaborate. This was the cornerstone of each presentation during the four days of the forum.

12 speakers, over two days, in each city



#MEX22
CAPE TOWN

MUSIC EXCHANGE

**SAT 5 & SUN 6
NOVEMBER**

R250 Tickets at *ticketmaster®*

www.musicexchange.org.za



Our keynote speakers brought incredible gravitas to their chosen fields within the music industry.

Key Action Plan 2

The MEX team actively engaged the music schools – CMI, Mitchell's Plain Music Academy and Phoenix, under Winston Siljeur, as well as our host campus ASE in Ct and Jhb

The V&A Waterfront has an active music programme and sent all their artists to the conference. The programme that Craig Parks is working on, in conjunction with MEX, had all their artists from outlying areas attending too.



Key Action Plan 3

One thing is clear, the conference is not only pitched at emerging artists but well-established artists too.

A concern that needs to be addressed is that the music teachers are not attending, which can only be to the detriment of the students, as the business advice being handed out by CEOs involved in the music industry is hugely foundational.

This year's speakers covered the entire music landscape.

From the spoken word to global business heads of record companies, aggregators, radio stations, agents, artist's managers, major collecting agencies and lawyers – all talks focused on outcomes for attendees.



#MEX22 CT SCHEMATIC

SATURDAY 5TH NOV		
REGISTRATION	9.30	
OPENING REMARKS	10.00	
KEYNOTE - TREVOR JONES 1 - Music for Film, Television and Gaming After a brief introduction, Trevor will go straight into people's questions about what it is they've come to find out. He will deal with the business aspects that define the space and bring up Media Writing techniques, defining goals and ambitions, how to equip yourself as a writer and map out your journey, as well as aesthetics and philosophy (if we want to touch on those rarefied aspects).	10.15 - 11.00	Talk 1
BREAK	11.00 - 11.15	
KEYNOTE - MARC MAROT 2 - In Search of the Philosopher's Stone If you look it up, it is a mythological substance capable of turning base metals into gold. It has a secondary meaning, also called the elixir of life, capable of causing immortality. "It strikes me that these two attributes are what I have set out to achieve for other people all my life," Marc shares. "I take a raw talent (base metal) and help focus them and guide them towards success (gold) in the industry, and then further push them towards immortality!"	11.15 - 12.15	Talk 2
QUESTIONS - MARC AND TREVOR	12.15 - 12.45	
LUNCH	12.45 - 13.30	
NICK MATZUKIS - Royalties and Income Streams	13.30 - 14.30	Talk 3
MARK ROSIN - SAMRO and the Roadmap Forward	14.30 - 15.30	Talk 4
CAMERON WARD - My Journey with Hugh Masekela and more	15.30 - 16.00	Talk 5
EB INGLIS - KFM Radio Host, Producer and Creative - The Truth Behind your Music's Relationship with Radio	16.00 - 17.00	Talk 6
Q & A and Close	17.00 - 17.15	



#MEX22 CT SCHEMATIC

SUNDAY 6TH NOV		
WELCOME	10.00	
SIPHOKAZI JONAS with TREVOR JONES - Collaboration	10.15 - 11.00	Talk 1
BREAK	11.00 - 11.15	
MARC MAROT 2 - Augmented Reality, Art and Music	11.15 - 12.15	Talk 2
GAVIN MEIRING - Music Programming for Community Radio	12.15 - 13.00	Talk 3
LUNCH	13.00 - 13.30	
BERRY - HerIdols session 17 Journey - A Poisoned Chalice?	13.30 - 14.15	Talk 4
STEVE LOUW - TBC	14.15 - 15.00	Talk 5
Q & A and Close	15.00 - 15.30	

Key Action Plan 4

MEX also held monthly master classes in the lead-up to #MEX22 to keep educating about the relevant current topics that artists need to know. This will continue in 2023.

We had two international guest speakers and seven South African guest speakers.

Key Action Plan 5

Our B2B focus was also a key driver in 2022, aimed at active industry professionals. This can be seen in the programme, as we hosted the essential industry body, SAMRO.

We moved away from edutainment into focused master classes and workshops for delegates to engage.

Johannesburg Sat 12 & Sun 13 November

#MEX22
JOHANNESBURG

**MUSIC
EXCHANGE**



**SAT 12 & SUN 13
NOVEMBER**

R250 Tickets at
ticketmaster®

www.musicexchange.org.za



BETTER TOGETHER



FOR YOU





#MEX22 JHB SCHEMATIC

SATURDAY 12TH NOV		
REGISTRATION	9.30	
OPENING REMARKS	10.00	
KEYNOTE - TREVOR JONES 1 - Hosted by RJ Benjamin - Music for Film, Television and Gaming. After a brief introduction, Trevor will go straight into people's questions about what it is they've come to find out. He will deal with the business aspects that define the space and bring up Media Writing techniques, defining goals and ambitions, how to equip yourself as a writer and map out your journey, as well as aesthetics and philosophy (if we want to touch on those rarefied aspects.	10.15 - 11.00	TALK 1
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QUESTIONS - MARC AND TREVOR	12.15 - 12.45	
LUNCH	12.45 - 13.30	
AFTERNOON		
NICK MATZUKIS - Royalties and Income Streams	13.30 - 14.30	TALK 3
GILLIAN EZRA - Ayoba	14.30 - 15.30	TALK 4
KARABO SENNA - Maximise Your SAMRO Relationship	15.30 - 16.00	TALK 5
LANCE STEHR - The South African Reality	16.00 - 17.00	TALK 6
Q & A and Close	17.00 - 17.15	



#MEX22 JHB SCHEMATIC

SUNDAY 13TH NOV		
WELCOME	10.00	
SIPHOKAZI JONAS WITH TREVOR - Collaboration	10.15 - 11.00	TALK 1
BREAK	11.00 - 11.15	
MARC MAROT - Augmented Reality, Art and Music	11.15 - 12.15	TALK 2
ROBIN CHIVAZE - Method and Madness, Inside the Botswana Music Matrix	12.15 - 13.00	TALK 3
LUNCH	13.00 - 13.30	
NICK MATZUKIS - Fair Use in SA	13.30 - 14.15	TALK 4
IAN OSRIN - The Roll of DDEX in Digital Exploitation of Music	14.15 - 15.00	TALK 5
ANDRE LE ROUX - Live Eventing Heading into 2023	15.00 - 15.30	TALK 6
Q & A and Close	15.30 - 16.00	

Key Action Plan 6 – Building on strategic partnerships in 2022

Several event sponsors returned, and we had the corporate market supporting several vital areas:

SAMRO
Academy of Sound Engineering (A.S.E.), Cape Town and Johannesburg
AYOBA
Travel with Flair
V&A Waterfront
Paul Bothner Music
Biz Community
Triple M Entertainment
Ticketmaster

Attendance

Outstanding attendance! “We focused on master classes and workshops this year,” convener Martin Myers declares. The room was packed for all four days of the conference, with over 100 people in CT and an equivalent number in JHB.

Key Action Plan 7

Our international delegates spoke more than once while fully engaged throughout the conference.

The conference was also recorded to roll out critical talks in 2023, online and otherwise.

MEDIA COVERAGE

PRESS & RADIO

Music Exchange received superb press support in 2022.

Our significant media partners were Biz Community and PRIMEDIA.

MEX Average Value Equivalent (AVE) for the conference – media-wise – surpassed **R1M, as monitored by Newsclip.**



Newsclip Advertising Value Equivalent - 1 Oct to 30 Nov 2022

DATE	RAND VALUE	UNIQUE BROWSERS
BIZ COMM 15 NOV DIVINE	R74 158,49	595844
AUBREY MASANGO	R29 219,00	791000
BIZ COMM 9 NOV RACHEL REYNOLDS	R118 514,42	595844
MMM 9 NOV	R11 323,80	
GALORE SA 1 OCT	R6 688,32	1394
BRAND LIVE	R5 993,40	929
BIZ COMM 1 NOV TREVOR JONES	R84 158,50	595844
MMM 6 OCT	R3 271,32	
BIZ COMM GLOBAL EXECS 4 OCT	R36 831,42	595844
MMM 14 OCT SJ WINS	R2 702,80	
BIZ COMM ISLAND BOSS 18 OCT	R52 871,42	595844
MMM 28 OCT TOPICS	R1 220,92	
MMM 3 OCT EXCS TAKE STAGE	R4 315,16	
MMM JONES 31 OCT	R8 919,24	
MMM MARC MAROT 17 OCT	R9 161,56	
3 NOV SMILE FM INSERT 3 MINS	R4 243,22	199000
CAPE TALK 4 NOV CLARENCE FORD	R77 275,33	103000
GOLDIE MEDIA 3 NOV	R9 124,28	
SMILE FULL INTERVIEW 3 NOV	R36 385,00	199000
MMM 2 NOV MARK ROSIN	R2 199,52	
MMM JHB DATES 8 NOV	R1 370,04	
5 NOV CAPE TALK BREAKFAST S J KING	R59 599,00	103000
7 posts MM total - average 203600 per post	R14 254,00	9758
AUBREY MASANGO	R167 689,00	791000
AUBREY MASANGO	R90 829,00	791000
AUBREY MASANGO	R50 752,00	791000
AUBREY MASANGO	R17 446,00	791000
MM BLOG 30 NOV MEETING WITH GIANTS	R25 657,96	1394
TRIPLE M ENT - MEETING WITH GIANTS #MEX22	R25 807,80	
BIZ COMM 22 NOV EBRAHIEM INGLIS	R95 049,60	595844
TOTAL	R1 127 031,52	8147539

Select the links below:

Biz Community ran editorial pieces pre-, during and post-conference.

<https://www.bizcommunity.com/Article/196/443/232128.html>

<https://www.bizcommunity.com/Article/196/480/233056.html>

<https://www.bizcommunity.com/Article/196/443/233331.html>

MEX22 is active on social media platforms

Facebook, Twitter, and Instagram

Twitter	Over 9 714 followers
Instagram	Over 1 645 followers
Facebook page and group	7 200 on the page and 1 200 on the group



Now to Ayoba

In May 2021, Music Exchange (**MEX**) was privileged and equally proud to announce a fundamental partnership with one of the continent's richest entertainment economy-focused platforms, **Ayoba**.

Ayoba, the all-in-one app, offers **free** instant messaging, voice and video calling, games, music, news, entertainment news, and other content, which MEX now forms a critical part. In the coming weeks and months ahead, MEX will share its decade-long journey in actively uplifting and empowering the continent's creatives, informed by global networks, clients, and partnerships like this one.

"Music Exchange was established in 2009 as a bridge and guide into the broader entertainment economy," MEX founder Martin Myers shares. "From the outset, what was clear to us was a real need to help educate and keep safe young, aspiring and established creatives. **We've achieved that by brokering and investing in masterclasses, an annual conference in its 12th year, and outreach programmes extending as far as the E.U.**

"This partnership with ayoba gives all of its active users access to our content, which we look to share with creatives across the continent," he continues. "In growing our reach, we share our voice by investing decades-worth of insights, learnings, best practices, and practical advice that before now was severely lacking.

It's an honour and an exciting next chapter for MEX in helping turn raw talent into commercial success for everyone on the ayoba platform."

"Ayoba is delighted to partner with MEX," comments Olivier Prentout, **Head of Customer at Ayoba**.

"The education they will be provided via our platform fits our values to entertain, educate, and uplift.

Their work is critical in our creative communities, and we look forward to exposing it via our music blog, The Daily Plug. We launched this channel nearly a year ago as we could see the need for education in our community, and the uptake has been nothing short of amazing."

Ayoba users can access MEX on The Daily Plug by subscribing to the channel at no cost.

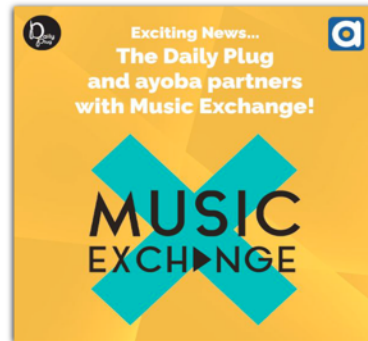
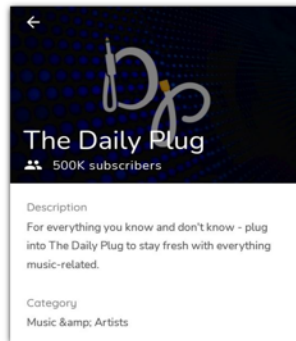
Simply download the app from the Play Store, register and signup for the channel.

The Daily Plug currently has over **800 000** subscribers. Ayoba also offers over **40** music channels, including playlists and artist spotlight channels. **MTN** users are provided a daily allocation of free data to access Ayoba.

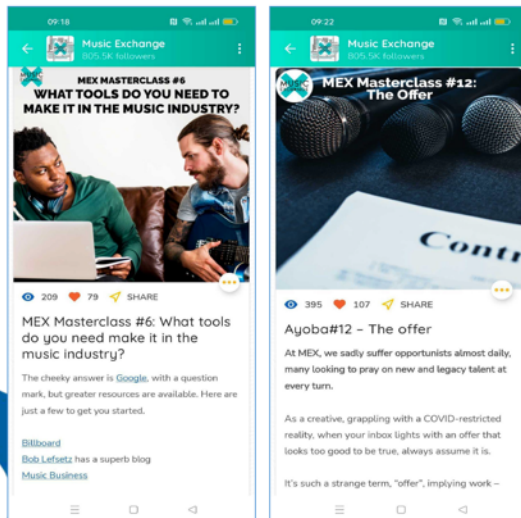


Where we started - The Partnership

- The Daily Plug provides opportunities for Artists to showcase their new releases, press statements and other behind the scenes happenings to the followers. From new releases, music business to anything music-related from around the world, the channel was the plug.
- Ayoba and Music Exchange formed a partnership to bring the business side of music and the voices that have been in the music industry.
- The partnership has created an empowering space for musicians, creatives and anyone who aspire to take their music to the next level.



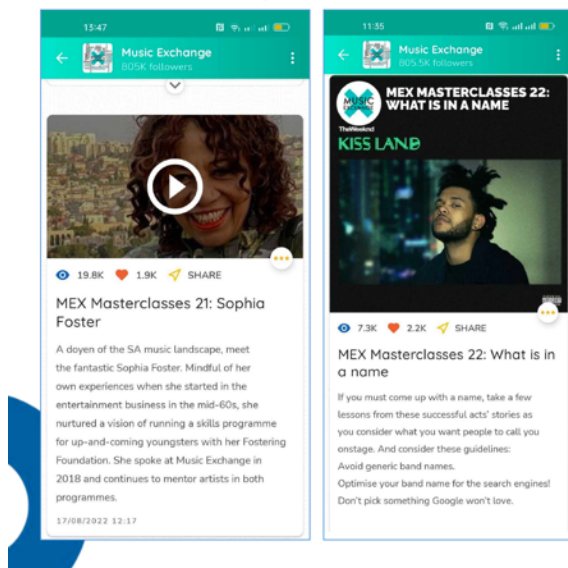
Music Exchange Highlights



Music Exchange has brought a vast variety of diverse content that allows users to learn, listen and enjoy powerful conversation

- music education
- the business part of music
- listening to legends sharing their experience in the music industry
- Introduced podcasts to the App and users with music giants sharing their wisdom.
- Masterclass series that highlights the nitty gritty of the music industry that upcoming and seasoned artists need to know.

Music Exchange Top Posts



Learnings

- With high views on the posts, users lean towards the podcast. You need to learn your audience/follow to feed them what they want.
- Familiar faces create more engagement. If needs be, collaborate with people and create quality content.
- Not everyone will love your content, diversification help to reach more audience. Some users don't like to read, they would rather watch video, while other prefer podcast.

Sponsors

Music Exchange would not be possible without its gracious sponsorships and partnerships. **#MEX22** is thankful for the following sponsors and partners:

SAMRO
Western Cape Government – DCAS
AYOBA
Academy of Sound Engineering (A.S.E.)
Paul Bothner Music
Biz Community
Triple M Entertainment
Matters Media

Administration

MEX is a Non-Profit company chaired by Sipho “Hotstix” Mabuse, with support and endorsement from Trevor Jones, Victoria Seale, RJ Benjamin, Jason Curtis, Craig Stein and Lesley Wells.

Martin Myers is the event convener and founder.

A group of dedicated team members, namely Bevan Trevor, Jason Curtis, Rowan Roberts, Bianca Fernandez, and Ross Rayners, helped stage the 2022 event.

Siphokazi Jonas works to involve spoken word artists.

Feedback

‘A superb information and networking event allowed local creatives to interact on the most practical and personal levels with industry greats who provided both South African and international perspectives. Absolute gold. May it grow and further flourish.’

Nick Matzukis

Hi Martin

Good talking. A few comments on MEX22 I attended.

- I thought the content (subject matter) and speakers were relevant and very strong this year.
- I think the music industry “hacks” and “takeaways” like Nick’s revenue streams & fair use, SAMRO and Ian Osrin’s DDEX are great ideas. These instructional and educational sessions are winners for youngsters getting into the industry. More. More. More.
- The personality speakers you have included over the years are consistently good. Marc, Trevor & Lance were great additions this year. Over the twelve years, you have built up a legacy on high-profile speakers, and maybe it would be a good idea to re-look at some of the speakers you have had on and do a short update session with some of them.
- In terms of the slide presentations and the audio & video content, I believe this is GOLD! If you can build up space on your website or use YouTube, Spotify etc. You could build up an extraordinary archive/library for MEX.
- We discussed mediation and running of sessions, so there is enough time for the speaker’s presentations and Q&A’s that don’t run over their allocated time. Maybe this is just a running order and production management issue.
- Having MEX22 in J.H.B. was a great idea. In the following year, you could do a lot of prep work with stakeholders in the industry across all sectors and possibly get them to buy in and subsidise some of the input & production costs.
- Overall, it was a great weekend, and I was sorry I could not attend all the sessions.

Lekker.

Neil Johnson (Former station head of KAYA FM)

#MEX22 may have been an unrivalled success delivered in November 2022. Yet, the organisers have committed more than 12 years in investment to foster what has become a critical resource within the entertainment economy of South Africa and beyond to achieve it.

Without fail, each MEX conference has dug deep and reached far and wide to invite all the critical stakeholders that monetise creative output. Sadly, only a handful can be counted in supporting and pushing the needle in solidarity.

More patent is the level of international endorsement, support, and respect for all that MEX aims to achieve. This commitment has been unwavering since MEXs' 2010 inception. One just needs to reflect on the keynote speakers, not only for #MEX22 but every year before it, to realise the impact and possibility that MEX continues to champion the collective good of everyone invested.

Jason Curtis



11 NOVEMBER, 2022

Music Exchange Comes to Jozi



MUSIC EXCHANGE

#MEX22 JHB SCHEMATIC

SATURDAY 12TH NOV

REGISTRATION	9:30	
OPENING REMARKS	10:00	
KEYNOTE - TREVOR JONES 1 - Hosted by RJ Benjamin - Music for Film, Television and Gaming. After a brief introduction, Trevor will go straight into people's questions about what it is they've come to find out.	10:15 - 11:00	TALK 1
He will deal with the business aspects that define the space and bring up Media Writing techniques, defining goals and ambitions, how to equip yourself as a writer and map out your journey, as well as aesthetics and philosophy if we want to touch on those refined aspects.		
BREAK	11:00 - 11:15	
KEYNOTE - MARC MARIOT 2 - In Search of the Philosopher's Stone If you look it up, it is a mythical substance capable of turning base metals into gold. It has a secondary meaning, also called the elixir of life, capable of causing immortality.	11:15 - 12:15	TALK 2
"It strikes me that these two attributes are what I have set out to achieve for other people of my life," Marc shares. "I take a raw talent (base metal) and help focus them and guide them towards success (gold) in the industry, and then further push them towards immortality."		
QUESTIONS - MARC AND TREVOR	12:15 - 12:45	
LUNCH	12:45 - 13:30	
AFTERNOON		
NICK MATZKE - <i>Realities and Income Streams</i>	13:30 - 14:30	TALK 3
GILLIAN EDNA - <i>Apex</i>	14:30 - 15:30	TALK 4
KABAMO SENNA - <i>Mastering Your SAMRO Relationship</i>	15:30 - 16:00	TALK 5
UNICE STEIN - <i>The South African Reality</i>	16:00 - 17:00	TALK 6
Q & A and Close	17:00 - 17:15	

MUSIC EXCHANGE

#MEX22 JHB SCHEMATIC

SUNDAY 13TH NOV

WELCOME	10:00	
SIPHOKAZI JONAS WITH TREVOR - <i>Collaboration</i>	10:15 - 11:00	TALK 1
BREAK	11:00 - 11:15	
MARC MARIOT - <i>Augmented Reality, Art and Music</i>	11:15 - 12:15	TALK 2
ROBIN CHUNZUE - <i>Method and Madness, Inside the Butheana Music Matrix</i>	12:15 - 13:00	TALK 3
LUNCH	13:00 - 13:30	
NICK MATZKE - <i>Far Live in SA</i>	13:30 - 14:15	TALK 4
JAN OSMIN - <i>The Roll of DOREX in Digital Exploitation of Music</i>	14:15 - 15:00	TALK 5
ANDRE LE ROUX - <i>Live Eventing Heading into 2023</i>	15:00 - 15:30	TALK 6
Q & A and Close	15:30 - 16:00	

Stay tuned to their [website](#) to get the latest updates.

Tickets sales are now open and available from [Ticketmaster](#)

[Get Tickets](#)



83 1st ave, Melville, Johannesburg, 2195, South Africa

[Unsubscribe](#)



Good morning, Martin

I just wanted to say that Music Exchange, which took place last weekend, really exceeded my expectations, from meeting some of the great names in the industry and being able to ask them questions. Joining Music Exchange allowed me to overcome my social anxiety and be able to exchange contacts with people who are working towards something who I can learn from.

It's incredible to know that I can take on some battles quickly, knowing that when I work hard, I'll get what I deserve and be noticed for my skills.

I admit I still have a long journey ahead of me, but I'm glad to have stumbled upon Music Exchange on my journey to becoming a musician. I sincerely see Music Exchange as very beneficial to small artists who want to make a career out of their passion.

Best.

Tyrese – Student at A.S.E.

Music Exchange 2022: The Economics, Politics and Biology of the Music Industry

By Rachel Reynolds

<https://www.bizcommunity.com/Article/196/443/233331.html>

I was driving home when I tuned into Smile FM and heard a man speaking about a conference at which industry 'heavy weights' would be present this coming weekend.

The incredulity in his voice as he spoke, unable to believe that so many artists were passing up this opportunity to attend the conference, made me listen more closely - what was the catch? He spoke of Trevor Jones, a composer who scored *Notting Hill*, being one of the keynote speakers, and mentioned that the conference would be an intimate gathering of no more than 50 people.

The tickets must be astronomical – or so I thought.

When I got home, I immediately checked the price: R250. Just a little more than I would pay to see a modern-day *Notting Hill* in the cinema for a two-day experience and a chance to meet Trevor Jones and Marc Marot, former M.D. of Island Records, who signed bands like Massive Attack, PJ Harvey, and The Cranberries.

I spent this small amount to attend what turned out to be one of my year's most inspiring and insightful weekends – this coming from a woman who has travelled to six countries in the past six months.

Though I can't possibly translate the experience of the weekend onto paper for you (though an amazingly successful poet – Siphokazi Jonas – who also featured at the conference, probably could), I will try my best to deliver the most critical points of contention to artists who couldn't, but should've, made it.

It is not for the public to know what they want.

Marot is adamant that this is the truth. The public doesn't know what they want—you must show them what they want. Steve Jobs was used as a case in point, as he knew the public didn't say they wanted a choice between 50 font types because they didn't know such a thing was possible. This was in sharp contrast to how Eb Inglis, K.F.M. host, described radio's operational structure; rather than playing what they deem the public should be listening to, stations survey their listeners and play what is on demand instead. The room breathed a sigh of relief when Inglis clarified that this didn't necessarily mean artists should pander to society's current craze but rather keep making unique art and work hard on promoting themselves. He made a point of informing the listeners that radio wasn't the platform to do this.

It might not be your art that is unsuccessful, but the platform you use to justify its success needs to change.

Many people think the radio can make or break an artist, and musicians will send their tracks to a station with high hopes, only to be ghosted. The reason for this is found in people's misunderstanding of the age-old question that plagues us all: *Which came first, the chicken or the egg?* Or, in this case, radio or success? Inglis makes it clear that while radio used to play a pivotal role in initiating the popularity of songs, the advent of social media has meant its role has changed. Instead, the radio plays what has already been made famous through other platforms, such as Tik Tok, Twitter, Instagram and even Facebook. Here the answer is sometimes the chicken comes first, and sometimes the egg—depending on the decade you're farming. Or, in this case, making music.

Caveat subscription

Woven between the economics of the entertainment industry are law and politics. My music producer friend sat beside me, mouth agape, as Nick Matzukis explained more than 15 types of royalties that can be earned from a single piece of music. He insisted, "There is money in art, folks – if only everyone knew!" This led to a discussion of contracts and the bad things that happen when you don't know what you're signing (another case is Jared Leto's, *Thirty Seconds to Mars*).

SAMRO isn't (that) bad...

As an outsider to the industry, I did not know what SAMRO (Southern African Music Rights Organisation) was. But I could tell from the comments and questions it is an organisation whose relationship with musicians is akin to that of Jacob Zuma with South Africans. “Where is my money?” was the audience’s collective question, which C.E.O. Mark Rosin attempted to answer using the operational structure and logistical challenges SAMRO faces in a third-world country to justify its reputation.

The crowd seemed only semi-convinced of Rosin’s effort to acquit SAMRO. One of these was an attendee whose suggestion for SAMRO to adopt blockchain technology to track artists and their earnings more accurately was taken slightly too lightly by Rosin for the guest’s taste. The attendee works for a company that uses this technology for sustainability.

Connective tissue

Since we have touched on all the other life subjects, why not Biology? This is my own analogy to characterise what I think maybe the biggest takeaway from the conference: South Africa lacks connective tissue, which is the lifeblood of a high-functioning art industry.

We must collaborate, understand our strengths, and join forces to become more powerful. Instead of using idealistic phrases with no backing, the conference showed attendees what the anatomy of collaboration looks like on the ground, using Trevor Jones and Siphokazi Jonas as another case in point.

We got to hear Jonas read her poetry before attending it a second time with music Jones had chosen to accompany it. He explains, “I walk into walls while walking; I leave food to burn all while I am thinking about your poetry and how to make it work with my music”.

The experience was heightened, and the poem’s tone changed dramatically with the London Symphony Orchestra booming the speakers in synch with Jonas’ empowering voice. Both pieces of work are brilliant alone but unforgettable together.

Coming from an Economics background, I have written a lot here about the prospects in the industry for South African artists, perhaps at the expense of replicating the inspirational tone of the conference. But rest assured, it could be felt through each anecdote, laugh and conversation that undoubtedly involved a cross-pollination of ideas.

No other opportunity offers this level of engagement, advice, and inside knowledge and investigates the lives and careers of some of the world’s most phenomenal creatives.

Luckily, Music Exchange (MEX) is travelling to Johannesburg this coming weekend on the 12th and 13th of November. If you are an artist, go. If, for some reason, you can't, take this notion with you:

There is art money. There is also information about money, whether how the industry is regulated or how two South Africans successfully collaborated. Scoring *Notting Hill* and paying bills are not mutually exclusive.

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Meeting with Giants

<https://medium.com/@shelrochaleal/meeting-with-giants-mex22-230e550930ef>

by Sheldon Rocha Leal

On 12 November 2022, I got the opportunity to attend The Music Exchange 2022 #MEX22. I wasn't sure what to expect, and after two years of lockdown, I've become a bit of a recluse, not wanting to attend anything. But I put on my big boy pants and headed to Auckland Park to participate in the music conference.

The conference, which is in its 12th year, was hosted in Johannesburg for the first time this year (its usual location is Cape Town). The venue was the Academy of Sound Engineering, one of the premier institutions of audio higher learning in South Africa.

Standing around waiting for proceedings to commence, I met one of South Africa's greatest movie score composers, Trevor Jones. I have written about this icon before, but meeting him face-to-face was validating. People often say don't meet your idols; they will disappoint you. That was not the case with Trevor Jones; he is engaging, charismatic and has many valuable pearls to impart. A few minutes after meeting Dr Jones, I got the opportunity to meet another legend of the music industry, Marc Marot, former Managing Director of Island Records. A man who worked closely with people like U2, Nine Inch Nails, Grace Jones and a litany of other legends. This was just the tip of the iceberg.

Martin Myers, the founder and organiser of the event, officially started proceedings and off we went. Nothing could have prepared me for the profound experience and journey I was about to undertake. Listening to the words of icons like Trevor, Marc, Nick Matzukis and "Stream Queen" Gillian Ezra was a career-affirming experience. I felt I was in the presence of greatness in a SABCO basement recording studio. One couldn't have asked for a better location. We were listening to these legends of music in a venue steeped and marinated in South African music history.

What impressed me, even more were the heavyweights of South African music that came out to listen and exchange ideas (the whole premise behind the conference). People like Mark Rosin (SAMRO CEO), who is South African music business royalty, RJ Benjamin (one of South Africa's most extraordinary talents), Lance Stehr (iconic South African record executive) and Mallie Kelly (South African celebrity and vocal coach). The idea of sharing ideas and being in the presence of greatness is an opportunity that does not come around often, and speaking to these people on this platform is an opportunity that should be embraced by anyone wanting to pursue a career in the music business.

Speaking and exchanging on a platform where everyone can freely express their ideas respectfully is a refreshing and liberating experience. It reminded me of the famous "We Were the World" recording session in 1985. When Quincy Jones was confronted with the prospect of having to facilitate a recording session with some of the world's greatest stars and foreseeing that people might

bring their egos into the room, he wrote a sign which was placed at the entrance to the recording studio that read “check your egos at the door”. That is precisely what MEX 22 was. Although the room was filled with some of the most outstanding music industry practitioners, people could share, speak and exchange with no egos in the room.

Yours Sincerely.

Dr Sheldon Rocha Leal

Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP); PhD Music Industry and Curriculum Design (U.F.S.)

Creative Director Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

#Mex22 honestly blew my mind. Having legends in a room sharing their knowledge and wisdom from years in the industry, exchanging ideas and thoughts. I felt honoured and blessed to be a part of this well-organised event. I’m looking forward to #Mex23 - may it be a huge success!

Berry – *Idols* Season 17 winner

#MEX has once again proved that it is the go-to gathering for artists who want to expand their world and innovate in their artistic pursuits.

We were offered a rare and intimate opportunity to hear from the most successful South African musical export, Dr Trevor Jones, who was both realistic and empowering in his reflections.

Marc Marot’s presentation on A.R. gave us a glimpse into the future of storytelling, an invitation to take risks in our work, and to “recognise luck when it walks into the room”.

I look forward to applying what I have learned and picking up more gems at #MEX23.

Siphokazi Jonas

As someone who hasn’t attended MEX since the inaugural event, I was very impressed to see how it has evolved.

Although it’s still impeccably organised, and the overall premise remains the same (the exchange of ideas between experienced industry veterans and those who want to learn), engagement and interactivity have dramatically improved.

I was lucky enough to attend the keynote speaker sessions by Dr Trevor Jones and Marc Marot in person. I was incredibly impressed with their practical advice based on real-world experience at the top of their respective fields, the emotional aspects of both of their stories, and the way they engaged and interacted with the attendees.

I was also impressed with how open all the speakers were to chat with delegates between sessions, allowing for the further exchange of ideas and, perhaps even more importantly, vital networking opportunities.

Although I couldn't attend most of the weekend due to family commitments, watching sessions via live streams was easy, which was almost as good as being in the room.

I'd highly recommend MEX to anybody involved (or hoping to be involved) in any aspect of the music industry.

Nils van der Linde (from London)

Music Exchange - Jozi Edition Report

Prepared by: Robin Chivazve

LOCATION. LOCATION. LOCATION!

Well done to the organisers for hosting us at such a fancy, highly acclaimed, state-of-the-art facility. The Academy of Sound Engineering was the perfect venue for Music Exchange's Jozi debut.

I felt hugely inspired just being inside the world-famous SABC Auckland Park Studios as a delegate and speaker.

EDUCATION

I came to Music Exchange to learn more about the music business - particularly the ever-complex realm of publishing, collection/distribution of artist royalties, copyright infringement/protection, etc.

Given the high concentration of hugely experienced, passionate music industry players in the room over the two days, it was clear from the very start that I was going to learn plenty. And learn I did. More than anything, I left #MEX22 with a renewed sense of faith and belief in us as Africans to navigate and resolve our problems, however big or small, to register phenomenal, unprecedented financial growth on the continent and beyond.

The talent is out there in abundance. And the overall global demand for the product is at an all-time high. Unfortunately, the talent and the market alone will not suffice when it comes to our overall quest for commercial exploitation of the product.

To achieve sustainable growth within the industry, we will need the continued support of friends of music - that's everything and everyone from entertainment lawyers, lobbyists, business and financial advisers, talent managers, and legislators. South Africa is a prime example of how significant progress has been made through collaboration despite its fair share of challenges/problems.

COMPLICATION

It dawned upon me during #MEX22 just how COMPLICATED the music business truly is. Much more complicated than I ever imagined. I also realised that artists/producers need protection from exploitation, ignorance, and even from themselves. Growing the industry is and never will be an easy thing to do. However, it is possible. So many people have managed to change their lives and the lives of others through their dedication to music. Some of them we heard from first-hand at Music Exchange. Thus, reinforcing the idea that there is plenty, maybe even infinite, room for real growth in music - locally, regionally, and internationally.

HIGHLIGHTS

I found both presentations by Nick Matzukis particularly stirring, while Dr Trevor Jones delivered a truly awe-inspiring address on Saturday and again on Sunday.

SUGGESTIONS/IMPROVEMENTS

Perhaps organisers of #MEX22 can consider producing an info/press pack for those who attended the event. Where possible, PDF versions of presentations from the Joburg and even the Cape Town editions (complete with speaker profiles and contact details) could be availed as part of the pack. It would help tremendously as a resource/reference tool in the future.



Music Exchange 2022: Poet Siphokazi Jonas and composer Dr Trevor Jones collaborate.



Music Exchange 2022: From left: Martin Myers, Mark Rosin, Marc Marot, and Trevor Jones, standing in front of the MEX logo at the Academy of Sound Engineering (A.S.E.) in District Six, Cape Town.

A brilliant event. It's fantastic to see a space where young and experienced talent can come together to share ideas, inspiration, and best practices and learn from each other. Looking forward to #Mex23 – the 13th edition “

Firstly, I would like to thank you and your team for hosting me this year at the #MEX22 music conference. It was well organised, had great speakers, and the exchange of ideas was invaluable.

Wishing you more success next year!!!

All the best

Lance Stehr - Muthaland - Ghetto Ruff

Just a word of thanks for the involvement and partnership at MEX22.
Truly a blessing.

Regards,

Carel van Heerden (B.COM RETAIL; MIACSA)
Director – Bothner's Music Group

MEX 22 offered a meaningful exchange of ideas, challenges, possibilities and nostalgia from leading International and Southern African industry practitioners.

MEX 22 was a peer learning opportunity that will be remembered as a wondrous story in the many years to come. Congratulations again to Music Exchange for sustaining the effort to bring an incredible learning experience about the workings of the music industry. It is an opportunity never to be missed.

Naren Sewpaul, Im4theArts, Western Cape

Music Exchange has always ensured that, at the very least, you will leave the conference knowing so much more than you did about the music business.

Every speaker this year showed a willingness to share knowledge and experience that ensures attendees will be better equipped to handle the ever-changing and often confusing landscape of what we call “the music industry”.

It was also refreshing to hear frank discussions and debates around issues within the South African music industry. Without these interactions, there can be no improvement to our unique, fast-growing industry.

As has been the tradition of Music Exchange since its inception, it once again provided attendees with an audience with two international speakers. Trevor Jones, one the world's greatest film composers, offered frank commentary on how much work was required to become the best in the world as a film composer. In contrast, multi-platinum music mogul Marc Marot shared a similar picture of the world and the history of popular music.

It was an incredible experience; seeing these two giants engaged in all the talks was terrific. To be able to engage and listen to these giants of the music and art world was priceless.

RJ Benjamin

#MEX22 CAPE TOWN is an empowering event for young and experienced people in the industry. Off the charts with these legends, Dr Trevor Jones, the world-famous composer, and Marc Marot's superb storytelling of taking raw talent and helping them focus and guide them towards success.

Nick Matzukis' empowering talk on music royalties and income streams is constantly changing.

Mark Rosin, thank you for sharing your stories and perspective regarding SAMRO and the way forward.

Have no doubt you changed a lot of people's perspectives. These are just a few.

There was so much more. Thank you, Martin Myers, for investing and upskilling our industry.
So inspiring and so well organised.

All-in-all, the event was priceless.

We wish you all the best for the future.

Kindest regards

Di Rosen

Di Rosen productions.

Dear Martin

Thank you for hosting an explosive and informative Music Exchange 2022.

This conference helps connect people, builds relationships, shares knowledge, leapfrogs careers and ultimately benefits everyone in the room in one way or another, be it understanding the legalities of the music business, being mentored by captains of the industry, or just making good contacts.

This is a must for emerging artists and all artists, frankly. Thank you for selflessly pursuing this goal.

I will do whatever I can to support and assist you and your team, as we are also part of this beautiful music world where we are all connected.

The reality is musicians, composers, artists, and creators must fight for their recognition and reward; this conference gives them the tools to do that.

Patrick O'Shea – Musician ([Sudan](#)) and Entrepreneur

To recap the history of Music Exchange

Music Exchange, N.P.C. is a non-profit organisation founded in 2009. It is one of the leading South African music and entertainment conferences and networking events that culminates in an annual two-day international music conference.

We deliver monthly programmes for music professionals.

The programmes provide creative workers with practical tools and insights into the workings of the music and entertainment business to better equip them to succeed in their careers.

Music Exchange, over the years, has attracted local and global entertainment industry thought leaders, who have been instrumental in building and fostering value-add partnerships, job creation and economic development.

Over the past 12 years, delegates have met an array of international and South African Industry practitioners, including:

UK – Christian Wright, from Abbey Road Studios, London.

U.K. – Mark Murdoch of Mahogany in London.

FRANCE – Ben Oldfield – The Orchard, Paris.

U.K. – Brandon Bakshi – BMI

USA – Mos Def – Internationally acclaimed hip-hop artist and actor.

GERMANY – Tim Renner – C.E.O. of Universal Music, Germany Cultural Ambassador City of Berlin

UK – Dr Trevor Jones – Critically acclaimed movie composer, born in District 6, Cape Town.

USA – Charles Goldstuck – CEO Touchtunes, former CEO Sony/BMG.

AUSTRALIA – Stuart Rubin – Former marketing director at B.M.G. Records.

AUSTRALIA – David Vodicka – Chairman of Rubber Records and independent music lawyer.

U.S.A. – Bryan Michael Cox – Nine times Grammy award winner, songwriter, and music producer.

U.S.A. – Ryan Haslim – Manager to Bryan Michael Cox, conference coordinator for the A3C festival, Atlanta.

Mozambique – Moreira Chonguica.

U.S.A. – Alicia Madison – New York songwriter.

Columbia – Marcela Arciniegas – Music producer and songwriter.

U.S.A. – Jann Klose – New York-based, Grammy-nominated pop singer and songwriter.

U.S.A. – Tony Grund – D.J. and songwriter.

U.K. – Steve Stapley – Songwriter

U.S.A. – Candice Pillay – Songwriter and recording artist

South African artists include:

Sipho “Hotstix” Mabuse

Jarrold Aston

RJ Benjamin

Chantal Stanfield

Chad Alexander

AKA

Vicky Sampson

Auriol Hays

Chad Saaiman

Siphokazi Jonas

Ebrahim Mallum

Jarrad Ricketts

Colin Sher

Karen Zoid

Ziyon

Amanda Black

Wandile Bambini

Carli Myers

Ameen Harron

Looking ahead to 2023, #MEX23, and more...

Monthly masterclasses will continue, starting middle Feb 2023, once a month, on the first Saturday of each.

MEX [podcasts](#) are available on Spotify [here](#).

These are links to MEX's podcasts 57 and 58 with Marc Marot during #MEX22.

Podcast #57

Podcast #58

If you know of speakers or topics, please feel free to engage.

With special thanks to:

Razia Myers
Casey Barclay
Marcel Oudejans
RJ Benjamin
Trevor Jones
Marc Marot
Dwayne Northgrave
Craig Stein
Dane Torde
Lesley Wells
Jason Curtis
JP Willson
Siphokazi Jonas
Bevan Trevor
Nick Matzukis
Carel van Heerden
Jerome da Silva
Emily Stander
Craig Parks
Selwyn Bartlett
Calvin Peters

As well as ALL the speakers who give their time and expertise.

Please contact us if you are interested in getting involved or partnering with Music Exchange.

Thank you, one and all.

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