African Musicology Online
Vol. 7, No. 2, pp. 74-93, 2017

MUSIC AS IMPLICIT CULTURAL POLICY INSTRUMENT IN SOUTH AFRICA: A CASE STUDY OF MUSICIANS SELLO GALANE, RUDZANI COLBERT MUKWEVHO AND KHAKHATHI TSHISIKULE

Lebogang Lance Nawa
Department of Drama and Film,
Tshwane University of Technology
Email: nawall@tut.ac.za; nawa.lance@gmail.com

Ndwamato George Mugovhani
Department of Performing Arts,
Tshwane University of Technology
Email: mugovhaning@tut.ac.za

ABSTRACT

This article discusses music as cultural policy instrument in South Africa. It observes that numerous studies focus on cultural policy as initiated by governments in the western hemisphere and articulated through the written medium to its audience therein. While cultural policy in the country is also by and large government driven, it however also involves ordinary citizens through other transmissions like music. Through interviews and discography of songs by musicians Sello Galane, Rudzani Colbert Mukwevho and Khakhathi Tshisikule, the article demonstrates how cultural policy can be initiated by artists or how they can critic the already existing ones as sanctioned by respective current governing authorities.

Key words: Cultural policy, Music, Culture, South Africa, Explicit, Implicit

INTRODUCTION

The word 'policy' conjures up an image of a scroll due to the fact that it is often associated with an official declaration by some agency with authority. From this perspective, cultural policy is broadcasted mainly in the written transcript. This article explores the position of cultural policy in the oral orbit in South Africa. It recognises that in the country, especially within some tribal

ISSN: 1994-7712 (Online)

context, cultural agencies that are assembled around traditional leadership or other forms of governance rely on orality to generate and disseminate concepts and ideas which are translated into folklores, norms, values and customs which, ultimately inform, initiate or influence policy formulation as well as its critique and review. Music stands as one of the popular mediums with which to activate the afore-mentioned processes. In certain rural areas, what has been approved through appreciation, sometimes through direct participation in the musical performance even by the clients, is eventually elevated into some sort of unwritten public policy. Therefore, music transforms into an instrument for cultural policy formulation, implementation and review regardless of (dis) approval by government. We examine this phenomenon through an exploration of how certain musicians utilise their music for policy rationality. Prior to that however, we first must, from the research design perspective, explain the distinction between implicit and explicit cultural policy, then locate the distinction within a certain theoretical framework globally as well as in Africa, with more specific reference to the southern tip in respect to the latter.

Explicit and Implicit Cultural Policy: What are the Distinctions?

One of the ways to distinguish between explicit and implicit cultural policy is to understand the composition of these two concepts *culture* and *policy* and their relationship. Definitions of the two words flurry in different directions. But, the article adopts a take by the United Nations Educational, Scientific and Cultural Organisation (UNESCO). According to UNESCO, "culture is the whole complex of distinctive spiritual, material, intellectual, and emotional features that characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of human beings, value systems, tradition and beliefs" (UNESCO, 1996). On the other hand, "policy is a plan or course of action in directing the affairs of an individual or a

ISSN: 1994-7712 (Online)

group as chosen by them" (Okeke, 2014, p. 2). It entails statement of aims, objectives, regulations, obligations and action over a particular matter. Inherent in two terms is contradiction in a sense that if culture is dynamic and policy is static, then it may appear as if we are faced with a metaphorical situation whereby mercury (culture) is expected to be handled with a tool like a pair of pliers - i.e. policy (Nawa, 2012). Could this perhaps be one of the reasons why the relationship between the two concepts is inundated with endless debates?

Nawa (2012), following the insights of several scholars; (Ahearne, 2009; Schuster, 2001; Barker, 2000; Dye, 1976 and Pick, 1988) concludes, "cultural policy is said to be explicit when it is articulated and designed in a structured way through a process officially defined by an agency or structure charged with that responsibility and implicit when it is not directly pronounced (p. 4)." Nawa further extrapolates that "it is not necessary for any society to prove that it has cultural policy by publicly pronouncing or uttering that terminology. This means that the absence of a pronouncement on the existence of cultural policy does not necessarily mean that such a policy does not exist. Cultural policy can exist by default, stealth or concealment". Depending on its objective against the afore-mentioned, policy can also vacillate between being explicit and implicit. Ahearne (2009, p. 143) behooves us to "call explicit or nominal cultural policy any cultural policy that a government labels as such" and that "let us call implicit or effective cultural policy any political strategy that looks to work on the culture of the territory over which it presides (or on that of its adversary)." Ahearne concedes as "others have suggested that this distinction may have wider uses."

Seemingly, one of the mistakes some scholars commit in the delineation of implicit and explicit cultural policy is that they sometimes emphasise methods of cultural transmission that are preferred by large institutionalised agencies at the expense of those from small entities and

ISSN: 1994-7712 (Online)

individuals. It this case, the written words automatically become key because it is the major official mode of communication. But if we are to draw from Michel de Certeau's "positing of oral exchange as fundamental dimension of cultural experience" (Ahearne. 2004, p. 27), and concomitant replies by Régis Debray and Pierre Bourdieu, the end result could be to hypothetically evoke all human senses, as well as cognition, that have the potential to generate images or perceptions that are transmittable for interpretive reception. Such a reality would in turn gain official status and translate into cultural policy. For instance, from the visual sense would emerge policy imperatives through film, theatre and fine art; from audio channels like radio, policy would be aired via music; and from the physical outlets like sports, certain cultural values would emerge.

THEORETICAL CONTEXT

Geva-May (2002) observes that there is "little research on either the theoretical or the practical level that has been done on culture or on the way it affects the conceptualisation, and the implementation of policy making, economic planning, or political proceedings. "There are two possible explanations for this. The first relates to the mercurial nature of culture as alluded to by Nawa earlier. In this light, Klitgaard (quoted by Geva-May, 2002, p. 257) affirms "that culture is subject to change, and therefore evaluating policy by socio-cultural interactions is elusive and difficult. Data on culture and cultural bias are hard to collect, and the measurement of errors makes it difficult to discover interaction effects…" The second explanation, according to Landes (2000, p. 2) is that "culture, in the sense of the inner values and attitudes that guide the population, frightens scholars. [Because] It has sulfuric odor or race and inheritance, an air of immutability." The debate notwithstanding, cultural theory is best positioned to make us understand cultural policy dynamics; implicit, explicit and otherwise.

ISSN: 1994-7712 (Online)

Thompson *et al.* (in Geva-May 2002, p. 245) explain "cultural theory is the study of formal institutions and the informal behaviour that has inspired them." To understand informal behaviour, it must be borne in mind that "societies represent a composition of multiple cultural categories that are not necessarily related to country or nation; the characteristics of these cultural categories and/or amalgam affect rationality in decision-making" (Geva-May, 2002, pp. 251-252).

Founded by Mary Douglas (1978), and supported by Thompson, Wildavsky and Ellias (in Thompson *et al.*, 1990), cultural theory speculates that people react to any given situation according to four different rationalities: individualism, egalitarianism, hierarchism and fatalism. These are judged against group-grid typology. "At the intersection of grid and group on the socio-cultural map sits a fifth ideal-type - the 'hermit' - named for this type's self-conscious withdrawal from commitment to and involvement in the other four ways of life" (Thompson *et al.*, in Hoppe, 2007, p. 302). This submission is not a fifth rationality *per se*, but rather a space created by Thompson, in defense of shortcomings of the theory, for problem structuring at the point of the application of cultural theory.

In summary, Hoppe (2007, p. 293) pronounces that group-grip cultural theory serves the following four functions: (1) it helps policy analysts in quick scans of basic value orientations and institutional as well as instrumental implications inherent in different strands of policy discourse and in elite policy belief systems; (2) allows policy analysts to quickly spot overlooked options and create culturally hybrid, but productive policy alternatives in policy brokerage and policy design tasks; (3) helps policy analysts to predict a policy's side effects and design policy-oriented learning processes; and (4) it provides policy analysts with a heuristic problem-structuring and frame-reflective analytical tools.

ISSN: 1994-7712 (Online)

Music as Implicit Cultural Policy: An African Perspective

In this section, South Africa is the prime location for the exploration of music as implicit cultural policy. In carrying out this exercise, it is imperative to contextualise the country within the African continent it is part of, for one important reason. Until its readmission to the international community after its 1994 democratic national elections, the country was isolated from the world, including its African counterparts, as punishment for its apartheid policies. During the pre-1994 era, the country was left out of many global discourses, including the generation of intellectual knowledge around cultural policy. For instance, South Africa did not participate in the 1970s UNESCO crusade of the drafting of cultural policy for African countries. A synopsis of a spectrum of cultural policy approaches by some of the countries involved in the cultural policy campaign is presented thus by Counsel:

> This need for an appropriate cultural policy has been recognised by the leaders of several nations outside the region, who look to the models of West Africa for inspiration and guidance. Namibia's cultural policy, for example, focuses on the promotion of the country's cultural heritage by the youth… In 2004, the Ghanaian government launched a new cultural policy as part of its manifesto for "a better Ghana". The policy sought to validate Ghanaians "as an African people", and showcase the nation's culture to the rest of the world. Mozambican cultural policy, formulated in 1997, focuses on indigenous arts and traditional culture and their integration into modern society (Counsel, 2006, pp. 214-215).

In light of the above, Guinea, Mali, Senegal, and Gambia are selected for the examination of music as cultural policy instrument for their fascinating approaches to the topic at hand prior, during and after the UNESCO campaign. Through this collection, which is by no means representative of a continent consisting of 54 countries, lessons will be drawn for South Africa

ISSN: 1994-7712 (Online)

by illustrating why music was the preferred cultural policy medium over other artistic genres in these countries. More so, on how music fulfilled the expectations that led to its selection, and how the predilection benefited the craft itself as well as the society at large. Objectively, we commence with a bold statement that the study of music in some of these countries is synonymous with their history. According to Nesbitt cited in Counsel, (2006, p. 173), "the historical transformation of Guinean society migrated with musical production itself", and that of the Senegalese is the history; its most human and most sincere testimony done by the griot" (Nesbitt, in Counsel, 2006, p. 173). Why is this case? Nzewi (2007) replies:

> The ancestry of African indigenous knowledge conceived the musical arts to encode and perform the worldview, the philosophy of life, as well as the social-political systems of African peoples. As such, utilitarian musical arts types, albeit a now endangered species, marshal, monitor, critique and validate all societal and spiritual systems as a proactive sonic phenomenon. Entertainment value is implicit but not overtly emphasised in creative rationalisations and performance sites…Cognitive appreciation of African musical arts compels double reasoning and visioning, that is, two levels of perception or analysis: the surface level of contemplative appreciation (entertainment interest), and the deeper level of factual impact within societal polity and human management (pp. 28-29).

The role of musicians in certain societies is elevated to the status of government officials, royalty or traditional rulers so much so that "in a hierarchical political system, the musical arts critiqued and cautioned and disciplined rulership" (Nzewi, 2007, p. 55). In Senegal, reverence to griots[1] during President Leopold Senghor's rule grew to a point where it was claimed that "the party that had the best griots often won elections" (Counsel 2006, p. 182), and consequently, they enjoyed

[1]A griot is someone who is responsible for keeping a record of the traditions and history of a particular nation, tribe, or ethnic group. This is usually done in the form of music, stories and poetry (Macmillan English Dictionary for Advanced Learners, 2002, p. 625). They also feature prominently as praise-singers for royal leaders.

ISSN: 1994-7712 (Online)

personal protection by the country's military elite forces. Consequently, musicians enjoyed personal protection by the country's military elite forces. In South Africa, Mugovhani (2010) reports that artists in Venda, Limpopo Province in South Africa used to have the poetic license to criticise or ridicule royal leadership without recrimination; given their political status quo. Overtime in various countries, a number of artists even exchanged political suits or gowns for artistic costumes, and vice versa, to name but a few we have: Leopold Senghor (President and poet, Senegal), Agostino Neto (President and poet, Angola), and Youssou N'Dour (Musician and current Minister of Culture in Senegal).

The political role of music in some parts of Africa did not only commence post-independence from external political subjugation. Actually, music has had direct role in the liberation struggles of various nations in the continent (Nawa *et al.,* 2014; Counsel, 2006). It is thus not surprising that music became "the main weapon in the government's arsenal" (Counsel, 2006, p. 13) in circulating cultural policy post-independence era in some these countries. For instance, "the input of the griots in the execution of Guinea's cultural policy was fundamental, with the musicians making a significant contribution to the advancement of the nationalist cause. Their contribution was considered invaluable in other West African nations as well, as is manifest in the national anthems of several states" (Counsel, 2006, p. 102). Mali's national anthem was adapted from a traditional song *Sunjata mang bori long* by a highly respected griot and ngoni music expert, Ba Zoumana Sissòko. Guinea's national anthem is based on the melody of *Alifa Yaya*; a traditional praise song for a warrior who fought the French in the 19th century whilst Gambia's was adapted by Jali Nyama Suso from a traditional song *Foday Kabba* following a national competition he had won after it was launched for the purpose of crafting the national song (Ibid, p. 102).

ISSN: 1994-7712 (Online)

In post-independent Guinea, Mali and Senegal, music was, over and above other artistic genres, used as cultural policy in content as well as transmitter in the cultivation of new national consciousness. The choice of music as cultural policy leitmotif was not arbitrary. It was not done simply because it is music. The election was influenced by the respect and stature musicians enjoyed in the society as well as the fact that - from a technical perspective - music is a courier or source of other artistic genres in that it inspires shapes and broadcast their formations and implementations. Furthermore, music's reach is wide, its transmission quick and economic incentives viable; it is also entertaining as it is also educational, especially for the youth who are lazy to spend time on other artistic genres like literature, drama and the fine arts. This notwithstanding, not all musical genres were adopted automatically. Principled or principal decisions were taken as to what genre of music was appropriate to disseminate cultural policy. Guinea and Mali overlooked types of music associated with colonialism in favour of those that purportedly restored the dignity of the eroded African culture.

We conclude this part of the discussion by pointing out that the role of musicians as government commissioned cultural agents is not without repercussions. For starters, Miriam Makeba fell from grace for serenading President Touré. Exiled from South Africa due to Apartheid, the songstress became a resident of Guinea for 17 years at the invitation of President Sékou Touré who enlisted her into the national network of performing artists with whom she had toured the continent widely as "a highly effective envoy for Guinea's progressive cultural policies" (Counsel, 2006: 120). At some point Makeba also served as Guinea's delegate to the United Nations" (ibid, p. 121); to raise pertinent issues regarding political turmoil in Africa in general as well as the country of her birth, South Africa.

ISSN: 1994-7712 (Online)

The same fate befell some griots who were also feted by politicians. In Mali, the wassoulou singer, Nahawa Doumbia, was once asked if she had considered herself a modern griot; to which she responded: "No, I am not a griot. The griots have, through their songs and their music, a function: they must sing the praises of the leaders. Me I sing what I want, I am not an instrument of social policy." Two points surface herewith in terms of the group-grid theory discussed earlier. Wassalou singers, mainly female, were not of Mande ethnicity (from which the majority of griots originate) but Fula (another ethnic group) and "as such they are not subject to strict hierarchies which dictate griots' roles. Their detachment from the hereditary caste structures and performance practices associated with griots allows them a much greater freedom of expression" (Counsel 2006, p. 209). Secondly, by singing about sensitive or controversial social issues like polygamy and female genital mutilation, Doumbia and her crew unwarily discharged alternative cultural policy in line with the submission by Thompson (in Long, 1990, p. 14) that "every act of production is at the same time an act of reproduction: 'the structures that render an action possible are, in the performance of that action, reproduced. Even action which disrupts the social order…is mediated by structures which are reconstituted by the action, albeit in a modified form."

STUDY OF SELECTED MUSICIANS

In this section, we look at the circumstances under which music serves as cultural policy instrument through a study of a few musicians who have been selected on the basis of having proven themselves as active participants in cultural policy discourse in South Africa either through their craft or civic activism. Prior to that, however, it is important to give a brief explanation of South Africa's national cultural policy – the White Paper on Arts, Culture, and Heritage – as enacted in 1996 after two-years of broad and intense consultations involving a

ISSN: 1994-7712 (Online)

wide network of cultural practitioners led by the Arts and Culture Task Group (ACTAG). The policy is marred with controversy due to the fact that its final version does not represent all of ACTAG's aspirations. Furthermore, although the policy is based on the Principles of the Reconstruction and Development Programme (RDP) that advocate for the redress of the cultural legacy of colonialism and apartheid, it fell short of timelines for targets on the development and the promotion of the arts in general. Additionally, it did not put interventions on bringing equity on artistic genres against the backdrop that some of them previously enjoyed prominence during the colonial and apartheid dispensations, respectively. Consequently, generally artists did not own up to the document such that they were not motivated to contribute hands-on to the new nation building schemes such as the National Development Plan (NDP). The artists abdicated their civic responsibilities and left almost everything in the hands of government; hence cultural policy ended up as a government paper conveyor belt of a new cultural vista devoid of contributions by cultural practitioners; hence delinking public policy from the society. Against this backdrop, a few artists, represented by the musicians selected as case study for this article, took it upon themselves as individual social activists to create a conscionable society on various social ills. Of course, the challenge here is for other like-minded artists to be mobilised into a critical mass whose collective voice can be recognised by society and commissioned by government to transmit cultural policy in an organised manner. To their credit, the current musicians are charting the way forward, albeit in small measures.

The criterion used in their selection was influenced by time, distance, linguistic and financial constraints. While the musicians are cosmopolitan in terms of employment and educational opportunities, they however still maintain their rural roots in Gauteng and Limpopo. This last point cannot be over-emphasised because it highlights the fact that they transverse social

ISSN: 1994-7712 (Online)

boundaries. The issue of language spread was also taken into consideration; hence the selection of those musicians who use an exclusive or combination of Tshivenda, SePedi and English. A brief profile of each musician is given and then followed by a discography of relevant songs.

Sello Galane

Sello Galane is a vocalist and percussionist extraordinaire who was born in 1966 into a musical family. His father, Maeke, was a *Kiba* music and dance leader (*malokwane)* and the mother, Moaki was a singer in the Lutheran Church. Sello grew up in Leboneng, Hammanskraal where he completed his elementary schooling. He received tertiary education at the University of Cape Town where he met other musicians like Judith Sephuma, Selaelo Selota and Magalane Phosokho, with whom they experimented in fusing *kiba* music into jazz. After graduation in 1991, they went separate ways to pursue solo careers; Galane reversed the experiment by fusing jazz and pop into *kiba* to a point where the repertoire grew beyond the confines of a single tribal traditional music genre. He named it *Free-Kiba*; the tradition of music making and cultural communication of the Amandebele-a-Moletlane, the BaPedi akin to the Venda Tshikona. Galane relocated to his father's birth place, Ga-Mashashane in Limpopo province, where he met ordinary village *Kiba* performers who schooled him in the craft. Galane plays a family of drums: *sekgokolo* (father drum), *kgalapedi* (mother drum) and *matikwane* (twin children). He has published numerous CDs and DVDs which he prefers to record live through his company Kgapana African Music Records (KAMR) and sell immediately to the audience after the shows. His music has also featured in prestigious national events. Galane obtained his doctoral degree from the University of Pretoria on a longitudinal study of the legendary *malombo* guitarist Philip Tabane whom he has successfully campaigned for his awarding of an honorary doctorate by the University of Venda. He is employed as a Chief Education Specialist for Arts Education at the

ISSN: 1994-7712 (Online)

Department of Basic Education (DBE), and serves on boards of national and regional status (Mojapelo, 2008). While Galane's target audience is children , youth, adults, law makers, and wider society, he seems to enjoy considerable attention from politicians. The former Mayor of the City of Polokwane, Councillor Bashier Ahmed Hassim, writes: "Sello, I also would like to take this opportunity to thank you for your enormous contribution to arts and culture, not just in our city and province, but the whole of South Africa…" (Galane, 2001, np).

Dikokotoane tša Moletši

This is a satirical song about improper spatial planning in townships in Polokwane. It pokes fun at the way markers for streets for roads and stands are not lined up straight. Galane explains the song: "Over the years when I am invited to perform at government functions, a comment is made by a number of mayors, councillors, and Premiers alike after my interlocution about the original meaning of the song *Dikokotoane*, I often get a respond that *Dikokotoane tša bona di lebane* unlike those of the former homeland governments. One such instance is a joint gala dinner that was hosted by both Kgoši Solly Moloto and Mayor of Aganang Municipality. They announced plans to institute joint development projects in the municipality to correct the development backlog of Apartheid. The purpose of their development plan is to ensure that *Dikokotoane di a lebana*, meaning that they are committed to redressing the unstructured development and poverty of their communities, which came as a result of bad planning of former Apartheid regime. The song remains a shining reminder to authorities that communities will always critique non-delivery of services through song and dance..." (Galane, 2015).

Sombele

ISSN: 1994-7712 (Online)

This is the song through which Galane campaigned to get African music notation system to be coded into South Africa's education curriculum. (Galane, 2015) elaborates that it was auctioned through the inclusion of the African Music principles in the National Curriculum statement of Arts Education in South Africa since 2001. Kiba, together with other indigenous African music genres have been included in the General Education and Training Arts and Culture curriculum since 2002. The notation was sorted partly by my coinage of concepts like aura phonics, aura phonology, and Afrophonia in my Doctoral studies. This solved the problem of the exclusion of the oral-aural system of encoding and decoding music and sound in general as critical elements of music literacy. The concepts of aura phonics, aura phonology, and Afrophonia have been recently included in the National Curriculum Statement of South African schools for Further Education and Training Music content since 2012.

Rudzani Colbert Mukwevho

Rudzani Mukwevho was born to a musical family. His father and uncles owned a band called *The Thrilling Artists* which he joined as a backing vocalist at a very young age. He later graduated into a bass guitarist as well as one of the lead vocalists in 1975. Rudzani (aka Harley) recorded at least one composition of his own with the band in each of the two commercial albums on his own through Gallo Records, namely 'Mukhaḍa o ntshuma' (1979) and 'Hani-hani' (1982). Rudzani completed his matric in 1984 and thereafter teacher training at Makhado College of Education. Nevertheless, music became his main calling. From 1989 he worked with Sello Chicco Twala and Brenda Fassie. His still very popular song called "Heroes' party" also features in Brenda Fasie's album called 'Black President'. From then, Colbert became a household name in South Africa. He has also produced several albums that have dominated SABC airwaves. His band had several names, but the one that stuck was Harley and the Rasta

ISSN: 1994-7712 (Online)

Family. In 1995, he signed with CCP Records and recorded the album, 'The Lord is my Rock.' The piece was mixed and co-produced by Sly Dunbar and Robbie Shakespeare in Kingston, Jamaica. The video of the track, 'The Lord is my Rock,' won the best album of the year in the 1997 SAMA (South African Music Awards). He collaborated with CCP Records until the end of 1991. He now owns a studio called Ngoma dza Tshitomboni Records from which he produced one of his Tshivenḓa popular albums 'Mulovha, Namusi na Matshelo' (Yesterday, Today and Tomorrow) in 2003. In December 2007, he released 'Mmbwa i ḓo ḽa mmbwa' (A dog will eat dog). The song warns about the consequences of the wholesale adoption of western culture through some of the lyrics below:

Tshashu ndi u rengisa shango, ende vhana vhashu vha ḓo ri bleima badi	Ours is to sell the country, and our children will blame us very much
Dziṅwe tshaka a dzi na mulalo, riṋe ri ngomu ri khou dzi kuvhatedza	Some nations do not have peace, yet we are busy embracing them
Tshashu ndi u laṱa zwa hashu, ri rabela midzimu isili	Ours is to throw away our tradition/culture, we pray foreign gods
Tshashu ndi u tenda u vha dziphuli, ri tenda u shuma ri sa holi	Ours is to accept to be slaves, we accept to work without being paid (compensated)
Muṅwe na muṅwe a no ḓa ndi vhasa, ra basela nga u vha fha shango	Every one that comes is the boss, we end up giving them the country as the gift
Hone mmbwa i ḓo ḽa mmbwa, ḓoroboni heino	But then, dog will eat dog, in this town

Khakhathi Tshisikule

Khakhathi Tshisikule was born in Mbaleni on 6 October in 1972. He received his basic education at Mbaleni Lower Primary and Gindikindi Higher Primary Schools and Phaswana Secondary School where he completed his matric in 1991. He thereafter registered for Bank Management

ISSN: 1994-7712 (Online)

courses at Technicon Witwatersrand (now known as University of Johannesburg) in 1992 to 1994. True to his name, Khakhathi (meaning Trouble), the reggae musician has a history of failing to keep steady jobs. He was thrice dismissed from employment by corresponding firms between 1994 and 1998. Fortunately, however, his paternal cousin Gabriel Tshisikule, who owned a studio in Johannesburg, identified his ability of singing and recorded his debut album, 'Zwi Manzhozini' (This needs spiritual healing) in 1999. This was followed by, among others, "Yo tshaya" (It is over), 'Ri ḓo ḽa 'Amandla'?' (Are we going to eat 'Amandla?'), and 'Nelson Mandela.' Almost all of these albums are overtly anti-government. Consequently, Khakhathi is shunned by government officials. Apart from denying him opportunities to perform for government functions, he is even refused permission to perform around his home-town, Ṱhohoyandou. About this Khakhathi retorts: "This is a plot by the municipality, who fear that I will deliver my usual messages which have become like a thorn in the municipality's flesh. They know that wherever I sing I pull crowds and I will always be telling them about the municipality's failure to deliver services..."(Tshikhudo, 2012). Below are parts of the lyrics from one of his controversial songs.

Nelson Mandela

In this song, Khakhathi uses cultural symbols such as statues to represent the disparity between the old political order based on traditions and the new ones mounted on modernism. In this song, Nelson Mandela's statue represents the new order that is detrimental to African culture through the support of issues such as same sex marriage; porous borders which allow uncontrolled migration from neighbouring African countries; neo-colonialism by new foreign traders who demand that their indigenous workers must convert to their religion and wear their garments.

ISSN: 1994-7712 (Online)

Part of the lyrics goes:

Vhana vha vhana vhashu a vha nga tendi	Children of our children will not agree
Vha ḍo kwashekanya tshiṭetshu tsha Vho-Mandela	They will smash/break the statue of Mr. Mandela
Ngoho a vha nga tendi	Truly, they will not agree
Vha ḍo kwashekanya tshiṭetshu tsha Vho-Mandela	They will smash/break the statue of Mr. Mandela
Tsha Vho Mphephu tshi ḍo sala	Only Mr. Mphephu's (statue) will remain
Yo tshaya	it's over

Ndi madumba fhedzi

In this song, Khakhathi riles the new democratically elected municipality for its poor service delivery. A few lines from the poetry read thus:

Sedzani tshee ra vouta, man, hay	Look ever since we got the vote, man, hay
Ri ri iyani zwino	Go and have a look now
Ndi madumba fhedzi	It is ruins of deserted buildings
Sedzani tshee na vouta mani, hay	Look, ever since you got the vote man, hay
Ri nga ro tou voutela u thathwa	Seems we voted to be retrenched

CONCLUSION

A dictum goes: *music has no boundaries*. The article has demonstrated that music transcends artistic margins. Music is a courier of other artistic genres as it inspires, influences, shapes and broadcast their being. Music transcends the human and spiritual realms. It can allow the mind

ISSN: 1994-7712 (Online)

and spirit to travel to spaces and time zones unseen by a naked eye. Music breaks social boundaries. It also informs and influences policy; cultural, socio-political and otherwise, either explicitly or implicitly. These are the factors that informed West and Southern African countries to use it as transmitter of cultural ideates. The impact of music in the society is mediated by socio-economic and political conditions contextualised by Cultural Theory through four rationalities and group grid typology. This intricacy ought to be untangled by scholars and policy makers alike at given times. The lesson for South Africa is to find its own cultural policy niche from available options. This said, would the country still pursue a one fits all solution to sociopathy created by colonialism and apartheid to its citizens by putting all artistic genres on equal pedestal in its cultural policy or do some random selection or permutation thereof to remedy the cultural fax paus? Or does it adopt the Guinean President Touré's route whereby artistic genres that were associated with the destruction of African culture are replaced by indigenous counterparts or adopt the Senegalese President Senghor's negritude cultural symbiosis whereby all cultures co-exist? The decision depends on the extent to which the country still regards cultural policy as a paper seal government proclamation on culture or that cultural policy is an artistic expression of regulations on social aspirations and behaviour. Does poetic license still exist in cultural milieu the contemporary African communities of South Africa in particular and the rest of the African continent? The verdict notwithstanding, it is recommended that overall music should become the preferred cultural policy instrument in South Africa. Undoubtedly, group protest singing has gained recognition in the contemporary South African environment.

ISSN: 1994-7712 (Online)

REFERENCES

Ahearne, J. (2004). *Between cultural theory and policy: the cultural policy thinking of Pierre Bourdieu, Michel de Certeau and Régis Debray*. Coventry, University of Warwick: Centre for Cultural Policy Studies.

Ahearne, J. (2009). Cultural policy explicit and implicit: A distinction and some uses. *International Journal of Cultural Policy, 15* (2), 141–153.

Barker, C. (2000). *Cultural studies: theory and practice*. London: Sage.

Dye, T. R. (1976). *Policy analysis: What governments do, why they do it, and what difference it makes*. Alabama: University of Alabama Press.

Galane, S. (2001). *Free-Kiba 1*. Pretoria: Kgapana African Music Records (KAMR).

Galane, S. (2002). *Free Kiba 3*. Pretoria: Kgapana African Music Records (KAMR).

Geva-May, I. (2002). Cultural theory: The neglected variable in the craft of policy analysis. *Journal of Comparative Policy Analysis: Research and Practice, 4(3),* 243–265.

Hoppe, R. (2007). Applied cultural theory: Tool for policy analysis. In F. Fisher, G. J. Miller, & M. S. Sidney (Eds.), *Handbook of public policy analysis: theory, politics and methods* (pp. 289-308). Boca Raton: CRC Press.

Landes, D. (2000). Culture makes almost all the difference. In S. P. Huntington, & L. E. Harrison (Eds.), *Culture matters: How values shape human progress* (pp. 2-14). New York: Basic Books.

Long, N. (1990). From paradigm lost to paradigm regained? The case for an actor-oriented sociology of development. *European Review of Latin American and Caribbean Studies,* 49, 3-24.

Mojapelo, T. M. (2008). *Beyond memory: recording the history, moments and memories of South African music*. Somerset West: African minds.

Nawa, L. L., Sirayi, H. M., & Ebewo, P. (2016). Challenges of adopting culture sensitive development framework in South Africa: a critical reflection. *International Journal of Cultural Policy*, *22* (2), 164-180.

Nawa, L. L. (2012). *Municipal cultural policy and development in South Africa: A study of the City of Tshwane Metropolitan Municipality* (Unpublished PhD Thesis).University of South Africa, South Africa.

ISSN: 1994-7712 (Online)

Nzewi, M. (2007). *A contemporary study of musical arts informed by African indigenous knowledge system: Illuminations, reflections and explorations*. Pretoria: Centre for Indigenous Instrumental African Music and Dance (CIIMDA).

Okeke M. U. (2014). Music: Its relevance in the nation's cultural policy and the implication to national development. *The International Conference on Language, Literature, Culture, and Education.* Kuala Lumpur, Malaysia.

Pick, J. (1988). *The arts in a state: A study of government arts policies from ancient Greece to the present*. Bristol: Bristol Classical.

Schuster, J. M. (2002). Sub-national cultural policy – where the action is? Mapping state cultural policy in the United States. *Paper presented on Cultural Sites, Cultural Theory, Cultural Policy: The Second International Conference on Cultural Policy Research.* Te Papa, Wellington: New Zealand.

Tshikhudo, E. (2012, January 23). *Reggae star silenced in Thohoyandou*. Limpopo Mirror.

United Nation Educational, Scientific and Cultural Organization. (1996). *Culture for Development Indicators.* Paris, France: UNESCO.Retrievedfrom:http://www.unesco.org/new/en/culture/themes/cultural-diversity/cultural-expressions/programmes/culture-for-development-indicators/resources/keydocuments

Interviews

Galane, S. E. (2015). Personal interview with L. L. Nawa, Pretoria, South Africa. 23rd September.

Oliphant, A. W., (2016). Personal interview with L. L. Nawa, Pretoria, South Africa. 4th February.

ISSN: 1994-7712 (Online)