

Institution: University of York		
Unit of Assessment: 33 - Music, Drama, Dance, Performing Arts, Film and Screen Studies (A - Music)		
Title of case study: South African Jazz Cultures: Recovering and Re-evaluating the 'Silent' Years under Apartheid		
Period when the underpinning research was undertaken: 2007 – 2019		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Dr Jonathan Eato	Senior Lecturer	1 August 2005 – present
Period when the claimed impact occurred: 1 August 2013 – 31 December 2020		
Is this case study continued from a case study submitted in 2014? N		
<p>1. Summary of the impact (indicative maximum 100 words)</p> <p>Extensive cultural impact has been achieved through Eato's research on South African jazz cultures, which focuses on ruptures in musical traditions, lineage and intergenerational memory caused by political oppression and exile under apartheid. Eato has made significant contributions to the (re)discovery, preservation and restoration of lost South African jazz artistry to its home cultures, and created a new archive from a unique corpus of interviews with jazz musicians. He has brought different generations of insiled and exiled South African musicians together, facilitating their exploration and understanding of each others' music, and enhanced the profile of jazz elders within and beyond South Africa. This has made new collaborative work available to audiences via concerts, films and recordings, while a large, flourishing social-media network has allowed South African and international communities to engage creatively and productively with this restored heritage.</p>		
<p>2. Underpinning research (indicative maximum 500 words)</p> <p>Unprecedented state repression in South Africa (SA) after the Sharpeville Massacre of 1960 led to an exodus of musicians to Europe and the US. Key figures in the flourishing jazz scene – a site of resistance to the apartheid regime – took their distinctive sounds and creative practices into exile; for those who stayed behind, life and music were curtailed by increasing state surveillance, with recordings by exiles often banned or difficult to obtain. The resulting break-up of musical communities and continuities during what became known as the 'silent time' went far beyond mere geography. To investigate the musical legacy of these events, Eato worked closely with artists (musicians, film-makers, photographers) and other stakeholders (journalists, educators, broadcasters, record labels, community groups, audiences, academics), taking a co-creative, flexible and sustainable approach suited to the infrastructural and social realities of the context. He began by asking whether jazz musicians' thinking differed from the published narratives and discussions of other stakeholders in SA's jazz scene, and if so, what the implications were for understanding the music itself and SA jazz cultures. Eato's overall objective has been to achieve a critical understanding of jazz in SA informed by the thinking of the musicians who made the music – music that expresses a knowledge, experience and identity that he argues has yet to be fully heard, and to which listeners need to learn how to listen (3.1).</p> <p>To unlock this 'voice', Eato sought to preserve, collate and develop the 'lost' heritage of SA jazz as a living community archive and national reference point, whilst supplementing scarce surviving sources with new documentation focused primarily on musical thinking and artistic priorities among jazz musicians, rather than socio-historical context. Significant knowledge in this genre is embodied rather than notated; it is developed and 'archived' through musical performance practice. As his research progressed, Eato encountered ruptures in musicians' knowledge-exchange networks due both to exile and to the repression of insiled musicians. He addressed these by curating a series of musical events to facilitate collaboration between key practitioners/holders of embodied artistic knowledge. Eato's research took four main approaches:</p>		
<p>(i) Analysing musicians' statements on creative priorities and decision-making. Through a series of 52 semi-guided interviews with major musicians, Eato documented specifically their musical thinking, something mostly absent from previous interviews. He was thus able to trace</p>		

discernible patterns in their thought and outline their priorities in relation to surviving recordings of their music (3.1, 3.2).

(ii) Provoking critical conversations among a wide range of stakeholders via curated public forums and events. In 2014 Eato was awarded a Newton Advanced Fellowship with Professor Stephanus Muller (Stellenbosch University) for the two-year project 'South African Jazz Cultures and the Archive' (SAJCA). The project team organised and documented a series of interdisciplinary discussion days in SA and the UK that brought together, for the first time, a range of community stakeholders in SA jazz for critical and consultative engagement on current archival initiatives. The principal aim was to connect musical thinking with notions and conceptions of 'the archive' – what form(s) might an archive of jazz in SA take and how might it be developed? These conversations interfaced with performances to maintain the focus on musical thinking as practised by the musicians themselves.

(iii) Addressing the rupture in materials from the apartheid generation. Eato worked extensively with musical elder, pianist and composer Tete Mbambisa (3.1, 3.2, 3.4, 3.5, 3.6), who had remained in SA under apartheid. Mbambisa and Eato made performing editions of Mbambisa's compositions to experiment with reconnecting disrupted and dispersed lines of musical knowledge. Eato arranged for Mbambisa to collaborate with younger EU-based musicians who had professional connections to the exiled SA musicians Mbambisa had played with before they left SA. In a similar project in the opposite direction, Eato collaborated with Maxine McGregor, bassist Ernest Mothle, saxophonist Frank Williams and trumpeter David DeFries, to create critical editions of ten big-band works by pianist and composer Chris McGregor, whose ensemble The Brotherhood of Breath had brought together SA jazz exiles and progressive UK-based players in 1960s London – but who died without returning the late Brotherhood music to SA, where it was relatively little known. With Williams, Mothle and DeFries, Eato used hand-written instrument parts preserved by Williams and audio recordings (commercial and archival) to reconstruct missing parts, thus preserving the music in score for the first time. Eato analysed the music's reception, exploring elements that in the UK were misunderstood to be 'South Africanisms' (3.3), and took four original members of The Brotherhood back to SA to record the editions with a band of young SA professionals. SAJCA also facilitated other cross-generational collaborations, such as between Nduduzo Makhathini's *iKhambi* project and British flautist Eddie Parker (who had worked with Makhathini's musical mentor, Bheki Mseleku, in exile). Similarly, and at the invitation of Dr Nkululeko Mabandla, SAJCA partnered in a collaboration between legendary musical exile Louis Moholo-Moholo and a large ensemble of young SA musicians.

(iv) Documenting embodied knowledge. Audio and A/V recordings were made of all musical events and discussions, constituting important additions to the archive of jazz in SA (incl. 3.4 & 3.5). Eato's study of jazz enthusiast and community archivist Ian Bruce Huntley highlighted the value of cross-media sources, also the opportunity such collections provide for tracking different lines of embodied practice through generations and across the SA diaspora, as well as the sensitivities of turning private apartheid-era archives into public record. His work on the Huntley collection was key to opening up alternative ways of conceiving the archive for SA jazz (3.6).

3. References to the research (indicative maximum of six references)

(3.1) Eato, J. (2011). 'Has Anyone Heard "Yakhal" Inkomo"? Listening to the Voices of South Africa's Jazz Community', research paper presented at Rhythm Changes: Jazz and National Identities Conference, Amsterdam, Netherlands, 1–4 September.

(3.2) Eato, J. (2016). 'A Climbing Vine Through Concrete: Jazz in 1960s Apartheid South Africa', in *Jazz and Totalitarianism*, ed. Bruce Johnson (New York: Routledge), 241–67.

(3.3) Eato, J. (2020). '[South Africa's Struggle against European Cliché: The Reception of Chris McGregor's Late Brotherhood of Breath Compositions](#)', research paper presented at the 14th Annual Conference of the South African Society for Research in Music, 17–18 September.

(3.4) Eato, J. (prod.) (2012). Notes and discog. for Tete Mbambisa, *Black Heroes* (JISA CD01).

(3.5) Eato J. (prod./engin.) (2017). Notes for Tete Mbambisa, *One for Asa* (JISA CD02).

(3.6) Eato, J. (2013). 'The Ian Bruce Huntley Archive', in *Keeping Time: 1964–1974, The Photographs and Cape Town Jazz Recordings of Ian Bruce Huntley*, ed. Chris Albertyn (Durban: Chris Albertyn and Associates CC), 23–37.

Indicators of Quality: peer-reviewed funding: Newton Advanced Fellowship (GBP72,816), Global Challenges Resource Fund grant (GBP46,000). (3.2) submitted to REF2021 and peer-reviewed. (3.6) submitted to REF 2014 and peer-reviewed. Also reviewed, among others, by Niklas Zimmer for *SAMUS: South African Music Studies*, Francis Gooding for *The Wire*, and Gwen Ansell for *Business Day*.

4. Details of the impact (indicative maximum 750 words)

Revisiting the narratives of silence that surround jazz in SA during and after apartheid, Eato's research demonstrates the veracity of music writer and researcher Gwen Ansell's observation that these years were not 'silent' but silenced. Remarkably, a substantial body of now little-known SA jazz artistry survived, despite the triple impacts of political oppression, censorship and exile. Eato has sought to reverse deeply disruptive effects of apartheid on jazz in four key areas:

(i) Opening up the archive. *'There is nothing tangible that we [have to] show the younger generation [...] There is not alot of material. Children should know about their heritage'* (part-translation from isiXhosa) (5.1a). This comment on Eato's community-based online archive, the **Jazz in South Africa (JISA) Facebook Page**, echoes comments made by saxophonist Frank Williams on **eNews Channel Africa (eNCA) TV news**: *'Children are learning about this music in Europe. Why should our kids not have this? It'd be a dereliction of our duty not to bring this music home'* (5.2a at 1:08). Both statements underline the importance of Eato's work in preserving a fragile musical heritage and making it available to communities (including new generations) previously unable to access it. This was also the prime motivation behind Eato's joining the **Keeping Time project**, which collected, documented, contextualised and made publicly available Ian Bruce Huntley's photographic and sound-recording work among SA jazz musicians during the 1960s and 70s. In November 2013 the project published a limited-edition book containing Eato's centre-piece essay (3.6) and a free-to-access companion website ([Electric Jive: The Huntley Archive](#)). Project-director Chris Albertyn confirms that Eato's contribution was *'fundamental'*, and describes how the project realised its potential as a focus for personal and cultural memory: *'The process of producing the book [...] and the opportunities created following its publication added an immense unquantifiable social networking and identity value'* (5.3b). One hundred copies were distributed to families of jazz musicians and deposited at key institutions (including the National Archive and District Six Museum), with a further 350 copies sold (5.3a). Albertyn reports, *'The book has been greatly appreciated by the musicians and their families as a significant artefact'*, enabling them *'to gather, look, listen and reflect on otherwise undocumented moments and events'*. Eato's *'well received'* essay is *'regularly accessed on the website'*, with over 60,000 visits by 7,000 different viewers (5.3b).

Images and sound clips from the Huntley archive were among archival items both presented by Eato to audiences and shared with communities online. The **JISA Facebook Page**, established by Eato in 2007, has over 2,880 members from 45 countries (5.1c), including DJs, producers, musicians and enthusiasts. Its value is summed up by SA jazz singer Siphokazi Ngxokolo – *'I learnt alot from the engagement whether in physical form or on social media [...] I do hope it continues'* (5.4) – and a student – *'this information will go a long way in assisting us to create work that will have a positive impact on our society. I am learning so much'* (5.1b).

(ii) Reaching new audiences for South African jazz heritage. The **SAJCA** project has made a major contribution to raising awareness of hidden SA jazz heritage among a large and wide-ranging mix of traditional and new audiences. By preserving musicians' thoughts in dialogue with examples of their practice and teaching, using sound recording, photography and video, the project provides students, journalists, musicians, researchers and the musical public with a valuable resource developed through consultation and collaboration with their own communities. Discussion events were held in five major urban centres across SA and in York, UK, where a five-day event was combined with performances from groups led by Tete Mbambisa and Nduduzo Makhathini. Excerpts shared via the JISA FB Page received as many as 7,400 plays (5.5a). Radio exposure ranged from Johannesburg's 'afropolitan' Kaya FM (c765,000 listeners) (5.5b) to BBC Radio 3's *Free Thinking* (c2,000,000 listeners) (5.5c). A variety of exhibitions showcased the resources, including video footage in a retrospective on drummer Louis Moholo-Moholo in Cape Town in 2017, the 2018 British Academy *Summer Showcase* in central London (1,750 visitors), and a photographic exhibition featuring stills from the project at the Cape Town

International Jazz Festival in 2019 (35,000+ visitors) (5.5d). Presentations and educational workshops disseminated the resources and Eato's research still further, including a workshop at the Tshisimani Centre for Activist Education in Cape Town attended by HE lecturers, school teachers and community educators. (5.5e) To ensure the resources' long-term availability, copies of materials were lodged at the Africa Open Institute (AOI) for Music, Research and Innovation (Stellenbosch), which promotes '*an unhindered space for the advancement of creative, innovative and experimental thought and performance*' (Africa Open Facebook Page).

(iii) New creative outputs; new creative practices. Eato's work inspired other creative artists to engage with the archive in different ways, impacting on their own creative practice. SA pianist-composer **Kyle Shepherd** found audio clips from Eato's interview with jazz-instrumentalist Zim Ngqawana (1959–2011) '*to be of great use*' in his *Voices* for piano and samples, commissioned by William Kentridge's Centre for the Less Good Idea. '*Further*', he notes, '*I have found great use for them as triggered samples in [...] other solo/multimedia performances*' (5.6). The experience of working with Eato to video-record sessions was found by **Aryan Kaganof**, professional film-maker, writer and artist, to have '*enormous impact on how I function as a film maker and an archivist, giving me a much firmer sense of how important archiving is for the historical understanding of this under examined music form [...] for this I am forever in his debt*' (5.7a). Footage of a discussion panel including Mbambisa became core material in Kaganof's improvisational film [The Legacy](#) (African Noise Foundation, 2014), and the recording session for Mbambisa's album [One for Asa](#) and other SAJCA events became the basis of Kaganof's *Not Dead Yet*, one of five film projects selected for the 2017 *Visions du Réel* (Switzerland) development programme (5.7b). Kaganof's creative use of materials from Eato's research thus took the thinking and late music of senior figures in SA jazz beyond music circles to an international film audience. Kaganof's films are available on Vimeo. He notes: '*None of these films would exist without the pioneering work that Dr Eato has done [...] His research is unique in recognizing the music as text archive and in according it this respect*' (5.7a).

Pianist and composer **Nduduzo Makhathini** received one of two MA scholarships at Stellenbosch University created by the SAJCA project. As part of his MA he made two recordings (engineered by Eato): the first was a solo piano recording, [Reflections](#) (Gundu, 2017) (5.8a), whose track *Igagu* won 'Best Artiste in African Jazz' at the All Africa Music Awards (Nigeria, 2017) (5.8b). The second, *Ikhambi* (Universal Music SA, 2017) (5.8c), won Makhathini Best Jazz Album at the South African Music Awards (2018) (5.8d), and he has since become the first SA jazz artist to be signed by Blue Note records. This is part of an increase in international attention to SA jazz in 2020 that Kaganof believes '*has all been presaged in Dr Eato's research*' (5.7a).

(iv) Raising the profile of South Africa's jazz elders. Eato's interventions have impacted significantly on the reputation of several senior figures, most notably **Tete Mbambisa**. An interview with Bra Tete for the *Cape Argus* commented on '*the lengthy period from the late 1980s in which his career slumped*', but explained '*lately his career has picked up, thanks, he said, to Jonathan Eato [...] "I stayed without a job for a long time now, till Jonathan came [...]; he really helped me"*' (5.8e). Eato set up a record label – **JISA records** – specifically to release Mbambisa's first solo piano recording, *Black Heroes*, which Eato produced and documented (all sales revenue going to the artist) (3.4). The impact of Eato's continuing collaborations with Mbambisa, including well beyond 2014, is evident when the lack of significant Google searches before the recording of *Black Heroes* is compared with the sustained level of online interest in Mbambisa since (5.8f). Stephanus Muller, Founder and Director of AOI and founder and archivist of the Documentation Centre for Music at Stellenbosch University (DOMUS), recalls how at that point '*South African jazz discourse had pretty much settled into patterns of celebrating exiled jazz musicians [...] Mbambisa, although a seminal figure, was receiving very little attention. Dr. Eato's work intervened at a time in the artist's life when the recognition, but also the preservation of his art, was critical*' (5.9). This work brought Mbambisa significant international reach: *Black Heroes* was included in a Japanese-language African-music disc guide in 2014 (5.10a), and repeated mentions in Volume 2 of Gerhard Kubik's *Jazz Transatlantic* (2017) include remarks on the usefulness of Eato's liner notes (5.10b).

Eato's impact includes his agency in creating performance opportunities for Mbambisa across the ruptures created by time and exile. He arranged for Mbambisa to give his first international performance in 2015 (York, UK), followed by a five-concert tour of SA in 2017, as well as organising multiple collaboration opportunities with UK musicians. Fundamental to each activity were the **critical editions** Eato had produced with Mbambisa. They provided the basis for a second album of his music, *One for Asa* (2017), for which Eato was producer, engineer and booklet author/editor (3.5). For this revival of Mbambisa's Big-Sound band, Eato connected SA and UK musicians of different generations across the exiled/insiled divide. For the recording the drummer was exiled South African Gilbert Matthews (1943–2020), who last worked with Mbambisa over forty years earlier, whilst the drummer for the SA tour was Ayanda Sikade, from the latest generation of SA jazz musicians. The UK musicians were from the next generation down from Mbambisa, having been influenced by Mbambisa's peers while they were in exile. Muller confirms not only that the editions enabled Eato to make the compositions from Mbambisa's Big Sound '*publically accessible for the first time in many years*', but also that they were '*educationally highly significant*' in their own right, Mbambisa having used them himself '*in an educational context with young musicians in Durban when he took up an artist's residency at the University of KwaZulu Natal in 2016*' (5.9).

Responses to Mbambisa's SA concerts show that for some in the audience his music connected strongly with the past: Ngxokolo said '*we sort of relived that particular era through his music performance*' (5.4) and a reporter noted Mbambisa '*intermixed the nostalgic with contemporary sounds*' (5.8g). On the Miriam Makeba Centre concert, East London (SA), the same reporter commented: '*ANC Activist and former BMC councillor Mike Mnikina was one of the audience members on his feet as the band performed their hits. [Mnikina said] "This has been mentally and spiritually rejuvenating for me. Tete is my home boy, I grew up listening to his songs in our neighbourhood. I had a great time. Now we are ready to go re-liberate the people."*' (5.8g).

Eato's critical editions – made with Williams, Mothle and DeFries – were similarly catalytic for **Chris McGregor's** late compositions, enabling the first performance of his late large-ensemble music in SA, in Cape Town in 2019. The township-based concert series in Langa – Jazz In The Native Yards (JITNY) – sold out its performance at Guga S'Thebe (JITNY's largest venue), and Kaya FM devoted a full edition of *The Art of Sunday* to the project, featuring extended interviews with Eato and a number of the musicians involved. eNCA TV-news coverage of the performance reached an audience of over 1,000,000 (5.2b). The editions have also been used for UK performances, notably at the South Coast Jazz Festival and 100 Club (London). Stephanus Muller has summed up the '**lasting historical significance**' of Eato's work – particularly his '*preservation of so much music and archival documentation that would have languished and disappeared as individuals had died*', and his modelling '*of how academic research could be conducted to the highest standards, not in spite of the effort to win the trust and collaboration of communities, but because of it*'. This is, he notes, '*ultimately, a fundamental intervention in methodological and epistemological renewal and decolonization*'. Eato's research into jazz in SA, in Muller's estimation, is '*really without equal in terms of the impact it has had on the discipline, on the archive, and on the lives of the musicians [he] has worked with*' (5.9).

5. Sources to corroborate the impact (indicative maximum of 10 references)

- (5.1) a-c. Selected comments and statistics from [Jazz in South Africa \(JISA\) Facebook Page](#).
- (5.2) a, b. 'Exiled Musos Return Home', [eNCA, YouTube](#) (Frank Williams at 1:08).
- (5.3) a, b. Testimonial, Chris Albertyn (6 Jan. 2020).
- (5.4) Testimonial, Siphokazi Ngxokolo (17 Dec. 2020).
- (5.5) Evidence of engagement, including a. viewing statistics for JISA FB page; b-c. radio listenership data; d. exhibition evidence and attendance figures; and e. educational workshops.
- (5.6) Testimonial, Kyle Shepherd (18 Dec. 2019).
- (5.7) a. Testimonial, Aryan Kaganof (15 Dec. 2020); b. Visions du Réel evidence
- (5.8) Selected press and web evidence of profiles for SA Jazz: a-d. Nduduzo Makhathini; and raised profiles for jazz elders: e-g. Tete Mbambisa.
- (5.9) Testimonial, Professor S. Muller (10 Dec. 2020).
- (5.10) Evidence of international reach: a. Japanese language disc guide on African music (2014) and; b, Volume 2 of Gerhard Kubik's *Jazz Transatlantic* (2017).