

Sarah Isabel Ralfe

Local is Lekker? A study of the perceptions of
contemporary South African popular music among
Durban adolescents at five culturally diverse schools
in the greater Durban area.

Durban 2005

Sarah Isabel Ralfe

Local is Lekker? A study of the perceptions of
contemporary South African popular music among
Durban adolescents at five culturally diverse schools
in the greater Durban area.

Durban 2005

Submitted in partial fulfillment of the requirement of the degree of
Master of Music, in the Department of Music,
University of KwaZulu-Natal

Unless specifically indicated to the contrary
in this text, this thesis is my own original work.

Sarah Isabel Ralfe

Acknowledgments

There are many people in my life without whose support this would have been an impossible task. I would like to thank:

My supervisor, Chris Ballantine for his guidance, support, patience and eternal wisdom.

My parents for offering their endless support and letting me follow my dreams. My mother who read and edited every word of this thesis and was constantly on call for any crisis and my father who always believes I am the best at everything!

My siblings, Kate, Joanne and Thabo, who supplied me with endless cups of tea and were very helpful in the capturing and transcribing of the data.

My friends, especially Nicole, Gundula, Clint and Neville, who always offered a shoulder to cry on and dragged me away from my work often!

The principle, staff and Grade 11's of 2003 at Bonela Secondary, Gelofte Skool, Thomas More College, Hillcrest High School and Sastri College who willingly participated in this study.

Abstract

Is local lekker? This study looks at the perceptions the youth in Durban hold towards local music. Through a study of the Grade 11 learners at Bonela Secondary, Gelofte Skool, Hillcrest High School, Thomas More College and Sastri College this research looks at how much support is offered for local music. It considers how much local music the respondents listen to, how much they purchase and how many local concerts they attend.

This study also considers the media that the respondents are exposed to, in order to discover if any correlation occurs between the media that they are exposed to and their perception of local music. The impact of globalization and cultural imperialism on the consumption of local music are also considered. In addition, the study looks at whether variables such as gender, school, "race" or the home language of the respondents impact on their support for local music.

Both qualitative and quantitative data was collected. The respondents were required to respond to a questionnaire which elicited responses concerning their perceptions of local music, their support for local music and the media that they are exposed to. From the questionnaires a group of respondents of differing views, genders and home languages was selected to participate in a focus group interview.

Results show that the respondents support very little in the way of local music, with regard to listening to local music, purchasing local music and supporting local concerts. They are exposed to a great deal of foreign material and do not have much exposure to local products.

Table of Contents

CHAPTER 1

INTRODUCTION.....	1
<u>SIGNIFICANCE OF A STUDY OF THIS NATURE IN SOUTH AFRICA</u>	<u>1</u>
<u>KEY QUESTIONS TO BE ASKED.....</u>	<u>2</u>
<u>DATA COLLECTION METHODS</u>	<u>3</u>
<u>OUTLINE OF CONTENT</u>	<u>6</u>

CHAPTER 2

LITERATURE REVIEW.....	8
<u>DEFINING THE TERRAIN</u>	<u>8</u>
<u>YOUTH AND MUSIC USE</u>	<u>10</u>
<u>IDENTITY AND MUSIC CHOICE.....</u>	<u>12</u>
<u>SUBCULTURES</u>	<u>14</u>
<u>THE INFLUENCE, EFFECTS AND POWER OF THE MEDIA</u>	<u>16</u>
<u>GLOBALIZATION AND CULTURAL IMPERIALISM</u>	<u>24</u>
<u>THE WORKINGS OF THE INDUSTRY.....</u>	<u>27</u>

CHAPTER 3

THE SOUTH AFRICAN SCENE.....	31
<u>THE STATE OF THE YOUTH IN SOUTH AFRICA</u>	<u>31</u>
<u>THE MEDIA IN SOUTH AFRICA</u>	<u>33</u>
<i>Radio.....</i>	<i>33</i>
<i>Television.....</i>	<i>36</i>
<i>Magazines</i>	<i>38</i>
<i>Technology.....</i>	<i>39</i>
<u>THE NIGHTCLUB SCENE IN DURBAN.....</u>	<u>40</u>
<u>DESCRIPTION OF THE CURRENT STATE OF THE SOUTH AFRICAN MUSIC INDUSTRY.</u>	<u>40</u>

CHAPTER 4

ANALYSIS AND INTERPRETATION OF QUANTITATIVE RESULTS

(QUESTIONNAIRE)	50
<u>RESPONSES TO THE QUESTIONNAIRE</u>	52
<u>CD OWNERSHIP</u>	60
<u>LOCAL LIVE CONCERTS</u>	63
<u>PERCEPTIONS OF LOCAL POPULAR MUSIC</u>	65
<u>LOCAL POPULAR MUSIC AND RADIO</u>	69
<u>THE QUOTA</u>	74
<u>LOCAL POPULAR MUSIC AND THE MEDIA</u>	78
<u>ACCESS TO DSTV AND THE PERCEPTIONS OF LOCAL POPULAR MUSIC</u>	78
<u>TELEVISION MUSIC PROGRAMMES</u>	81
<u>MAGAZINES AND LOCAL POPULAR MUSIC</u>	83
<u>CONCLUSIONS</u>	84

CHAPTER 5

ANALYSIS AND INTERPRETATION OF QUALITATIVE RESULTS

(GROUP INTERVIEW)	90
<u>SOUTH AFRICAN POPULAR MUSIC</u>	90
<u>THE SUPPORT OF LOCAL LIVE CONCERTS</u>	92
<u>THE INFLUENCE OF RADIO STATIONS</u>	95
<u>THE QUOTA</u>	96
<u>THE SEGMENTATION OF THE MARKET</u>	98
<u>LOCAL MUSIC AND THE MEDIA</u>	101
<u>CONCLUSIONS</u>	104

CHAPTER 6

CONCLUSION	108
<u>SUMMARY OF THE RESEARCH</u>	108
<u>ISSUES FOR FURTHER RESEARCH</u>	112
<u>IMPLICATIONS OF THIS STUDY</u>	113
<u>CONCLUSION</u>	114

REFERENCES	115
-------------------------	------------

APPENDICES

APPENDIX A

DESCRIPTION OF SCHOOLS.....	1
-----------------------------	---

APPENDIX B

QUESTIONNAIRE.....	2
--------------------	---

APPENDIX C 1

GROUP INTERVIEW – BONELA SECONDARY.....	8
---	---

APPENDIX C 2

GROUP INTERVIEW – GELOFTE SKOOL.....	20
--------------------------------------	----

APPENDIX C 3

GROUP INTERVIEW – HILLCREST HIGH SCHOOL.....	31
--	----

APPENDIX C 4

GROUP INTERVIEW – THOMAS MORE COLLEGE.....	44
--	----

APPENDIX C 5

GROUP INTERVIEW – SASTRI COLLEGE.....	53
---------------------------------------	----

Table Of Figures

1. TEN MOST SELECTED GENRES OF MUSIC.....	53
2. TWELVE MOST LISTENED TO SOUTH AFRICAN BANDS	54
3. COMPARISON OF SCHOOL AND THE TWELVE MOST LISTENED TO SOUTH AFRICAN BANDS.....	55
4. COMPARISON OF SCHOOL AND MUSIC LISTENING TIME.....	59
5. COMPARISON OF SCHOOL AND NUMBER OF CDS OWNED.....	62
6. NUMBER OF LOCAL CONCERTS ATTENDED.....	63
7. COMPARISON OF GENDER AND NUMBER OF CONCERTS ATTENDED.....	64
8. COMPARISON OF SCHOOL AND RESPONSE TO THE STATEMENT "I ENJOY LISTENING TO SOUTH AFRICAN POPULAR MUSIC".....	66
9. COMPARISON OF GENDER AND RESPONSE TO THE STATEMENT "I ENJOY LISTENING TO SOUTH AFRICAN POPULAR MUSIC".....	66
10. COMPARISON OF HOME LANGUAGE AND RESPONSE TO THE STATEMENT "I ENJOY LISTENING TO SOUTH AFRICAN POPULAR MUSIC".....	67
11. LOCAL POPULAR MUSIC IS AS GOOD AS INTERNATIONAL MUSIC.....	68
12. FAVOURITE RADIO STATIONS.....	70
13. COMPARISON OF SCHOOL AND FAVOURITE RADIO STATION.....	71
14. COMPARISON OF FAVOURITE RADIO STATION AND RESPONSE TO THE STATEMENT "I ENJOY LISTENING TO SOUTH AFRICAN POPULAR MUSIC".....	72
15. COMPARISON OF FAVOURITE RADIO STATION AND RESPONSE TO THE STATEMENT "LOCAL POPULAR MUSIC 'SPEAKS' TO ME".....	74
16. RESPONSE TO THE QUOTA.....	75
17. COMPARISON OF SCHOOL AND RESPONSE TO THE QUOTA.....	76
18. COMPARISON OF SCHOOL AND ACCESS TO DSTV.....	78
19. COMPARISON OF ACCESS TO DSTV AND RESPONSE TO THE STATEMENT "I ENJOY LISTENING TO SOUTH AFRICAN POPULAR MUSIC.....	79
20. COMPARISON OF ACCESS TO DSTV AND RESPONSE TO THE STATEMENT "I FEEL THAT LOCAL POPULAR MUSIC IS AS GOOD AS INTERNATIONAL MUSIC".....	80
21. COMPARISON OF SCHOOL AND MUSIC PROGRAMMES.....	82
22. NUMBER OF MAGAZINES PURCHASED PER MONTH.....	83
23. TEN MOST PURCHASED AND READ MAGAZINES.....	84

Chapter 1

Introduction

Is local lekker? This is a question I have asked myself repeatedly during the course of this research. I had always thought so and I have long been a supporter of South African music. I have seen my fair share of concerts and own my fair share of local recordings, but was I alone in my support? I had assumed that, while support for South African artists was limited during my years at school, support for local bands and artists amongst the youth had grown. It was during my time as accompanist for the Durban Boys' Choir, and after discussions with the teenage members regarding their musical tastes, that the question about support for local music amongst adolescents began to form in my mind. Had things changed since I was at school or was support as limited as it had ever been? Did the youth have access to South African music and, importantly, after ten years of democracy, were they listening to music that, during my time, was considered to be the music of another "race" group? Had the profile of South African music improved at all?

Significance of a Study of this Nature in South Africa

I feel that a study of this nature is significant, as it will add to the small amount of literature on South African music and specifically South African popular music. Popular Music Studies in general is a relatively new field of study and has only become significant in South Africa relatively recently. Consequently, there is a lack of research into this field that I hope this study and others like it will attempt to fill. Similarly, it came to my attention while I was collecting research in this area, that there is also little research into South African youth, and specifically adolescents. This study has attempted to address this, albeit in a small way.

Christina Williams points out that "[d]espite the debates surrounding media audiences, it seems that little work within popular music studies has engaged with those who consume, listen to and use popular music as part of their everyday lives" (2001: 223). It was with this assertion in mind that I wanted to engage with the youth, as they generally utilise popular music as a part of their everyday lives (Frith, 1983; Bennett, 2000; Thornton, 1995; et al).

The impact of the media and music on the youth of South Africa is also an area that is under-researched. Therefore this study will be significant not only for establishing the listening patterns of youth in Durban, but also for informing South African bands, musicians and the South African music industry as a whole about the views that the youth have towards South African music. It will furthermore look at the media that the youth engage with and how their use of media influences their consumption of South African music.

Given the relatively recent creation of “the new South Africa” it is also my hope that this research will shed light on how the youth view cultural products, and specifically popular music, emerging from South Africa. Furthermore, do these cultural products transcend the historically entrenched ideologies of separation that categorised South Africa for so long?

As I mentioned, I have long been a supporter of the local music scene and have a personal interest in the success of South African bands and South African music in a worldwide arena. However, this success has been limited and the local music scene seems to have been beset by many problems. Band members and musicians allege that they struggle to make a living in South Africa; record companies allege that they struggle to sell South African artists; and radio stations allege that there are not enough talented individuals and quality recordings to play more South African music. In the midst of all of this uncertainty and confusion the youth of Durban read articles, listen to the radio and purchase music, while trying to forge their individual identity and place in the world. They are the future leaders and the future supporters of local music and I feel that it is vitally important to discover their views on local music and to examine how these views are created and informed.

Key Questions to be Asked

This study will consider how South African popular music is viewed by school pupils in five culturally diverse Durban schools. Grade 11 pupils were chosen for the study as at the time of research they were the oldest available learners at the respective schools (the Grade 12 learners were writing final examinations). In addition to this, the study will examine whether variables such as school, gender, “race” or home language affect the way that these adolescents view

contemporary South African music. The study will discover how adolescents in Durban view South African music, how much local music they listen to and purchase, how many concerts they attend and what types of local music they listen to.

The study will then look at the way the South African media portray South African popular music and whether the media influence young people's perceptions of South African popular music. It will be discovered what media the respondents have access to, how these media presents local music to them and whether this affects the way their perceptions about local music are formed or whether this affects the way they view South African music.

The impact that South African music has on the formation of the identity of Durban adolescents and the impact that the local recording industry has on their preferences will be discussed. It will be asked whether adolescents in Durban feel that South African popular music "speaks" to them and addresses their concerns and lives, how the local music industry presents South African music to Durban adolescents, and how the local music industry can be improved to better serve and represent adolescents in Durban.

South African popular music will be placed in a larger context, and the impact of globalization on the preferences of the adolescents will be considered. The impact of cultural imperialism will be considered, and the respondents will be asked whether they feel that local music is as good as international music.

Finally, the results will be analysed to discover whether the listening trends of the respondents are affected by variables such as school, gender, "race" or home language.

Data Collection Methods

For the purposes of gaining a diverse cross-section of respondents, schools were carefully selected (see Appendix A). The first school selected is a school situated in an informal settlement. Bonela Secondary is a predominantly "black" and Indian school located in Bonela. It has 844 learners. The school fees are R600 per annum, with a second child from the same family paying only 75% of the fees

if paid in January or February. It is largely populated by learners from the nearby informal settlement and those from the low socio-economic areas of Bonela, Chesterville and Wiggins.

Given the diversity of languages in South Africa, it was felt that a school where the learners were not instructed in English would be beneficial to the research. Geloofte Skool was selected as Afrikaans is the medium of instruction. It is populated largely by "white" learners, is located in Pinetown and has 779 learners. The school fees are R5 300 per annum and the school is mainly populated by learners from Westville, Pinetown and the Highway area.

Durban is home to a large Indian community, the influence of which has become a significant part of Durban's heritage and culture. It was therefore vital to include a school that reflected this important Indian influence on Durban. It was with this in mind that Sastri College was chosen to participate. Sastri College is a predominantly Indian school which is situated in Greyville near Durban's CBD. It consists of 916 learners and the fees are R1 080 per annum. The learners are mainly drawn from central Durban and the surrounding areas.

Thomas More College is a predominantly "white", English-speaking private school situated in Kloof. Thomas More College was included in this study as it was important to consider the responses of those attending a private school who predominantly come from wealthy families. Thomas More College comprises 1094 learners from grade 0 to grade 12. The school fees vary from R13 960 to R27 840, depending on the grade of the learner. It is populated by learners from the upper Highway areas of Kloof, Gillitts and Hillcrest.

Finally, Hillcrest High School was included as an example of a multi-racial school. It has 920 learners and is situated in Hillcrest. The school fees are R8 100 per annum. It is populated by learners from Hillcrest, Winston Park, Waterfall, Crestholme, Hammarsdale, Gillitts, Cato Ridge and Pinetown.

The choice of racially specific schools is crucial to this study as the data collected will be compared according to school and language group, and given the racial make-up of each school, certain deductions will be made about the way that

certain “race” groups view local music. For the purposes of comparing responses according to gender, all the schools used are co-ed.

The research is both qualitative and quantitative and was carried out over a five-month period. Grade 11 learners at each of the chosen schools were asked to respond to a self-administered questionnaire. This resulted in 480 respondents and produced a significant amount of quantitative data. Owing to the impersonal and restrictive elements of a questionnaire, directed group discussions were conducted with smaller groups of learners at each school. These group discussions were recorded and transcribed, and qualitative data was collected.

After scrutinising the questionnaires, a group of possible respondents to attend the group discussion was chosen at each school. My rationale in selecting the prospective list of learners to participate in the group discussion was to select a group of learners with differing opinions, and possibly learners from different language groups, genders and of differing academic achievement, in the hope that this mix would spark some heated debate. From this list of prospective choices, each school, according to the timetables and classes of the learners, selected the respondents. Both the school and I gave the chosen learners the option not to partake in the group discussion, as it was felt that they would be more responsive and interested if they wanted to be there and felt they had something of value to add.

While this method of selecting respondents was possible at Geloft Skool, Hillcrest High School and Bonela Secondary, owing to the school timetable and difficulties in getting the learners together at the same time, it was not possible at Thomas More College or Sastri College. At these schools, I met with a class of the Grade 11 learners who were asked to volunteer to participate in the discussion. While, in these cases, it was impossible to hand-pick students with different home languages or levels of academic achievement, I did ensure that there were an equal number of male and female respondents.

It was my hope that in using both qualitative and quantitative methods of data collection I would get a rounded view of the feelings of the respondents towards South African music. While the questionnaire led to a broad range of responses pertaining to the use of South African music among the respondents, the group

discussions resulted in deeper and more personal responses and gave the respondents a chance to explain their feelings in a more detailed manner.

Outline of Content

Chapter 1 of this thesis has aimed to give a brief introduction to the topic at hand. I have looked at how this study is significant in South Africa and I have discussed the key questions I will be asking. I have described the schools involved in the study and offered a discussion of the research carried out. Finally, I have described my data collection methods.

Chapter 2 focuses on the theoretical background of this area of study. It looks at and discusses research in the fields of youth, identity, subcultures, the media, globalization and the music industry.

Chapter 3 deals with the South African music scene. It attempts to give the reader a brief glimpse into what is occurring at the present moment in popular culture in South Africa. It looks at the state of youth in South Africa and media consumption in South Africa with regard to radio, print and television media. It goes on to discuss the South African music industry, strategic options for growth in the industry and the quota system. This chapter attempts to shed light on popular culture in South Africa and to introduce the reader to some of the key elements of the "scene".

Chapter 4 focuses on the analysis of the results of the questionnaire. It also offers a comparison of the results according to gender, school, media preference, and home language. In addition to this it offers a discussion of the results and findings of the quantitative research.

Chapter 5 deals with an analysis of the qualitative data collected. It looks at the responses to the group interviews and compares the results across the variables of school and gender. It concludes with a discussion of the results.

Chapter 6 concludes the thesis by summarising the main research findings and relating them to the literature discussed in Chapter 2. Finally, it offers

suggestions for further research in this field and outlines the possible implications of the findings of this study for policy and practice.

Chapter 2

Literature Review

This chapter will attempt to give an introduction to the work carried out in this field and provide the framework for the findings of this research. The chapter begins by defining some of the more contested terms that will be used in this study. It will then go on to look at the concepts of both youth and identity and will explore the way that these concepts fit in with music use. The roles and formation of subcultures will then be discussed. The influence, effects and power of the media will then be considered, followed by the concepts of globalization and cultural imperialism. The chapter will conclude with a short discussion of music quotas and the music industry.

Defining the Terrain

Before embarking on a discussion of the key literature in this field, I feel that it would be prudent to offer a discussion of some of the more controversial terms that are used in the title of this thesis and that will occur throughout the thesis. The terms that need clarification are the concepts of “popular music”, “local music” and “youth”.

The term “Popular Music” is one that is contested. Popular music is defined by the *Concise Oxford Dictionary* as “songs, folk-tunes etc., not seeking to appeal to refined or classical taste” (Sykes, 1983: 798). This is a rather vague definition and obviously does not encompass the broad scope of such a term. A more contemporary definition is offered by Johan Fornas who describes popular music as “a very wide category comprising all music identified primarily with modern industrial circuits of mass distribution and use” (1990: 291). This definition also has its limitations, as not all music that is mass distributed and is part of a modern industrial circuit can be considered “popular”. Sarah Thornton sees popular music as that which is “ ‘approved’, ‘preferred’ and ‘well-liked’ . In other words, issues of taste are essential to this conception of popular culture” (1995: 164). This definition is problematic in that, not all music that is “approved”, “preferred” and “well-liked” by an individual or group of people is going to be “popular music”, but it was with this definition in mind that this study was undertaken. Popular music is the music that the respondents involved in this study identified as the

music that they prefer, approve of and like. Obviously then, what is considered popular music is going to be a wide category (Fornas, 1990: 291) and one that will differ depending who is asked and when they are asked. In this regard it is important to note that popular music is an “unstable, contested and changing category” (Hesmondhalgh and Negus, 2002: 3). People’s opinions of what constitutes popular music will change as their identity and tastes change and as what music is considered fashionable and “in vogue” changes.

It is important, when dealing with popular music to look at it as a “culture” that has “many different textual and technological forms” (Hesmondhalgh and Negus, 2002: 7). Popular music is mediated to its public by means of “recordings, videos, television, film, radio, the internet and other media... [all of which] can produce considerable complexity and ambivalence in meaning” (Hesmondhalgh and Negus, 2002: 7). It is with this assertion in mind that this study has aimed to look at the different ways that South African popular music reaches its audience and how these different “textual and technological forms” influence the final reading of these products by their audience.

“Local Music” is another term that requires clarity. As Keith Negus laments, “[a]ttempts to ‘define’ the local can lead to many ambiguities and contradictions. The concept is very loose and malleable.” (Negus, 1996: 182). “Local”, as defined by the *Concise Oxford Dictionary*, is “in regard to place” (Sykes, 1983: 592), and it would follow that “local music” would be that music which occurs in a certain place. The concept has been problematized by the issue of globalisation: “the concept of a ‘local’ pop market is increasingly problematic not just in the sense that all localities are now awash with global sounds, but also because local musicians now perceive their potential audience in international terms” (Frith, 2000: 213). Applying this argument to the South African context, one notes we are indeed awash with international products and much of what is locally produced here is influenced heavily by these international products. In accordance with what Frith suggests (2000: 213), many South African products are produced with an international market in mind and are constructed and formed to be as pleasing as possible to an international audience.

With these considerations in mind, in this study the term “local music” has been applied as loosely as possible. Music performed by a band or performer of South

African nationality has been considered local, even if their product was recorded and produced outside of South Africa, as the respondents involved in this study can not be expected to know where an album or song is recorded, or where a band or performer previously living in South Africa now resides.

Another concept that requires definition is that of "youth". Weinstein (1994) and Grossberg (1994), amongst others, both define the term "youth". Weinstein describes the term as having no "fixed or natural definition" (Weinstein, 1994: 67). She notes that there are three definitions of the term youth: "youth can mean a biological category defined by age, a distinctive social group, and a cultural construct" (Weinstein, 1994: 67). As she points out, the term is not one that is fixed but one that is changing and fluid, and to confuse matters further, is used in different ways. In this study, however, the term youth refers to those of a certain biological age group, specifically those in Grade 11 who are approximately sixteen to seventeen years old.

Youth and Music Use

A discussion of the concept of youth and a description of the way music is utilised by the youth is of great importance to this study. The respondents used in this study are Grade 11 pupils who are at school and in the stage of "youth". For this reason, it is important to explore what has been theorised about the stage of youth and to discover if that research correlates with the findings of this study. In this section, research in the area of youth and the use of music by the youth is examined.

While the term "youth" is a difficult one to pinpoint, theorists seem to be in agreement with the assertion that "youth" is generally a time of great music use (Frith, 1983; Epstein, 1994; Bennett, 2000; Thornton, 1995; Lull, 1987; Roe, 1987; Hesmondhalgh, 2002). As Bennett maintains, "[i]n many different parts of the world popular music is a primary, if not *the* primary, leisure resource for young people" (2000: 34). The youth are exposed to popular music in many different ways, for example, nightclubs, live concerts, films, television, commercials and so on. In addition to public arenas of popular music, youth also listen to popular music in a more personal manner, on a home stereo or walkman (Bennett, 2000: 34).

As Thornton points out, the “teenage market” is free from adult concerns such as bond and car repayments, insurance policies and rent and is seen as being undisciplined economically. The youth “are free to spend on goods like clothes, music, drink and drugs” (Thornton, 1995: 102-103). Most often young people are still living with and depending financially on their parents, and without the cost of rent, food and other “adult” expenses, in some cases, they have disposable income which is available to spend on commodities such as music.

Music is seen as a way through which the youth can articulate and identify emotion (Frith, 1983: 217) and as a way through which they can assert and create their personal identity (Frith, 1983: 205-24). It is also a way that they can claim space, both on their walls at home with posters and pictures of their favourite bands, and aurally with their personal choice of music in their bedroom, or “even to isolate ‘head space’ with personal stereos like the walkman” (Thornton, 1995: 19). Roe sees music as a social lubricator for the youth and asserts that “a great deal of adolescent discourse centers around the language and terminology of rock; and that music provides the core values of numerous adolescent subcultures” (Roe, 1987: 215). Finally, Lull sees popular music as being important to the youth as it mirrors much of the turmoil that adolescents go through, and the sounds reflect many of their concerns (Lull, 1987: 152).

Youth culture is seen by Corrigan and Frith as a response to “the combination of family and school and apprenticeship and job and police and courts and youth clubs and social workers and commerce and mass media” (Corrigan and Frith, 1975: 237). It is in the context of all of these influences in the lives of adolescents’ that they search for a style and identity, a style that is, according to Hall and Whannel, “part of a deeper search for a meaning and identifiable pattern in life” (Hall and Whannel, 1990: 30). According to Bennett, the youth use the meanings attached to elements of popular culture, such as music, to construct their own meaning, style and identity (Bennett, 2000: 27).

As Frith says, “[t]he most common sociological explanation of the importance of music for youth is in terms of peer-group culture” (1983: 215). The youth use music as an indicator of their own style and position in the world, and similarly they judge and form impressions of others according to their music taste and the

position in the world that this music choice conveys. Music is used “as a basis for forming impressions of each other and for constructing their friendship[s]” (Lull, 1987: 149).

In addition to this, Roe finds that the popularity of popular music with his teenage respondents correlates with their academic achievement. He finds that those respondents who listen most frequently to popular music and wear symbols that identify them with a particular subculture, are those who have “unfavourable attitudes held toward school, poor conduct and low achievement” (Roe, 1987: 223). Similarly, those who are higher achievers at school are less involved in pop music. From this he concludes that “academic work and pop music were, partly at least, alternative centers of interest, even alternative sources of reputation, for these groups. Pop music could become a source of prestige for the less academically successful” (Roe, 1987: 223).

Identity and Music Choice

The issue of identity, both the way one views oneself and the way one views others, is an issue that is inextricably tied up with youth. It is during the adolescent years that individuals start to forge their own sense of self, often struggling against the expectations of society and family. Music choice and consumption is often tied up with the creation and assertion of one’s identity. This section will explore the concept of identity and how music is a part of the creation of this identity.

Keith Negus defines identity as “the characteristic qualities attributed to and maintained by individuals and groups of people” (Negus, 1996: 99). Identity is neither fixed nor absolute and is something that is actively constructed and open to change. As one moves through life one’s identity may become multifaceted and fluid. For example, at one time an individual may be a friend, breadwinner, girlfriend, employee, Christian, American and English speaker. A change in circumstance and a move to a new continent could create a whole new identity. The same individual may become a wife, mother, housewife, atheist, South American and a Spanish speaker in a relatively short space of time, resulting in an adaptation of identity.

Hall brings a new side to the issue when he asserts that “[e]very identity is an exclusion” (Hall, 1997: 14, author’s italics). For example, a person cannot identify oneself as an atheist and simultaneously identify oneself as a Christian. Hall sees this deliberate exclusion as “an act of symbolic power, which is to say: *I am what I am because I’m not the other*” (Hall, 1997: 14, author’s italics).

Following his point, it is important to see identity as something that is deeply personal. Only an individual knows how they view themselves, what they will include and exclude in a description of themselves and to what features they will give preference. For example, you might see your religious preference as more important to your identity than your “race” group and you will then give this characteristic preference in any description of your identity. For this reason, identity is not something that should be arbitrarily ascribed to an individual: as Hollinger asks, “to whom belongs the authority to ascribe identity to an individual, and what is the theoretical foundation for that authority?” (2000, 22-6, in Ballantine, 2004: 105). Hollinger’s assertion also calls into question arbitrary labels such as “race”, which, in reality, tell us nothing about an individual’s specific identity.

Musical preference has come to be a fundamental part of the identity of some people and they choose to include musical preference in any description of themselves. For these individuals, choice of music is a dominant part of their identity. Examples of this would be extreme subcultures such as “goths”¹ who would identify themselves musically as having a preference for “gothic” music. Others may also see music choice as part of their identity, but as a smaller part – something that colours their identity, but does not solely define them (Grossberg, 1992: 58-59).

It seems bizarre that a collection of musical notes can come to be a fundamental way for some groups of people to define themselves. For Ruth Glasser, the individual does not connect with the song or the musician as such, but rather the musical and lyrical elements of the song are converted into a symbol of identity by a range of people, including “audiences, musicians, promoters, club owners and record company executives” (Glasser, 1990:71). Negus argues that the way

¹ Members of the “gothic” subculture identify themselves by listening to heavy metal and gothic music. They are characterized by black clothing and dark make-up.

that music comes to represent one's identity is through "the social interactions, relations and mediations that occur around and across the music as it is created" (Negus, 1996: 122).

Lisa Lewis sees fandom as a way in which individuals can actively assert and construct their identity. Being a fan of a certain band, musician or sports team is "a source of empowerment in struggles against oppressive ideologies and the unsatisfactory circumstances of everyday life" (Lewis, 1992: 3).

Subcultures

Subcultures are often a way in which youths, or people of similar identity come together to form a social group. Some subcultures signify themselves as being different, and members flaunt this difference in their choice of clothes, music and ideology. In other cases the subcultures may be more discrete in terms of their dress and music choices, but they are subcultures nevertheless. This section will look at the work and research in the area of youth subcultures.

It is through a shared sense of identity that individuals form groups or subcultures. According to Epstein, the term "youth subculture" refers to "the expressive form of young people's shared social and material experience. A youth subculture is distinguished by the distinct values, beliefs, symbols, and actions which certain youth employ to attend to, and cope with, their shared cultural experience" (Epstein, 1994: xiii).

Thompson (1990: 7, in Thornton, 1995) feels that subcultures are more an issue of belonging to a certain group, and being able to categorise others according to the group to which they belong. He contends that "[s]ubcultural ideologies are a means by which youth imagine their own and other social groups, assert their distinctive character and affirm that they are not anonymous members of an undifferentiated mass" (Thornton, 1995: 10).

Morley (1980, in Roe, 1987: 220) attributes the creation of status groupings within the youth to the role that schools play in structuring society. When students are given labels such as clever, stupid, reliable, trustworthy, failure and so on, these students create "socially homogenous status groupings with different values,

styles and general predispositions toward cultural taste, including media habits” (Roe, 1987: 220).

For Clarke and Cohen, subcultures are born from and are part of the parent culture. They contend that youth aim to “exhibit a distinctive enough shape and structure to make them identifiably different from their ‘parent’ culture... But, since they are sub-sets, there must also be significant things which bind and articulate them with the ‘parent’ culture” (Clarke et al, 1997: 100). Cohen agrees, saying that youth have two contradictory needs: “the need to create and express autonomy and difference from parents ... and the need to maintain ... parental identifications” (Cohen, 1972: 26, author’s emphasis).

One fact generally agreed upon is that music plays a large role in the formation and maintenance of a subcultural style (Epstein, 1994; Roe, 1987; Thornton, 1995). Epstein claims that “musical preference contributes to the creation of subcultural identity. What you listen to, or do not listen to, partially defines who you are within youth culture” (1994: xviii).

However, Thornton cautions about overgeneralizing the issue of music choice. She states that music is only a part of what creates a subculture and that “buyers of the same records do not necessarily form a coherent social group. Their purchase of a given record may be contextualized within a very different range of consumer choices, they may never occupy the same social space” (Thornton, 1995: 100).

Early work into the study of subcultures tended to focus on extreme examples, and looked at those youths who were out to shock society. The work of Dick Hebdige (1979), while vital, is an example of this. Hebdige looks in great detail at the subcultural style of the punks, teddy boys and mods amongst others, but does not focus at all on the less obvious subcultures. In addition to this, he contrasts these extreme subcultures with the “mainstream”, which he never adequately describes. Gary Clarke comments on his theory, saying that it is elitist and ignores the vast majority of youth who are less obvious in their subcultural style (Clarke, 1990: 84-85).

Christina Williams argues that in focusing solely on identifiable and spectacular instances of subculture, there is an “imbalance in accounts of young people’s engagement with music” (Williams, 2001: 225-226). In addressing this imbalance she attempts to study what she describes as “‘ordinary’ young people” (Williams, 2001: 225-226) as she can see no reason why they too would not be involved in some form of fandom or subcultural activity. In a similar way, Sarah Thornton describes how, in four years of ethnographic research, she was, even when looking at those who would be considered “ordinary” and “average” individuals,

unable to find a crowd I could comfortably identify as typical, average, ordinary, majority or mainstream ... I could always find something that distinguished them – if not local differences, then shades of class, education and occupation, gradations of gender and sexuality, hues of race, ethnicity or religion (Thornton, 1995: 106-107).

A final point that must be noted is that, like identity, subcultures and the members of subcultures change. Subcultures are not stagnant and unchanging categories. As Williams notes, “people move in and out of subcultures and in and out of fandom, and ... popular music is integrated into everyday life where its significance shifts according to different situations” (2001: 225).

The Influence, Effects and Power of the Media

The media have come to play a big part in the lives of most urban individuals. The media infiltrate our lives in many ways, including the forms of radio, television, internet, magazines and newspapers. This section will look at the various forms of the media, such as the print media, radio, television and the internet and will aim to ascertain what impact and effect the media have on the choices made by consumers in general, and specifically the youth. It will then look at how the media have the influence to both unite people and to separate them. The findings of this section are vital to the study as a whole, as, later in this study, they will be looked at in relation to the way that South African youth make use of the media.

The media are defined by Thornton as “a series of institutional networks essential to the creation, classification and distribution of cultural knowledge” (1995: 118). Dick Hebdige also describes the “classifying” nature of the media, saying that “[t]hey provide us with the most available categories for classifying out the social

world" (Hebdige, 1979: 84-85). He goes on to say that "[i]t is primarily through the press, television, film, etc. that experience is organized, interpreted, and made to cohere" (Hebdige, 1979: 84-85).

The consumption of the media is primarily a leisure activity (Thornton, 1995: 163) and therefore it follows that youth, who generally have the most leisure time available to them, and, in some cases disposable income, are amongst the biggest consumers of the media in society. Of this Grossberg says: "[t]he very existence of youth, at least in the twentieth century, is intimately tied to the media and vice versa: we might say that, perhaps more than any other social identity, youth always exists, as a style, with and within the media" (1994: 26).

It is from the media that the youth gain their insight into what is fashionable and desirable at any given moment. Thornton argues that

it is impossible to understand the distinctions of youth cultures without some systematic investigation of their media consumption. For, within the economy of subcultural capital, the media are ... a network crucial to the definition and distribution of cultural knowledge.... the difference between being in or out of fashion, high or low in subcultural capital, correlates in complex ways with degrees of media coverage, creation and exposure (1995: 14).

The power that the media wield over the youth is indeed insistent. During adolescence, a time when one is trying to create an identity and image for oneself, the media are present telling one what to wear and who to become. Anderson and Miles argue that in this context, "the media are selling young people an element of identity they have been taught to crave" (1999: 108).

Theorists have argued that the images that the youth have access to on a daily basis, allow them to construct a code that will be understood by other youths. For example, wearing a certain brand comes to mean a certain thing that will be understood and decoded by other youths that have access to the media. Certain brands come to be associated with glamour, adventure, sport and so on and those who choose to wear those brands are viewed as glamorous, adventurous or sporty. In the same way, certain brands become associated with certain subcultures or identities. For example, the subcultures "skater", "surfer", "goth" or

“punk” would be associated with certain brands by advertising and the media. Anderson and Miles claim that:

[t]he meanings young people construct through the images and ideas exposed to them via the mass media provide them with a common language; a code which they can use in order to construct some semblance of stability in what is essentially an unstable world... The media provide young people with a common focus for the construction of their identities whether through the latest Nike advertising campaign or via Jennifer Aniston's latest hairstyle; the media provide a template upon which young people can construct meanings around what is 'cool' and what is not (1999: 110).

There is no doubt that the media play a large role in the way that society is organized and the way in which individuals view themselves and those around them. However, the way in which the media influence consumers has been viewed differently through the years. At first it was thought that consumers take in media messages without question and respond to them in a predictable and uniform fashion (Cumberbatch and Howitt, 1989). More recent research questions this theory, viewing the reaction of consumers and the audience to media messages as “playing a more active role in the construction and negotiation of meanings” (Anderson and Miles, 1999: 106). Individuals do not always accept the dominant and prevailing message of the media and often construct a different reading that fits in more closely with their experiences and interpretations of the world. Even within a single social group, it is possible for individuals to read differing meanings into the same media message, and “[i]n general, the suggestion is that audiences are active in their relationship to texts. In no sense are they ... passive creatures” (Longhurst, 1995: 235).

Joke Hermes adds another voice to the debate about the impact of the media, suggesting that not all media use is meaningful. She suggests that the use of the media often is a secondary activity that fills the silence while another activity is being undertaken. She claims that often “[m]agazines may be opened or leafed through, television sets may be on, but that is hardly an indication that they are ‘read’ consciously, seriously or with animation” (Hermes, 1995: 15).

One issue that cannot be disputed, though, is the impact that the media have in introducing or exposing audiences to something new. For example, without a

good marketing strategy and good media coverage a new product on the market, a new film or a new book is certainly going to either fail, or receive far less support than it would with media coverage. With regard to music, songs not played or heard on the radio will have little in the way of support. On the other hand, music that is supported by the local media will draw the attention of the public and this will probably result in greater demand for that music. As Wallis and Malm say, "[t]he conclusion we can draw from our data as well as from other research, is that the influence of the media leads to an increase of both performance and non-performance activities" (1992: 247).

The reliance of the recording companies on the media for the advertising and promotion of an album or musician is a fact that they will readily admit. According to Harry Anger, the senior vice-president of marketing at one of PolyGram's labels: "[i]f pitching is 70 per cent of baseball, promotion is 70 per cent of the record business" (Bernstein, 1979: 60).

Lull also speaks of the power that the media, and the radio in particular, have in determining the fate and the popularity of a song. He comments that it is untrue that popular songs get played on the radio; rather a song is, "not popular until after radio plays it" (Lull, 1987: 79).

Foucault and Boulez take the influence of the media one step further, saying that the more that an individual is exposed to a certain type of music, the more that individual will come to accept and appreciate that type of music (2000: 165). They claim that

the more frequent this relation is (radios, records, cassettes), the more familiarities it creates; habits crystallize; the most frequent becomes the most acceptable, and soon the only thing perceivable... And what the public finds itself actually listening to, because it's offered up, reinforces a certain taste, underlines the limits of a well-defined listening capacity, defines more and more exclusively a schema for listening (Foucault and Boulez, 2000: 165).

In addition to the playing of songs on the radio, the record industry also relies on the media's printed word which offers reports and articles about musicians as well as reviews of their music, concerts and latest releases (Negus, 1996: 74).

Magazines catering for the adolescent years often contain pin-up posters of the latest chart-topping musicians and gossip regarding their personal lives. Musicians are put on a pedestal by the media, who glamorize their lives and portray them as “fictional character[s]... far away from the everyday life and experience of the audience” (Pietrass, 1999: 190).

A new media element and avenue for advertising and promotion has come into being with the now widespread use of the Internet as a disseminator of information, advertising and music, and it can now be considered a vital part of the media. Journalism and the media are changing, as the written word is now available electronically, and one can subscribe to online magazines, join mailing lists and surf websites to gather information (Jones, 2002: 11-12). Similarly, music is now extensively available on the Internet, with online shopping and through the legal and illegal downloading of songs and entire albums. The impact of the Internet on the South African music industry will be discussed in the next chapter.

No discussion of the youth, media and music would be complete without a mention of MTV (Music Television). Created in 1981, it took the world by storm, and by the beginning of the 1990s in Europe and America “MTV became the main source of youth culture” (Hujic, 1999: 164). Chapter 3, which deals exclusively with South Africa, will discuss further the impact of MTV in South Africa.

Radio is still, however, the largest disseminator of popular music. According to Christina Williams “nearly all of the teenagers listen to the radio as part of their routine, rather than to any particular music they might have selected themselves as a soundtrack to their day” (Williams, 2001: 237). Thus, radio plays a large role in the lives of the youth and the tastes that they form.

The huge power that advertising and the general media have over the dissemination, popularity and consumption of a cultural item is best described by Stuart Hall. Of this he says: “[e]very visual sign in advertising connotes a quality, situation, value or inference, which is present as an implication or implied meaning, depending on the connotational positioning” (Hall, 1980: 133). In later

chapters of this study, the advertising of South African music, and its effect on the consumption of local music will be considered.

The format of a commercial radio station is another factor that must be considered when discussing the role of the radio in the dissemination of popular music. Commercial radio stations are designed in such a way as to maximize the sale of advertising space and thus profit. In being able to do this it is essential that the radio station in question can attract a large audience that can be described as closely as possible to potential advertisers. Radio stations aim to play music that will ensure that the listener will stay tuned to that radio station, and therefore they “make predictable choices in what music to play... [as] the audience attracted by one song will stay tuned to the next” (Lull, 1987: 82).

This use of formats by the radio stations puts pressure on the record companies to create music that will fit into these formats, as, if a song is not played on the radio, the chances of its being a financial success for the recording company are slim. The use of formats thus results in a “homogenization of music in radio and a market-by-market replication of sound that is more sensitive to the national industry than to local musical and cultural circumstances” (Lull, 1987: 15). This forms a music industry that rewards mimicry and unoriginality. Acts that write and perform predictable and uniform songs are rewarded with airplay, while those who challenge the status quo and perform challenging and different works, are often unable even to get a recording contract. This impacts record companies and “[s]ince radio stations work within formats, this serves as a form of pressure for record companies to work within formats as well. Records that fall between formats, or overlap formats, may be perceived as belonging to no format and so receive no radio play” (Lull, 1987: 83).

While the media have the power to create unity among the youth, they also have the power to maintain and create divisions within society. Social groupings, which permeate the society in which we live, are organised around the variables of class, “race”, age, gender, ethnicity, media preference and academic performance, which are said to influence “preference” for music and other cultural commodities (Hakanen and Wells, 1993). As Will Straw says, “the composition of audiences at dance clubs is likely to reflect and actualize a particular state of

relations between various populations and social groups, as these coalesce around specific coalitions of musical style” (Straw, 1997: 500).

Other theorists have asked if these social divisions are only attributed to random variables such as class, “race”, age, gender and so on, or whether there are other issues at play here. As was explained, commercial radio survives due to the advertising space that the station in question is able to sell by creating a specific audience for advertisers. In targeting specific audiences, radio stations make no attempt to play music from different genres and create a multicultural audience, and “[i]n this way, formatted radio stations contribute to the social divisions that music has the potential continually to move across” (Negus, 1996: 81).

Simon Frith argues that this compartmentalization of listeners attempts to “freeze the audience into a series of market tastes” (1978: 208). Reebee Garofalo also takes up this point arguing that the record companies aid this fragmentation of audiences:

the market strategies of the music industry fragment the audience. The records released to the public each year are not a representative sample of the varieties of music which are composed and performed, and the audience does not have equal access even to the range of musics which are released. Major record companies maintain separate divisions or subsidiaries for different genres of music such as rock, country, rhythm and blues, latin, jazz and classical, which are, in turn, marketed to different publics with separate and unequal promotional budgets. In practice these different audiences are divided not only along the lines of musical taste, but often along lines of class, race, ethnicity and age as well (Garofalo, 1986: 81).

These assertions bring into question the earlier claims (Hakanen and Wells, 1993) that patterns of consumption can be predicted upon variables such as class “race”, age, gender, ethnicity, media preference, academic performance and so on. Patterns of consumption seem to depend more on what music one has access to and what one is exposed to. As was discussed earlier in this chapter, the music that you are exposed to will be the music that you come most readily to accept, enjoy and ultimately purchase (Foucault and Boulez, 2000: 165). If you have no access or experience of a particular genre, it is unlikely that you are going to form an appreciation of it and “[u]ltimately, the fragmented audience cannot reappropriate that to which it has no access” (Garofalo, 1986: 82).

There are, however, some notable exceptions to this compartmentalization of audiences. An obvious example is MTV, which, according to Hujic (1999), does not separate music into racially or culturally specific shows. "On MTV Europe, there was no such ghettoisation" (Hujic, 1999: 166). Given the enormous popularity of MTV worldwide, this is an important example.

While music has the power to unite people and bring them together, the power of music to maintain and uphold divisions within society has also been theorised. Mark Mattern discusses how the experiences, historical setting and culture of different people ultimately translate into "a different universe of memories and meanings and ultimately, of identity" (Mattern, 1998: 21). These differences in memories, identity and meanings are expressed in many ways, including musically. Mattern claims that "the expressions reinforce and recreate the identity of individuals and groups tied to concrete social and physical conditions. Therefore, music maintains the differences between different groups even as it solidifies a common identity within them" (1998: 21).

According to Thornton, the segregation of music and its promotion to a certain type of person runs deeper than the formatting of radio stations and the recording of albums. She maintains that clubs pre-select and organise their patrons. It is not accidental that certain groups of people arrive at a venue: rather "[t]hrough the use of flyers, listings, telephone lines and flyposting, club owners aim to deliver a particular crowd to a specified venue on a given night. To a large degree, then, club crowds come pre-sorted and pre-selected" (Thornton, 1995: 22). This segmentation of the market is compounded by word-of-mouth advertising, as an individual will pass on information about an event to friends, who are most likely to have a similar or shared identity. The final touch to the composition of the crowd is created by the people working at the door and Thornton points out that "door policies also regulate the crowd ... policies that involve age, gender and sexuality are often explicitly administered ... Door people put the finishing touches to the composition of the crowd. They style the club's internal image and contribute to its cohesive total environment. As such they are key readers and makers of the 'meaning of style'" (Thornton, 1995: 113-114).

Globalization and Cultural Imperialism

In South Africa, the effects of globalization and cultural imperialism on local culture cannot be ignored. This section will define the phenomena of globalization and cultural imperialism, then shift focus to media imperialism. The media, as discussed, are a vital tool for the dissemination of messages. With the infiltration of global and international products into South Africa, it is important to understand how local cultures and products might stand up to such an onslaught and to examine some alternative views to the cultural imperialism thesis.

Forty years ago Marshall McLuhan referred to the creation of a "global village" as follows: "[a]fter three thousand years of explosion ... the Western world is imploding... Today, after more than a century of electric technology, we have extended our nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned" (McLuhan, 1964: 3). On this view, the globe is no more than a village.

While the phenomenon of globalization and the creation of a "global village" have brought much to the world, there are negative aspects to the phenomenon as well. Often globalization is viewed not as a form of sharing knowledge and as an equal partnership of all nations of the world, but as a phenomenon that has created and perpetuated cultural imperialism. The stronger nations are in a better position to disseminate their culture and this is viewed as being forced upon weaker nations. This domination by the stronger nations was identified early in the twentieth century with the advent of film, radio broadcasting and the phonograph, which were disseminated by the United States to the rest of the world. At this stage, the Europeans primarily felt that their culture was being "threatened (and, indeed, being corrupted) by media forms and cultural products from the United States" (Negus, 1996: 165).

Most pertinent to this study is the issue of media imperialism. It is defined by Oliver Boyd-Barrett as "the process whereby the ownership, structure, distribution or content of the media in any one country is subject to substantial external pressures from the media interests of any other country or countries - without proportionate reciprocation of influence by the country so affected" (Boyd-Barrett, 1977: 117, in Negus, 1996:168). According to Negus, "at a very general level, the

media imperialism argument is about the way that media forms, practices and arrangements around the world (whether news programmes, movies, soap operas, advertising billboards as well as recorded music) have come to exhibit basic characteristics that are derived from the United States, but also from Britain, France, Spain and Japan" (Negus, 1996: 168).

According to Boyd-Barrett, there are four "modes" which influence the way in which media imperialism is transmitted around the world. The first he identifies as the technology that is used for communication, all of which was initially developed in Britain, France, Germany and the United States and was then "distributed to countries which had played no part in their technological development". This technology was created according to the requirements of people and corporations within the dominant industrialist capitalist nations: the poorer countries depend on the richer, dominant ones for the import of equipment. The second mode refers to the way that local media organisations are controlled and owned by a few conglomerates. These conglomerates exert control over the local media organisations by appointing staff, withdrawing and supplying investment and even influencing day-to-day operations. The third mode refers to the way in which everyday operations are based on European and North American ideological beliefs and values. Decisions are often highly subjective, and are based on European or North American models of media organisation. The final mode is that of media content. This refers to the way that music from a few dominant nations has dominated international music consumption. An example of this is the way that music flows freely out of the USA to the rest of the world, but little flows in (Boyd-Barrett, 1977, in Negus, 1996:169-170).

The media imperialism thesis gains new momentum with the recent proliferation of satellite dishes in South Africa, Africa and around the world. As Wallis and Malm point out, "[s]atellite transmissions do not respond to national frontiers, and internationally available products from the cultural industries become available on the most local level" (Wallis and Malm, 1992: 14). Satellite transmission comprises almost solely international programmes and one is forced to ask what impact this will have on local television programmes, films and music. More importantly though, purchasing a satellite dish and paying the monthly subscription fee is a costly exercise and one that the majority of those living in Africa will never be able to afford. One therefore has to consider what impact this

will have socially and whether audiences are destined to be “divided into ‘media-rich’ and ‘media-poor’” (Jones and Jones, 1999: 238)? Furthermore, with the introduction of digital technology, Wallis and Malm have discovered “a new gap appearing between industrialized and developing nations, with an analogue/digital hardware divide constituting a demarcation line” (Wallis and Malm, 1992: 239).

Musically, the influence of cultural imperialism is obvious and one only has to turn on a radio in South Africa to hear the influence of the West, and the USA in particular. Music of the West maintains its dominance over both local South African music and international popular music from other parts of the world. Negus has argued that in addition to this, international repertoire becomes the “dominant particular’ against which other sounds are assessed and around which world production and consumption of music became organised” (Negus, 1996: 174).

Much has been said about the impact that cultural imperialism has on local culture. Anderson and Miles make an example of a global advertising campaign initiated by Coca-Cola, which shows the American way of life and as such, “promot[ed] western values, identities and lifestyles” (Anderson and Miles, 1999: 106). Marsha and Emma Jones also acknowledge the pervasive messages from the West and maintain that “[m]ore and more people across the globe are receiving the same message from the same centres of communication power. Thus it is assumed that local and indigenous cultures are being undermined or eroded” (Jones and Jones, 1999: 225).

However, not all theorists view cultural imperialism and globalization in the same light. Edward Said claims that domination is not imposed on hapless victims, and that there has always been resistance to imperialism from the weaker nations, which resistance has in many cases eventually won out (Said, 1994: xii). Lull also feels that the process of cultural imperialism may not produce as stringent domination as was originally thought. He has looked at how local cultures have appropriated and “reworked” international repertoire and connected it to their everyday life. This he calls “cultural reterritorialization” (Lull, 1995: 160, in Bennett, 2000: 54). Similarly, Kruse looks at how young people appropriate music and stylistic influences both from their local context and from other regions,

countries and continents. This she terms “trans-local subculture” (Kruse, 1993: 39).

Wallis and Malm have worked extensively in the field of cultural imperialism and have conducted research within small countries that have the potential to fall prey to cultural imperialism. They suggest that what actually occurs is “a two-way process that both dilutes and streamlines culture, but also provides new opportunities for cultural enrichment” (Wallis and Malm, 1987: 131). They suggest the term “transculturation”, which indicates how local music incorporates elements of imported music, and vice versa (Wallis and Malm, 1987: 131).

Smith (1990) and Dowmunt (1993) challenge the entire concept of a global village. For Smith, cultures must be rooted in a sense of community, history and heritage – but “a global culture is essentially memoryless” and rootless (Smith, 1990:179). Dowmunt challenges the concept of the global village on the grounds of the enormous economic inequality displayed throughout the world. Of this he says: “in Africa and other areas of the ‘South’ the cost of a receiver [TV] is beyond the means of the average income, and television ownership in many countries in the world is confined to city-dwellers with a higher than average income” (Dowmunt, 1993: 2).

Hall highlights the precarious position that smaller countries are in, but simultaneously gives them a solution to the problem of cultural imperialism. He maintains “we have to work out the most complicated and ingenious, imaginative compromises which allow our citizens to have a strong enough sense of themselves that they are not obliterated by what is coming in. But not so closed against the experience of others as to write themselves out of modernity” (Hall, 1997: 10).

The Workings of the Industry

While chapter 3 will discuss the South African music industry and the influence of the legislated quota system on South African music specifically, this section articulates some of the issues surrounding the music industry and the quota system in a global arena.

According to Laing, “[a]t the start of the twenty-first century, five major companies – BMG, EMI, Warner, Sony and Universal – controlled the global distribution of over 80 percent of (nonpirate) CDs and cassettes” (2003: 313). Since the record companies aim to make the maximum amount of profit possible, it follows that they will attempt to “saturate the marketplace with a limited range of product which has proved itself” (Garofalo, 1986: 80). These products are most often those products that “challenge the status quo the least, those which aspire to the lowest common denominator of acceptability” (Garofalo, 1986: 79). Similarly they aim to minimise their losses on those products that have not been successful, and therefore “a wide range of musics never comes to the attention of the mass public” (Garofalo, 1986: 80). Negus describes this as an attempt to “colonise leisure” (Negus, 1996:40).

Record companies also control the products that an artist creates and “researchers analyzing the provenance of hit records have argued that the dominance of the major companies inhibits innovation in music markets” (Laing, 2003: 314). The inhibition of creativity means that an artist must come up with a standard product that will not offend the company, thereby gaining communication with the public. This means the compromising of ideals and the silencing of dissenting voices (Negus, 1996: 40). According to Rick Dutka, a music industry executive, “[i]t is not at all uncommon ... for a record contract to specify that an artist must deliver a ‘commercially satisfactory’ product. ... Such pressures may encourage an artist to stick with a proven formula rather than to concentrate on artistic growth and development” (Garofalo, 1986: 84-85).

Critics of the music industry accept that it is the independents who are “credited with the innovations associated with progressive cultural movement” (Garofalo, 1986: 78). The majors either resist this forward movement or incorporate “more palatable versions of it into the dominant culture” (Garofalo, 1986: 78).

According to Wicke, the record companies make use of “the media combine of radio, television, film, the music press, and fan magazines, and, since 1981, video, posters, and poster advertising” (Wicke, 2000: 206) to promote an album. The fans or listeners are bombarded with coverage of the album in all the media that they are exposed to. In this way the company presents the album as something that the listener cannot do without: after all, if everyone is talking about

it, it must be important to own. Wicke claims that the advertising subtly influences the listener so that she comes to the decision to buy the album on her own.

According to Wicke:

[t]he repeated playing of the record on the radio, press comments, interviews with the musicians, television appearances, and the rest of the circus tend to lead to the conclusion that this record must be important, and this is the buyer's own conclusion. It was not the music which made this record more important to him than the many other nameless ones, but the frame of reference in which the music industry placed it (2000: 207).

With the power that the international record companies hold, the quota system in place in South Africa is a way for the local music industry to lay some claim to the local airwaves. Mike Pickering and Roy Shuker analysed the quota system with reference to introducing a national music quota on New Zealand radio and they identified a number of benefits of radio quotas. The first of these is that radio support would give local musicians exposure, which would result in their market success and so would create a nurturing of local talent. They also argue that with the implementation of a quota the audience would be exposed to a greater variety of music, which would lead to a greater array of aesthetic practices among musicians. Commercial radio would be encouraged to expand on its safe and predictable radio formats, which may in turn, repair some of the fragmentation of radio audiences. They claim that the implementation of the quota system would also result in the recording of more local music. Finally, they see the quota as translating into national economic gains. With an increase in local musical activity, there would be an increase in jobs in the sector. In addition, less in the way of royalties would leave the country destined for overseas companies (Pickering and Shuker, 1992 and 1994, in Negus, 1996: 211-212).

While Pickering and Shuker make the quota policy sound like an ideal solution, others have found flaws in their argument, among them Keith Negus. Negus highlights the problem that quantity at the expense of quality becomes the deciding factor when trying to fulfil a quota. The concern is that if not enough quality recordings are available, tracks will be added to a radio stations playlist just to meet the quota. Negus also feels that the enforcement of the quota may not be realistic and the government will have to fund such endeavors, possibly at the expense of more pressing governmental concerns (Negus, 1996: 212-214).

Wallis and Malm also identify this as an issue, contending that governmental policies can be interpreted in different ways or might even be ignored (Wallis and Malm, 1992:21). Both Negus and Wallis and Malm question who can be included in the quota and what can be considered local music. Using Sweden as an example, Wallis and Malm say that some define local music as being “written by Swedish composers or music played by Swedish artists” (1992: 33). Others see it as any music recorded in Sweden; some see it as music registered with the Swedish copyright society; and others still see it as music in a Swedish musical style (1992: 33-34). As Wallis and Malm claim, “[w]hatever definition one opts for, there are always borderline cases and difficulties in applying categorizations in a strict and logical fashion” (1992: 34).

This chapter has aimed to give a brief overview of some of the key research in the fields of popular music, youth, identity, subcultures, the media, globalization and the music industry. It has aimed to give the research that follows grounding and to place it in context.

Chapter 3

The South African Scene

This chapter will shed some light on the South African music scene and introduce the reader to key elements of youth culture in South Africa. South Africa is a relatively small country and one with a unique history and therefore it is important to describe the dynamics of the country as closely as possible. This chapter begins with a description of the youth in the country. It then goes on to look at the media in South Africa, dealing with radio, television, magazines and the internet. It will then take a brief look at the night club scene in Durban. Finally it looks at the music industry in South Africa, giving a description of the industry, describing the problems facing the industry and detailing some of the initiatives and strategies that have been employed to improve the industry.

The State of the Youth in South Africa

The youth in South Africa deal with many issues: poverty, AIDS, the aftermath of apartheid and crime are some of the issues that are dealt with on a daily basis by the youth of South Africa. As this study deals with school going youth, this section will describe school life in South Africa and highlight some of the issues that face the school-going learners of South Africa.

South Africa is a youth-filled country, with STATSSA (statistics South Africa) claiming that 53% of the population are under the age of 24 (2001, Cited in Swartz, 2004: 3). There are currently 11.7 million learners enrolled in schools in South Africa. While primary school in South Africa is compulsory, not all learners attend school and there is, on average, an 86% enrollment in high school (GCIS, 2003: 227 Cited in Swartz, 2004: 4). However, there is a significant drop-out rate through the years of high school and only half those learners who begin high school in grade 8 continue to grade 12 (DOE, 2003: 13 Cited in Swartz, 2004: 4), and only 40% of those who start grade 1 complete 12 years of schooling and finish grade 12 (DOE, 2003:16 Cited in Swartz, 2004: 4).

Poverty plays a large role in the lives of many South Africans and is a factor that impacts upon the completion of school for some learners. Some cannot afford to complete school and are forced to get a job to support the family. As Swartz

explains, “[w]hile South Africa’s GDP per capita is the highest in Africa, the gap between the rich and poor is wide ... 50% of South Africa’s citizens live below the \$2² a day poverty line, 37% are unemployed, and frustration abounds” (Swartz, 2004: 12). This gap between the rich and the poor is noticeable in South Africa, and is easily seen when examining the school fees of the schools used in this study, which range from R 600 to R 27 840 per annum. It is also important to note that these two examples are neither the cheapest nor the most expensive in terms of school fees in South Africa. Schools in South Africa vary greatly, from those with no resources and dilapidated school buildings and facilities, to those which are fully equipped with the latest technology and equipment. According to Ballantine (2004), “[i]n 2001 45 per cent of all schools still had no electricity, 80 per cent no libraries, 27 per cent no clean water, 34 per cent no telephones, 60 per cent no adequate sanitation, and 11.7 per cent no sanitation at all” (114). He furthermore points out that the vast majority of these under resourced schools are made up of “black” learners.

During the apartheid years, schools were separated along racial lines with great inequality in funding and teaching occurring between schools of different “race” groups. “Black” learners were desperately under-funded and went through a schooling system that was sub-standard, especially when compared to the education that was afforded to “white” learners. According to a survey carried out in South Africa in 1990/91, it was reported that “the state spent approximately R300 per head on Black education as opposed to almost R2 000 per head on White education” (Race Relations Survey, 1992:195, cited in Soudien, 1994:79). Schools were opened, subject to certain procedures, from 1990, and 1994 signalled the end of racially segregated education. Unfortunately inequality in education still occurs. Schools that were previously “white” schools generally have better resources than other schools and offer learners smaller classes, more extra-murals and a better education. While no student can be excluded on the basis of “race”, these schools are more expensive than other schools and are in the traditionally “white” suburbs. Subsequently these schools are only available to those who can afford them and owing to their position geographically, are not accessible to many learners. Similarly schools that are in impoverished areas, such as the former homelands and townships, for example, still suffer from

2: At the time of print, \$1 was equal to roughly R 6 (South African rands).

a lack of resources, sub-standard education and are almost exclusively “black” schools. Thus, segregation in the South African schooling system still occurs.

AIDS is another issue that faces the youth of South Africa. According to UNAIDS, South Africa has a 24% HIV infection rate in the population as a whole, and 15,4% infection rate of teenagers (UNAIDS, 2001). Increasingly, the youth are being affected by AIDS through their own infection, or the infection or death of one or both parents. AIDS has resulted in many orphans, or where the children are old enough, households being run by teenagers. This is an issue which may be influencing the sharp drop-out rate of learners at school. Learners could be staying at home to care for a sick parent, or their younger siblings; or, if both parents are deceased, searching for a job to gain income for the family.

The Media in South Africa

The importance and power of the media was discussed in the previous chapter, and this section will introduce the reader to the specific media available and utilised by the youth in South Africa. It will introduce the reader to the radio stations and television stations singled out by the respondents to this study, describing them as closely as possible and giving the reader some insight into their position in South Africa. It will also briefly discuss magazines and the use of the internet in South Africa.

The media in South Africa have had to reposition themselves in the last ten years owing to the breakdown of apartheid. During the apartheid years, the media, like all facets of South African life, promoted racial segregation by targeting their publication at a certain “race” group. For the most part, radio stations, television stations, newspapers and magazines were aimed at certain “race” groups and did not attempt to harness a crossover audience. While the barriers have begun to break down, the throwbacks of this “media segregation” are still in evidence in South Africa today.

Radio

In South Africa, where poverty, illiteracy, lack of access to print media and poor television reception govern many people’s lives and preclude them from the

media, it is radio that manages to reach them. Surveys indicate that 90% of South Africans have access to radio (AMPS, 1995, in Teer-Tomaselli & De Villiers, 1998: 151). Radio has an advantage over print media and television in that it is relatively inexpensive and can be battery operated. Radio signal is also available in many parts of the country where television signal is not (Teer-Tomaselli & De Villiers, 1998: 151-152).

South African radio consists of 18 state run radio stations, which are controlled by the SABC, as well as a number of independent and community radio stations. The SABC boasts one radio station in each of the eleven official languages of South Africa, a cultural service for the Indian community and a number of regional community stations. In addition to this, it owns three commercial radio stations, 5fm, Metro radio and Good Hope FM (SABC, 2004). There are also a number of regional radio stations which were previously owned by the SABC, but were sold after a recommendation by the IBA (Independent Broadcasting Authority) that this would "hasten the establishment of a competitive broadcasting environment in South Africa" (Teer-Tomaselli & De Villiers, 1998: 162). These radio stations are now privately owned, are only broadcast regionally, and include East Coast Radio, Highveld Stereo and Kfm amongst others. This section will describe the radio stations that were identified by the respondents to this study as their favourite radio stations and as such will be referred to later in this thesis.

Radio 5, now named 5fm, was born in October 1975, filling the gap left by LM Radio when it was closed down as a result of the Frelimo takeover of Mozambique. 5fm was restructured from 1985 and as a result became more market orientated. Today, 5fm reaches 1,488 million listeners over a seven day period (RAMS (Radio Audience Measurement Survey), 2004). The station targets listeners between the ages of twenty and thirty years and listeners are said to be, "cool, trendy, fashionable young adults – the early adopters of trends and the foundation for progressive, global entertainment culture" (5fm, 2004). Similarly, the presenters are described as "intelligent, talented, informed and sexy" (5fm, 2004). 5fm describes its programming as being "driven by fresh hit music across all genres ... it is the primary source of global music trends for a nation of cool and trendy young adults" (5fm, 2004). While 5fm has traditionally been aimed at a "white" audience and draws a primarily "white" audience, this is changing. 5fm's website claims that the genres of music played on the station

have begun "to shift as a result of the social integration evidenced on ground level in cosmopolitan South Africa" (5fm, 2004). Furthermore, Nick Grubb, 5fm's station manager, claims that 5fm increased its "black" audience by 33% within the twenty to twenty-five market according to the last RAMS diary (Davis, 2004). He goes on to say that 5fm aims to become "the first truly representative urban youth radio station in South Africa" (Davis, 2004).

Metro fm is the largest commercial radio station in South Africa, reaching 5,4 million listeners across South Africa over a seven day listenership (RAMS, 2004). Metro fm is an English medium radio station that targets a black listenership, epitomizing "black success and leadership with attitude" (SABC, 2004). It started broadcasting in September 1986, playing wall to wall music, but this gradually changed and today, Metro includes "news, weather reports, economic indicators, traffic reports as well as sport updates" (SABC, 2004). The station describes its core genre as R&B and its listeners are described as, "high achievers with a lot of style, confidence, potential and the enviable ability to feel at home in a non-racial South Africa" (SABC, 2004).

Originally Radio Port Natal, East Coast Radio was under the control of the SABC until 1995. As a result of the IBA's recommendation that all regional radio stations be sold off, East Coast Radio was sold to the New Radio Consortium for R 45 million. Today the station has a listenership of 1,879 million listeners over a seven day period (RAMS, 2004) and broadcasts over the province of KwaZulu-Natal. Teer-Tomaselli and De Villiers describe East Coast Radio, and the other regional radio stations, as being highly commercial, adding that they use "an all-day music / news / advertisement format, interspersed with disc jockey chatter" (1998: 157). They go on to say that the station is aimed at a "lower socio-economic class of white, Indian and coloured listeners" (1998: 157).

Lotus FM first broadcast in 1983, targeting South African listeners of Indian descent. While the station predominantly broadcasts in English, programmes are also presented in Tamil, Telegu, Hindi, Gujurati and Urdu (Teer-Tomaselli & De Villiers, 1998: 162). The station combines "a mix of Indian music, news, current affairs, interviews and entertainment" (SABC, 2004). It targets South African Indians primarily between the ages of 25 and 34, but also has a secondary base

of listeners between the ages of 35 and 49. The station boasts a listenership of 478 000 over a seven day period (RAMS, 2004).

In terms of its listenership, Ukhozi FM is the largest radio station in Africa and the Southern Hemisphere and the second largest radio station in the world (SABC, 2004). It reaches 6,560 million listeners over a seven day listenership (RAMS, 2004) and has, on average, a daily audience of 4, 817 million listeners (SABC, 2004). Previously known as Radio Zulu, "Ukhozi FM keeps their Zulu speaking audiences connected to their cultural identity in a modern world-context" (SABC, 2004). The station broadcasts in isiZulu and targets listeners between the ages of 25 and 49, offering a "variety of programmes, including: business, farming, sport, culture, religion, politics, drama health, youth talk shows, women's issues and sports" (Ukhozi Fm, 2001).

Television

In South Africa, 13 million people watch television daily, watching on average, two hours per day (Mersham, 1998: 208). Television in South Africa consists of the state controlled SABC, e-tv, a free independent channel, M-Net, a pay channel and DStv, a pay satellite channel.

The state broadcaster, SABC, broadcasts three television channels, SABC 1, SABC 2 and SABC 3, at a nominal cost, which is paid in the form of a yearly television licence. The SABC broadcasts programmes in all eleven official languages, but just over 50% of its programmes are in English (Mersham, 1998: 215). According to Currie and Markowitz, "[i]n the '80s, as the cultural boycott took place, more American TV programmes started appearing on SABC TV" (1993:93). This was mainly due to the cheaper cost of imported material from the USA, and the British Union Equity's ban on British television programmes being broadcast in South Africa, but was also instituted to offer the audience a form of escapism from the realities of South African life in the eighties. In 1998 it was reported that just over 50% of the programming of the SABC comprised imported material, originating for the most part from the United States and to a smaller degree from countries such as the United Kingdom, Australia, Germany, Canada and India (Mersham, 1998: 222).

According to the SABC website, SABC 1 is aimed at younger viewers by celebrating “youthfulness” and providing television that is “more honest, positive and real” (SABC, 2004). It is also South Africa’s largest television station, attracting over 14,5 million adult viewers (SABC, 2004). SABC 2 is described as the station that “truly reflects the multi-faceted nature of the South African family and fulfills a nation-building role” (SABC, 2004). SABC 3 only broadcasts in English and reflects “a successful and stylish South Africa” (SABC, 2004). It is described as an adult contemporary channel that targets viewers in the twenty-five to forty-nine age bracket.

E-tv is South Africa’s only independent, free-to-air television station. It was launched in 1998, doubling its viewership to 10,2 million by 2001 (UK trade and Investment, 2003), and by 2002 had become the second largest channel in South Africa (Keene-Young, 2004). It broadcasts “a variety of sitcoms, movies, sports and magazine programs, as well as the only independent news programs in the country” (GoAfrica, 2004). In addition to this, 45% of programmes broadcast on e-tv are of local content (Keene-Young, 2004).

M-Net started broadcasting in October 1986 and is South Africa’s first pay television station. With the purchase or rent of a decoder and the payment of a monthly subscription fee, the public can gain access to M-Net and CSN (Community Services Network Channel) which is run by M-Net. In addition to this, M-Net broadcasts “open time”, which consists of two hours of broadcasting a day in an unencoded form, which is accessible without a decoder. According to Mersham, M-Net reached “almost one million households by 1996” (1998: 219). As Mersham says, M-Net was, “perceived as a wholly entertainment orientated, luxury commodity, and its audience consisted of the upmarket, high-income population group” (Mersham, 1998:220). ICASA regulations state that M-Net must broadcast, “a weekly average of 20% ... South African drama during unencoded time, 6% South African content during encoded time and 9% on the CSN channel” (Tlale, 2002). M-Net has been criticised for the low amount of local content that it broadcasts.

DStv, Digital Satellite Television, was launched in 1996 and requires the purchase of a satellite dish, a decoder and the payment of the R379 (DStv, 2000)

per month subscription fee. DStv offers over fifty television channels and more than forty audio channels. According to its website, DStv offers, "non-stop movies, award-winning documentaries, cutting edge news, outstanding coverage of live sport, series, lifestyle programming as well as music and kids programming" (DStv, 2000). The website furthermore describes the audience for DStv as those who "enjoy quality, variety and choice" (DStv, 2000). DStv broadcasts to "nearly fifty countries on the African continent, Indian Ocean Islands, Britain and the USA" (DStv, 2000). It must be noted though that DStv is highly exclusive and the average South African and African cannot afford the monthly subscription fee or the cost of the purchase and installation of the satellite dish and decoder. Furthermore, nearly all of the programming on DStv is foreign produced material, and little local content is aired (Mersham, 1998: 221; Kerr: 2000).

The high proportion of foreign products that are broadcast on South African television, "approximately 50% for the SABC, approximately 80% for M-Net, and almost all MultiChoice [DStv] programmes" (Mersham, 1998: 223), is of concern to Gary Mersham. He asks whether imported material is relevant for South African audiences, whether it reflects appropriate cultural values and role models for a new generation of South African children and whether it encourages the consumption of goods that many South African residents cannot afford (Mersham, 1998: 224). It has also been argued that television in South Africa has not yet been harnessed to promote South African music and to so play a role in the sale of local music. This failure is blamed on the fact that "local companies have invested little time and money in making music videos" (Baines, 1999: 10).

Magazines

According to a study conducted by the Magazine Publishers association, "over a six month period, the average South African reads about nine different magazine titles" (Claassen, 1998: 139). It was found that "an individual with a higher socio-economic status will read a wider selection of magazine titles", and that women, students and those individuals under the age of thirty five were found to read more magazines than other individuals (Claassen, 1998: 139). As with most

facets of South African life, magazines, too, are pitched at a certain ethnic, social and racial population.

However, South African magazines are largely general interest and, for the most part, ignore the local music scene. Specialist lifestyle magazines such as *Blunt*, *SL* and *Y* have addressed this to a certain extent more recently by interviewing bands and musicians, reviewing their releases and introducing them to the public. While this aids the dissemination of South African music, these magazines have a set image and audience and generally include information on a certain genre of South African music that fits their profile, doing little to introduce their readers to music from other South African genres. They furthermore are “culture” rather than music magazines and music is not their primary focus.

Specialist locally produced music magazines are hard to come by. In 1999 Gary Baines described *Top 40* magazine, which was established in the eighties, as the longest established specialist pop magazine in South Africa. Unfortunately, the magazine stopped publication in 2002. The only locally produced specialist music magazine available is *Stage Magazine*, which is released quarterly. It includes, “news on music and entertainment bizz, interviews of popular artists, reviews on shows, music festivals (of all genre), theatre productions and wild club parties” (Stage, 2003). Although it includes some features on international music, It largely deals with local music.

Technology

According to AMPS (All Media and Product Survey), in 2003, only 5,9% of the population of South Africa had accessed the Internet within the previous four weeks, only 0,4% had made purchases via the Internet and only 3,6% had obtained information on the Internet (AMPS, 2003b). While this indicates the relatively small use of the Internet by South Africans, it is a resource that is growing. According to SAARF (South African Advertising Research Foundation), in 1998 only 2,6% of the population had used the Internet within the previous four weeks (AMPS, 1998), an amount which has steadily grown to 5,9% (AMPS 2003b) since then.

Despite the fact that technology, such as computers and the internet, is only available to a wealthy minority in South Africa, the role that it has come to play in South Africa cannot be ignored. Around the country music studios have been set up in garages and bedrooms as a result of the “availability of music technology and mobile formats” (Stephens, 2000: 260). This has opened up the market in South Africa a great deal. Musicians no longer have to rely on a record contract to record an album, and “there is no need for highly skilled technicians and engineers” (Stephens, 2000: 260). This has also resulted in far cheaper recording, making music recording available to more musicians.

The Nightclub Scene in Durban

Nightclubs play an important part in the dissemination of popular music and popular culture in general. However, in South Africa, they are yet another place where segregation occurs. Although often ideological rather than forced, nightclubs in Durban are most often frequented by a single “race” group, with racially mixed clubs being the exception rather than the rule. This was confirmed during research that I carried out in nightclubs in 2002 (Ralfe, 2002a). However, nightclubs often cater for fans of a particular type of music, and therefore the segmentation created by radio stations and other media could play a part in creating clubs of a single “race” group. Furthermore, it has been alleged that more forceful tactics have been employed in Durban to create this “mono-coloured” crowd. Suzy Bell, a Durban journalist commented on this, saying “[b]ully tactics and blatant abuse of a club’s right to admission are reasons why we still have ‘black clubs’ (Heat, Obsession, the clubbing concept of Vibe 2000), ‘coloured clubs’ (XTC, Xanadu, Exodus), ‘Indian clubs’ (Angelo’s, Cantina, Destiny, Palladium) and ‘white clubs’ (3-30, Joe Kool’s, Eighties, Absolute Chaos, Billy the BUMS cocktail bar)” (*Sunday Independent* 26 March 2000, in Ballantine, 2004: 128). This is obviously a large problem that faces the local music industry and until it is addressed, South African music will fail to reach a crossover audience.

Description of the Current State of the South African Music Industry.

This next section deals with the South African music and recording industry. South Africa is a unique country and therefore it is important to introduce the reader to the current state of the local music industry. This section introduces the

reader to this industry by offering a description of the local music industry, highlighting some of the problems within the industry and finally discussing some of the initiatives and strategies that have been put in place to aid the local music industry.

In 1996 South Africa represented 0,375% of the total turnover in the world's recording industry (Department of Arts and Culture. 1998:26) and in 2001 was the twenty-fifth largest music market in the world (GCIS, 2002:108), making it a relatively formidable force in the world music industry. The local music industry employs more than 20 000 people and in 2000 had a total retail value of R 1043,5 million (GCIS, 2002: 108). Today, RiSA, the Recording Industry of South Africa, boasts membership of five major recording companies, EMI, Polygram, BMG, Sony and Gallo Africa (which is licensed by Warner), as well as 140 smaller, independent labels.

Yet, with all of these resources and the market power of the industry, the South African music industry has been beset by many problems. Band members and musicians allege that they struggle to make a living in South Africa, record companies allege that they struggle to sell South African artists and radio stations allege that there are not enough talented individuals and quality recordings to play more South African music on radio. In addition to this "[b]roadcasters say they are not getting enough music in genres [such as pop, rock and classical music], the recording industry says there are not enough people in those genres, but musicians say record companies tell them that only kwaito and jazz sell" (Lishivha, ICASA projects manager of policy and development and research, in Smith, 2003).

Chapter 2 highlighted the importance of good marketing and advertising in the launch of a new musical product. Poor marketing of local music is the first problem faced by the local music industry and is possibly one of the main reasons for the poor support of local music. The complaint, however, about the poor marketing of South African music is not a new one and it has long been felt that the recording companies in South Africa have not adequately marketed their local products. In her book, *Music in the Mix: The Story of South African Popular Music* (1981), Muff Anderson complains of the lack of marketing and promotion of local bands by the large recording companies. Of this she says:

[t]he companies, with the exception of the independents which concentrate on local music, have always been more interested in promoting international than locally produced albums. The local product costs time and money and a certain degree of imagination in marketing strategy that most A&R people here just don't possess... [An international product comes with a] promotions kit ... complete with posters, biographies and badges – all done by the overseas company (Anderson, 1981: 48).

Her sentiments were echoed in 1994, thirteen years later, by authors Garth Chilvers and Tom Jasiukowicz who also bemoaned the lack of promotion of local music. On this they comment:

[w]hen it comes down to the bottom line, the problem is not incompatibility, or incompetence but inertia. Music in South Africa is lazy. Production and promotional ideas are lazy and, through the years, hardly any effort was made to promote local artists whereas overseas artists received priority (1994: iv).

Good marketing and a proper advertising campaign could do wonders for the local music industry and for the pride of South Africans. South Africans suffer from the problem of cultural inferiority, which years of cultural imperialism spread by the media have done nothing to improve. During the apartheid years local music was discredited often for political reasons, and as a result, “[n]egative, unsupportive attitudes formed” (Kerr, 2000). Unfortunately many of these feelings of local inferiority remain ingrained in many South African citizens and to this day many local products are seen as inferior to products from the West. The public can hardly be blamed for this mentality – if recording companies are not prepared to invest in local music by providing a good marketing campaign and advertising, why should the public? According to Kerr these negative feelings are compounded by radio disc jockeys, who make patronising comments such as, “[n]ot bad for a South African band’ ... ‘Here's a track from local band XXXXX’, the 'local' word thrown in to mean 'not so good’” (Kerr, 2000). The aggressive marketing of local music could go a long way in improving both the sales and position of local music, as well as the pride in local products of many South Africans.

Years of apartheid and the separation of people have also left a negative mark on local music. Certain genres of music were pitched at certain segments of the

population and music came to be viewed as "white" music, "black" music and so on. It is unfortunately hard to break down these mental barriers and today these distinctions still occur, compounded by the radio stations who do little to introduce their audiences to music of other genres.

Another problem facing the South African music industry is the lack of financial backing by the major recording companies and the "limited finances available for investment in the development and promotion of South African artists" (Department of Arts and Culture, 1998: 10). According to Kerr, "South African record companies have severely cut back their spending on South African music production, mainly due to lack of sales resulting from a lack of commitment, lack of air play, and most importantly, a lack of passion on the part of the media" (Kerr, 2000). This withdrawal of support by the recording companies is said to be due to a lack of airplay which results in falling sales and a general lack of support of South African music. Without solid financial resources and backers the music industry will be unable to prosper as it should.

Bands and musicians shunned by the recording companies are forced to fund their own recording endeavours, which can result in a recording of substandard quality. Without the financial resources of a recording company behind them, the recording is poorly distributed, often only being available directly from the band after a gig. As highlighted in the *Report on the South African Music Industry*, commissioned by the Department of Arts and Culture, in this case, "the final product delivered to the consumer is often of both a poorer quality than the competing product of a popular international artists, is less well marketed and consequently has a lower market profile" (1998:72).

As highlighted above, it seems that the various aspects of the music industry are not working as a team towards the same goal, but rather are working at odds with one another. This is a problem that was identified by the Department of Arts and Culture and was highlighted in their report on the South African Music Industry. They comment:

[w]hat enables the industry to grow, is not so much excellence in a single aspect of the industry but rather highly effective and well-utilised links between its different elements and other industries, the effective

communication of information within the industry and between the music industry and allied industries (Department of Arts and Culture, 1998: 13).

A further problem facing the industry is the large financial investment needed by independent companies to break into the music industry in the first place. Companies entering the industry "are expected to invest large financial resources in searching for talent, artist development, recording studio costs, advances to artists, and up-front advertising which are sometimes unrecoverable" (Nhlapo, 1998: 37). Furthermore, it is alleged that the independents invest money and time into developing and nurturing local talent, and their artists are poached by the major record companies as soon as they are profitable. This initial investment is especially risky if the independents expect that the artists that they invest in will eventually be lost to the majors.

The format required by many of the radio stations is another problem facing the local music industry. The format, according to Andy Davis is "defined according to conventional American and British hit singles" (Davis, 2004), which are traditionally three to four minutes in length and fit in with the image that is trying to be portrayed by that particular radio station. As a result, much relevant and good South African music is not being aired as it is too long or deemed inappropriate. Of this Davis asks, "[i]s this the message commercial radio is sending our musicians? Fit into the format or fuck off? We're not cultivating a culture of individuality, relevance and originality. Rather we're rewarding mimicry, capitulation and mediocrity" (Davis, 2004). As a result, recording companies are not prepared to put their money behind acts that are not likely to fit the format as they will receive little, if any, airplay.

It seems that television stations do little to promote local music. It has been reported that the SABC and e-tv have not yet put in place the mechanisms to accurately account for the music videos broadcast on their stations, and until this is rectified, local musicians and international musicians are losing out in royalties (Du Plessis, 2004). In addition to the problem with underreporting on television stations, the industry also faces the problem of channels such as MTV and VH1 that are broadcast on DStv and exclusively feature music from America and Britain. As Kerr points out: "MTV is beamed to many of the venues where young people hang out, and it is natural that their desire to be 'hip' and 'cool' will result in them associating themselves with the artists, music and culture portrayed on

MTV" (Kerr, 2000). This complete disregard for local culture will result in the loss of our own rich cultural heritage. This has, however, recently been addressed to a certain extent with Channel O and the introduction of GO TV a DStv channel aimed at the youth of South Africa. Channel O broadcasts "the hottest, hip and happening sounds from Africa" (Channel O, 2003) as well as music from across the globe. GO TV is aimed at the youth, and while broadcasting foreign material, it also broadcasts local music shows such as *Meet the Fan*, *Meltdown* and *Vicious Delicious* (GO, 2003).

Finally, criticism is also aimed at retail outlets who, it is alleged, do very little, or nothing, to promote local music. This is a problem that was highlighted by the Department of Arts and Culture, and one that I also identified during a study of retail outlets during my Honours year. It was found that, "[o]n entering music stores such as *Look and Listen*, *Rhythmic Beat* and *Musica* one is engulfed by international music and artists. International artists dominate the window displays and the posters on the wall and no exposure is given to local artists. At both *Look and Listen* and *Musica* the local music sections were to be found buried at the back of the store" (Ralfe, 2002b). The Department of Arts and Culture report on the music industry also found that music stores often did not carry a wide range of South African music making it difficult for consumers to purchase local music.

International products still dominate the South African music industry - the year 2003 saw the sale of R 705 million worth of international products and only R 225 million worth of local music (Serobe, 2004). However, the situation is certainly not all gloom and doom for the local music industry and the sale of local music seems to be on the increase. Statistics released at the 2004 Annual General Meeting of RiSA (Recording Industry of South Africa) indicated that the sale of local music had increased 17.1% in 2003. According to Lazarus Serobe, chairman of RiSA, for the year 2003:

there would appear to be both positive growth in the market for South African music and also an increasing number of releases that have crossover appeal and are breaking down the walls between previously segregated audiences... The year ended December 2003 yielded total revenues of R705 million. A growth of R673, 000 compared to 2002, reflecting a 0.1% growth in value and a 2% decline in total number of units sold in the period. International repertoire experienced a 6.3% decline in value with 12.7% decline in units. On the other hand, South African music

has grown from total revenues of R192 million in 2002 to R225 million in 2003, a 17.1% growth in revenue (Serobe, 2004).

Many strategies and initiatives have been put in place to aid the local music industry and promote local music. One of these strategies is the national music quota system which aims to develop, protect and promote South Africa's rich culture, identity and character, while also developing what could potentially be a very lucrative local music industry. As ICASA (The Independent Communications Authority of South Africa) put it, "South African television and radio need to reflect and engage with the life experiences, cultures, languages, aspirations and artistic expressions that are distinctly South African" (Mtimde, 2004: 4).

The quota system was introduced in South Africa in 1997. It states that every holder of a sound broadcasting license "must ensure that at least 20% of the musical works broadcast in the performance period [defined as the period of 126 hours in one week which fall between the hours of 05:00 and 23:00 each day] consists of South African music and that such music is spread reasonably and evenly throughout the said period" (Government Gazette, 1997). The quota was reviewed in 2002 and radio stations holding a public sound broadcasting licence were instructed to increase their quota of South African music to 40%, while those radio stations holding a commercial sound broadcasting licence were instructed to increase their quota to 25%. In addition to this, the airing of concerts, interviews with South African musicians and the promotion of new musicians were given credit towards the fulfillment of the quota (ICASA, 2002). The quotas will be reviewed by ICASA in 2007 "to assess their impact on the industry and to determine any possible further increases" (Mtimde, 2004: 6).

Although not exempt from its fair share of controversy, "the implementation of the local content quota for South African music has largely been a success. This success has been generated at the performance royalty, retail and live music levels. Broadcasters have also acquired more diverse and locally-produced programming" (Markowitz, 2000: 1-2).

However, not all affected parties agree with the quota system that is presently in place. Robin Auld is a South African musician and a supporter of local music. He set up the South African Music Quota Coalition in 2003 with the aim of putting

pressure on ICASA and the government to raise the quota from its current 25% to 50%. In justification of this he says, “[w]here industrialized countries like Holland and France have a 40% local music quota for commercial radio, and African countries like Ghana have 75%, South Africa has 25% with which to battle the barrage of mainly American product[s]” (Auld, 2003). In addition to this, the coalition calls for the proper enforcement of the quota which, it feels, is not occurring.

Other initiatives have also helped the South African music industry, and will continue to help the industry if properly utilised. The first of these is the *Proudly South African* campaign, which is an official campaign that aims to instill a sense of pride and worth in South African citizens. It has furthermore aimed to encourage citizens to support products and services that are South African by highlighting the economic gain and job creation involved in supporting local products. Another initiative, albeit an unofficial one, is that of the *Local is Lekker* slogan. According to Baines, “[a]s early as the 1960s, the slogan ‘local is lekker’ was coined to contest the view of many white South African youths that ‘if it is foreign it must be better than anything local’” (1999: 7).

Another initiative is that of the SAMA music awards. These awards aim to raise the profile and create some excitement around South African music. The awards aim to be representative of both the independent and major recording companies in South Africa (Ka Ndlovu, 2004), and representative of the great diversity present in the country. As the Department of Arts and Culture points out, “[a]t the 1998 South African Music Awards Ceremony, awards were given for a total of 27 different genres performed in different languages” (1998: 55).

In a further attempt to develop the local music industry, RiSA have put together a sub-committee, Moshito, which they anticipate, “will play a significant role in building the South African music market” (Du Plessis, 2004) by “market[ing] South Africa’s sounds aggressively” (Mmushi, 2004). According to its chairman, Nick Motsatse, the committee realises the importance of an “astute marketing strategy” (Mmushi, 2004) for South African music. This point was echoed by Pallo Jordan, minister of Arts and Culture, who feels that “the music industry needs to develop deeper understanding of global market opportunities and business trends” (Quoted in Mmushi, 2004).

The value and influence of radio exposure has already been highlighted. Through the initiatives of certain radio stations in South Africa, local music has been advertised and brought to the attention of South Africans. They bolster the support for South African music by "hosting gig guides, interviewing local musicians and broadcasting concerts that feature South African talent" (Department of Arts and Culture, 1998: 62).

The importance of media involvement in music was discussed in Chapter 2 and earlier in this chapter. For South African music to grow, all forms of the media need to get behind it and ensure that South Africans know about local music products through support in magazines and newspapers, advertisements on the radio and music videos on the television. Gary Baines points out that television is a very powerful medium, and one that has not yet been harnessed to promote South African music as effectively as it could (Baines, 1999: 10). He also sees the Internet as prospective outlet for exposure. However, he points out that, at present, this medium has been exploited mainly by "white" rock and alternative bands and is yet to be harnessed by others (Baines, 1999: 9). As Angus Kerr points out, "when South Africa plays rugby against New Zealand, South Africans do not support the opposition. They are zealous patriots. The same should apply to our culture - we should passionately support it" (Kerr, 2000). Unfortunately this type of support will not occur until there is rigorous support for local music from all members of the media.

In South Africa, the distribution of music products is done by two of the major recording companies, meaning that there is no independent distribution of products and that independents are locked into distribution agreements with the majors. The industry remains controlled by the majors as the independents have to rely on these companies for the distribution of their products, resulting in the majors benefiting more than the independents (Nhlapo, 1998: 37). Nhlapo identifies the creation of an independent distribution company as a possible strategy to aid the local music industry.

The creation of stronger links within the industry is another issue that is identified as a possible strategy for the music industry. This includes creating links between artists, recording companies, media, distribution networks and

consumers (Department of Arts and Culture, 1998: 30). In addition to this, the links between live music venues in South Africa should be strengthened in order to create a touring circuit for artists. This would result in greater exposure and opportunities for musicians and venues.

An injection of money is the final factor that is identified as a strategy to improve the South African music industry. The Department of Arts and Culture argues that musicians need to receive a more stable income as they are “the bedrock of any successful music industry” (Department of Arts and Culture, 1998: 39), many are forced to pursue other careers due to financial instability. For Nhlapo, the industry would benefit from greater investment, particularly in the marketing and promotion of South African music. He also feels that the recording companies may have to adjust their pricing strategies to be in line with what consumers are prepared to pay for a product (Nhlapo, 1998: 12).

This chapter has introduced the South African scene by offering a description of youth in South Africa and describing the media utilised by the youth in South Africa. It has furthermore introduced the reader to the local music industry by describing it, highlighting its problems and describing some initiatives and strategies that have been employed to aid the local music industry.

Chapter 4

Analysis and interpretation of Quantitative Results

(Questionnaire)

The questionnaires were responded to at the five schools, Bonela Secondary, Gelofte Skool, Sastri College, Hillcrest High School and Thomas More College, between the 13th and 24th of October, 2003. The questionnaire was administered by the school during school hours and the respondents were given school time to respond to the questionnaire. This chapter will give an analysis of the questionnaire and an interpretation of the results, highlighting the main findings and trends of the responses. The responses will also be compared according to the school, gender and home-language of the respondents. The chapter starts with a summary of the questionnaire and moves on to an analysis of the results.

The questionnaire (Appendix B) comprised thirty-six questions, which utilised a variety of questioning methods. The questionnaire included open questions, closed questions, closed questions utilising a Likert scale with the responses strongly agree, agree, neutral, disagree and strongly disagree, semi-closed questions and rating questions. It starts by asking the respondents to give background information such as their gender, home-language and an estimate of the mark they expect to be awarded at the end of the school year (their academic aggregate). It goes on to ask what types of music the respondents listen to (question 5) and the South African bands and musicians that they enjoy listening to (question 6). Questions 7 to 10 deal with exposure to music and the respondents are asked to give an estimate of how many hours of music they are exposed to every day, how much of this is chosen music and how much of this is South African music. They are asked about both exposure to music and chosen music, as chosen music reflects a conscious decision on the part of the listener to exercise a choice or preference over other types of music. As Foucault & Boulez point out, the more exposure an individual has to a certain type of music, the more acceptable and pleasing that music becomes to them (2000: 165).

Questions 11 to 14 ask respondents about the number of CDs they personally own and how many of these CDs are by South African bands or artists, in order to discover whether the respondents support local music by purchasing local

CDs. They are then asked how they would recognise a song or a band as South African, in order to determine if they have any perceptions or subjectivities regarding the way they think South African music sounds. Question 16 asks how many live concerts performed by local artists the respondents had attended in the six months prior to their responding to the questionnaire. They are asked to explain this by stating why they do or do not attend local concerts.

A Likert scale is used for questions 17 to 23 and the respondents are given statements and asked whether they strongly agree, agree, disagree, strongly disagree or are neutral to the statement. The statements are:

- Music is a vital part of my life;
- I enjoy listening to South African popular music;
- Local popular music 'speaks' to me and local musicians sing about issues I deal with in my life;
- I feel that local popular music is as good as international and imported music;
- South African music is well marketed. For example, there are many posters advertising South African artists and plenty of adverts advertising South African artists;
- I am heavily influenced by the media, for example television, radio and magazines;
- The music I listen to shows the type of person I am.

The questionnaire then focuses on the music media that the respondents are exposed to. Question 24 asks the respondents to rank CDs, radio, tapes, records and music television from the one they utilise the most to the one that they utilise the least. They are then asked to identify their favourite radio station. In order to discover their perception of their favourite radio station's support for local music, question 25 asks the respondents to respond to the statement, *My favourite radio station supports and promotes South African music*, again utilising a Likert scale with the responses strongly agree, agree, disagree, strongly disagree or neutral. The questionnaire then brings up the issue of the quota in South Africa, with question 27 asking the respondents whether they agree with the quota, whether they feel that there should be any law about the amount of local music on radio or whether they think it should be higher or lower. They are asked to give their reasons for this response.

Question 28 requires the respondents to rank their media preferences by ranking television, radio, newspapers, magazines, books, recorded music, the cinema and videos/DVDs from their most favourite to their least favourite. Question 29 asks them to rank local television stations, SABC 1, SABC2, SABC 3, e-TV, M-Net and DStv³ from the one that they watch the most to the one that they watch the least. In question 31 they are asked to list the music programmes that they watch on television.

The questionnaire then moves on to magazines and question 33 asks the respondents how many magazines they purchase every month and to name the magazines that they had purchased or read in the month preceding the questionnaire. Finally, question 34 asks whether they have access to DStv at home.

Responses to the Questionnaire

In total, there were 480 responses to the questionnaire, 60 from Bonela Secondary (12,5% of the respondents), 54 from Geloofte Skool (11,3% of the respondents), 126 from Sastri College (26,3% of the respondents), 180 from Hillcrest High school (37,5% of the respondents) and 60 from Thomas More College (12,5% of the respondents). Of the respondents, 48,2% were male and 51,8% female. In terms of home-language, 69,5% of the respondents were English-speakers, 10,5% Afrikaans-speakers and 18,7% were isiZulu-speakers. The remaining 2,3% of respondents comprise Xhosa, Dutch, Nederlands and Italian speakers. Academically, the respondents had a mean academic average of 67,81% and a median of 67%. (For a full discussion of the demographics of each school see Appendix A or Chapter 1, pages 3-4)

Question 5 asks the respondents to list their three favourite genres of music. In response to this question, thirty-five different genres are identified. Figure 1 (p 53) shows the ten genres of music that the respondents select the most. R&B is identified by 48,5% of the respondents as one of their three favourite types of music. This is followed by rock, which 33,8% of the respondents identify, and

³ For the purposes of this study DStv was treated as a single channel and the respondents were not asked which specific channels they watch on DStv.

pop, which 33,2% of the respondents identify as one of their three favourite types of music. Fourth favourite is hip-hop, with 31,9% of the respondents claiming it is in their top three types of music, followed by rap with 26,2%.

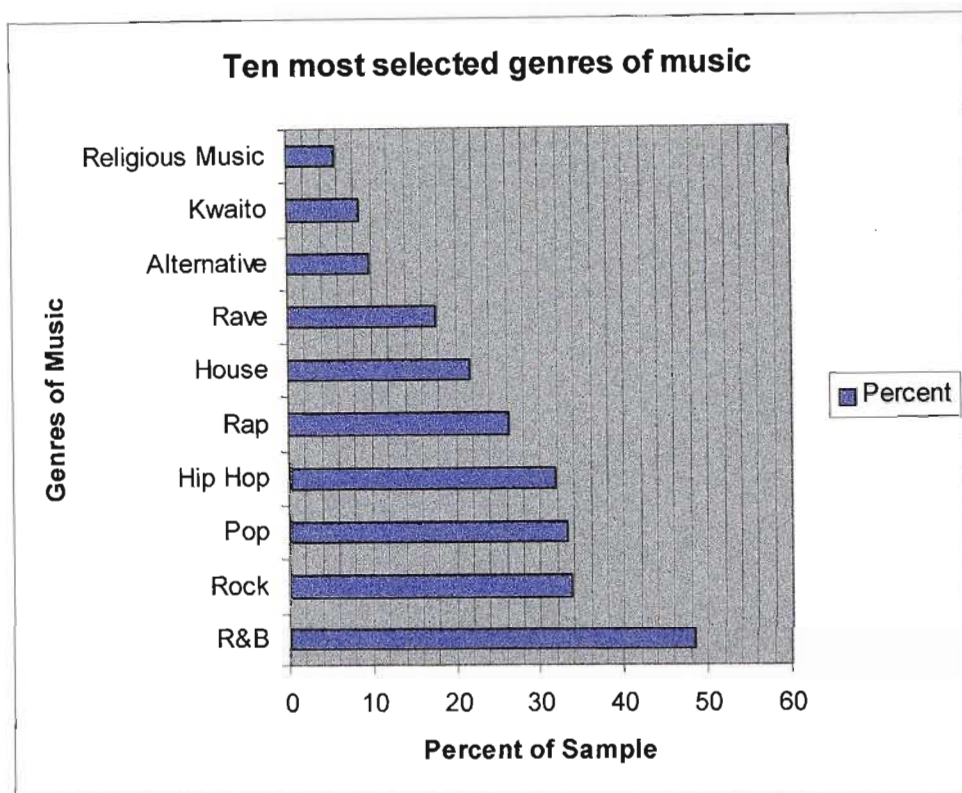


Figure 1

In a comparison between the schools of the respondents and their favourite genre of music, some interesting data emerges. The study reveals that R&B is the overall favourite genre of the respondents, is chosen by 76,7% of the respondents from Bonela Secondary, by 59,5% of the respondents from Sastri College and by 51,9% of the respondents from Hillcrest High School as one of their three favourite genres. In contrast, R&B is selected by only 16,9% of the respondents from Thomas More College and by 9,6% of the respondents from Geloft Skool as one of their three favourite genres. On the other hand, rock is selected by 64,2% of the respondents from Thomas More College and 61,5% of the respondents from Geloft Skool as one of their three favourite genres of music. However, only 26,9% of the respondents from Sastri College, 26,2% of the respondents from Hillcrest High School and only 20% of the respondents from Bonela Secondary select rock as one of their three favourite genres of music. No respondents from Bonela Secondary or Sastri College select alternative music as one of their three types of favourite music, while between 10,1% and 28,8% of

the respondents from Gelofté Skool, Hillcrest High School and Thomas More College do. Furthermore, no respondents from Bonela Secondary or Sastri College select metal or punk, while respondents from Gelofté Skool, Hillcrest High School and Thomas More College do. In contrast, no respondents from Gelofté Skool or Thomas More College choose kwaito, Gospel or slow jam, while respondents from Bonela Secondary, Hillcrest High School and Sastri College do. Put simply, the respondents from Sastri College and Bonela Secondary generally listen to different genres of music to the respondents from Thomas More College and Gelofté Skool. The respondents from Hillcrest High School display more of a variety of answers across the different genres.

Question 6 asks the respondents to identify the local bands that they enjoy listening to. A total of 156 different local bands and musicians are identified, with some respondents listing as many as twenty South African bands that they enjoy. Figure 2 shows the twelve most selected local bands. The band *Tweak* is chosen as the most listened to band of the respondents, and 37,7% of the

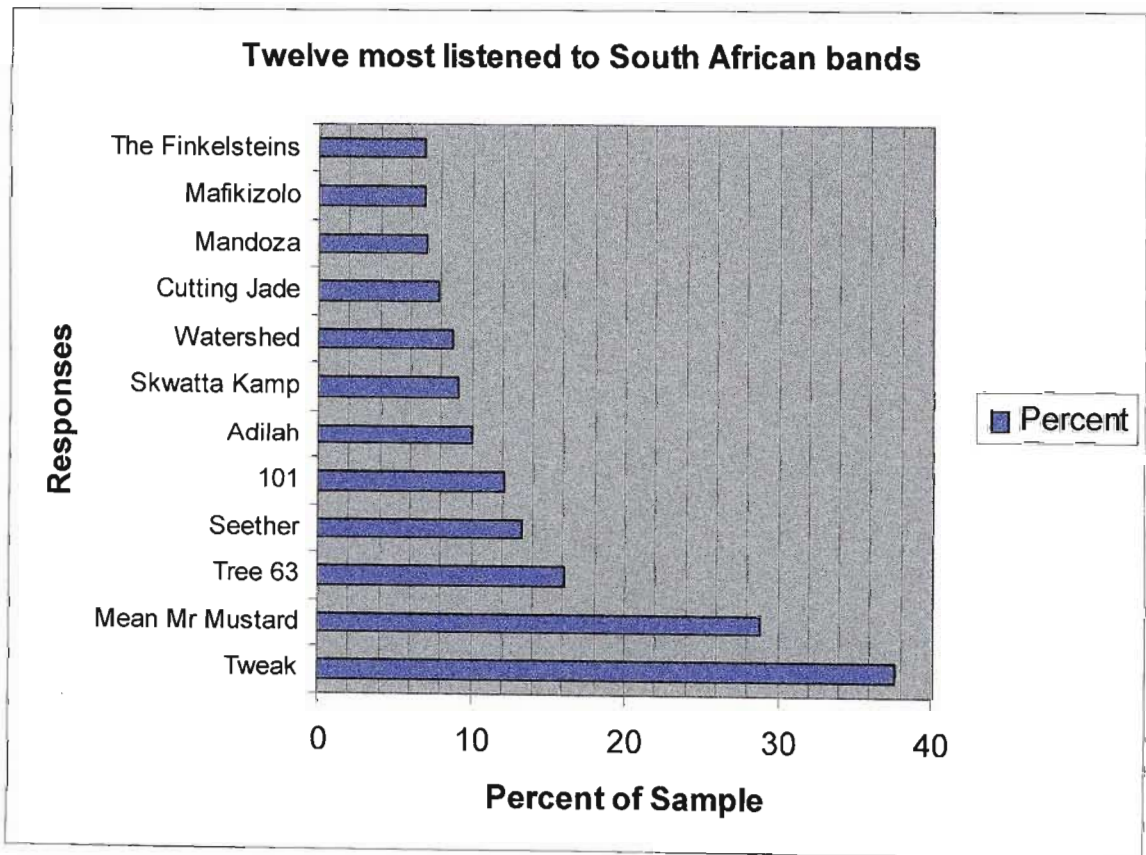


Figure 2

respondents cite *Tweak* as a band that they enjoy listening to. Following this, *Mean Mr Mustard*, is selected by 28,9% of respondents and *Tree 63*, is selected by 16,1% of respondents as bands that they enjoy (Figure 2, p 54).

When comparing the responses the question about South African bands and musicians that the respondents enjoy listening to, across schools, there is, for the most part, quite a difference in the responses of the respondents from different schools (Figure 3). For example, *Tweak* is the favourite band of the respondents when the responses are looked at together. However, when they are separated according to school some interesting differences arise. The majority of the respondents at Bonela Secondary, 40,4%, select *101*, followed by *Adilah*, with 36,5% of respondents, and then *Mean Mr Mustard*, with 30,8% of the responses. *Tweak* is cited by only 17,3% of respondents from Bonela Secondary, while no respondents from Bonela Secondary select *Tree 63*, *Seether*, *Cutting Jade* or *Mandoza* as South African bands they enjoy (Figure 3).

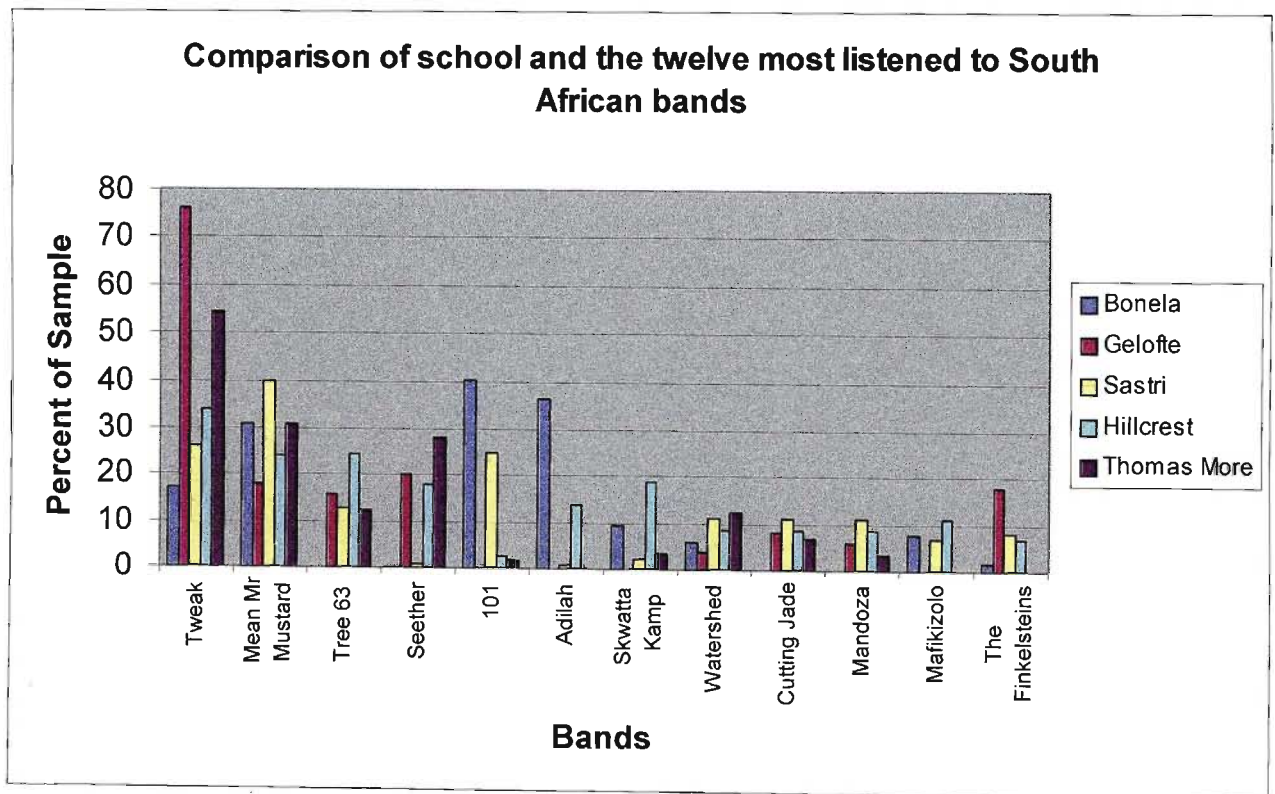


Figure 3

As was pointed out, 36,5% of respondents from Bonela Secondary select *Adilah* as a South African band that they enjoy listening to. This contrasts with the responses from the other schools. No respondents from either Geloft Skool or Thomas More College and only 1% of respondents from Sastri College, select *Adilah* as a favourite South African band. The amount of support is better at Hillcrest High School, with 13,5% of respondents singling out *Adilah* (Figure 3, p 55).

Furthermore, in contrast with Bonela Secondary, 76% of respondents from Geloft Skool select *Tweak* as a local band that they enjoy listening to, while no respondents from Geloft Skool select *101*, *Skwatta Kamp*, or *Mafikizolo* (Figure 3, p 55).

Among some of the less popular bands, differences within the responses of the respondents from different schools are also evident. For example, the respondents from Bonela Secondary and Hillcrest High School select kwaito bands *Brothers of Peace* and *Bongo Maffin*, but they are selected by no respondents from Geloft Skool, Sastri College or Thomas More College. Similarly respondents from Bonela Secondary, Hillcrest High School and Sastri College select kwaito band *TKZee* and Coca-cola Popstars group *H20*, but no respondents from Geloft Skool or Thomas More College do. In contrast, South African group *Springbok Nude Girls* enjoy support from respondents at Geloft Skool, Thomas More College and Hillcrest High School, but is only listened to by one respondent at Sastri College and no respondents at Bonela Secondary. Thus, the respondents from Thomas More College and Geloft Skool enjoy different local bands to the respondents from Sastri College and Bonela Secondary. Once again the respondents from Hillcrest High School have a variety of responses.

The twelve most listened to local bands are then compared to the home-language of the respondents. While seven different home-languages are identified by the respondents, English, Afrikaans and isiZulu are the most spoken home-languages of the respondents and are therefore compared to their local music choice. The results show that, while some respondents who speak English as their home-language listen to each of the twelve most listened to local bands, the same is not so for Afrikaans and isiZulu-speakers. For the most part, the

bands that are popular amongst isiZulu-speakers have no support from Afrikaans-speakers and vice versa. For example, 21,7% of the Afrikaans-speaking respondents select *Seether* as a band that they enjoy, but no isiZulu-speaking respondents do. The same is so for *Watershed*, *Cutting Jade* and *The Finkelsteins*. Conversely, 40,3% of the isiZulu respondents select *Skwatta Kamp* as a local band that they enjoy listening to, but it is selected by none of the Afrikaans-speakers. The same is so for *Adilah* and *Mafikizolo*. The English respondents are more heavily in support of the bands selected by the Afrikaans-speakers; however, there is a small amount of support amongst the English-speakers for the bands selected by the isiZulu-speaking respondents. That is, the Afrikaans and isiZulu-speaking respondents are, for the most part, very different in their listening tastes and generally tend to stick to certain genres and do not expand their listening to incorporate other genres. The English-speaking respondents show some support for all of the bands listed, irrespective of their genre, showing that they listen to a greater variety of music than the Afrikaans-speaking respondents. However, their listening tastes are closer to those of the Afrikaans-speaking respondents than to those of the isiZulu-speaking respondents.

Interestingly, kwaito artist *Mandoza*, is selected by 8,3% of English-speakers, 6,5% of Afrikaans-speakers and only 3,9% of isiZulu-speakers as a local artist that they enjoy listening to. This is surprising as Mandoza is a “black” artist who performs kwaito, a genre that is usually associated with a “black” audience.

Questions 7 to 10 ask the respondents to supply an estimate of the amount of music they are exposed to everyday and the amount of time they spend listening to music that they have chosen. The respondents are exposed to a median of three and a half-hours of music per day and listen to a median of two hours of chosen music. The music they are exposed to comprises a median of 36 minutes of local music and the music they choose comprises a median of 12 minutes of local music.

The results are compared according to the school of the respondents by means of a One-way Anova test, which compares the means produced when analysing a quantitative dependent variable by a single factor independent variable. The respondents from Bonela Secondary are exposed to the least music on a daily

basis, with a mean listening time of 212,91 minutes per day (3 hours, 32 minutes) and are the most consistent listeners, with a standard deviation of 180,57 minutes. In contrast, the respondents from Geloft Skool are generally exposed to the most music, with a mean listening time of 320,49 minutes per day (5 hours, 20 minutes). They are also among the most inconsistent listeners, indicating a wide variety of results from the responses, with a standard deviation of 207,755 minutes.

Chosen music is important as it indicates an active choice on the part of the listener to select music and suggests that more of an effort will be made to actually listen to the music. Instead of merely listening to something that someone else has selected, or the mindless noise that occurs in the background, the listener has made a choice and thereby given preference to a certain music above others. According to a One-way Anova test, the respondents from Thomas More College listen the least to chosen music, with a mean listening time of 135,71 minutes per day (2 hours, 15 minutes). They are also the most consistent listeners with a standard deviation of 106,433 and their listening time varies the least with a minimum listening time of 0 minutes and a maximum of 480 minutes. As Figure 4 (p 59) illustrates, they are followed by the respondents from Sastri College, with a mean listening time of 150,60 minutes (2 hours, 30 minutes) and the respondents from Bonela Secondary, with a mean listening time of 157,14 minutes (2 hours, 37 minutes). Hillcrest High School follow with a mean listening time of 160,41 minutes (2 hours, 40 minutes). The respondents from Geloft Skool listen the most to chosen music with a mean listening time of 197,82 minutes (3 hours, 17 minutes) per day (Figure 4, p 59).

In terms of South African music, the figures are much lower. Of the respondents, 44,6% listen to less than ten minutes of local music per day. In addition to this, 19,4% listen to no local music at all. Looking at Figure 4, the small amount of local music that the respondents listen to on a daily basis is noticeable when compared to the overall amount of music they consume daily.

The amount of South African music that the respondents listen to is compared to the school of the respondents by means of a One-way Anova test. The respondents from Thomas More College are found to listen the least to local music, with a mean listening time of 10,36 minutes per day (Figure 4, p 59). Of

all the schools, they are also the most consistent listeners with a standard deviation of only 15,757 minutes. They are followed by the respondents from Sastri College who listen to a mean of 22,90 minutes and the respondents from Geloft Skool with a mean listening time of 36,48 minutes per day of local music. The respondents from Hillcrest High School follow, with a mean of 42,82 minutes of local music per day. The respondents from Bonela Secondary listen to the most local music, with a mean of 50,23 minutes per day; however, they are also the most inconsistent listeners, with a standard deviation of 92,823 minutes per day, showing that the respondents give a wide variety of responses to the question.

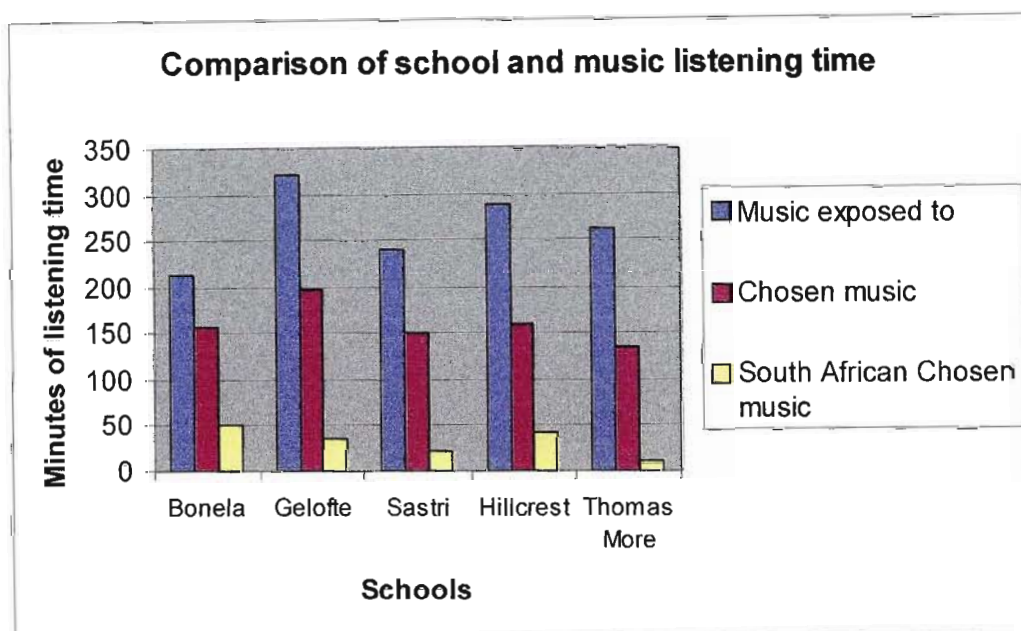


Figure 4

The amount of local music that the respondents from the various schools listen to is also compared to the total amount of time that they spend listening to music in order to discover what percentage of their listening time comprises local music. The respondents from Bonela Secondary listen to the most local music, with 31,96% of the music that they listen to comprising local material. The respondents from Hillcrest High School follow, with 26,7% and the respondents from Geloft Skool with 18,4% of their chosen music comprising local content. The respondents from Sastri listen to an average of 15,2% local content, while the respondents from Thomas More College listen the least to local content, with

only 7,2% of their listening time devoted to local music. In other words, the respondents from Bonela Secondary listen to the most South African music, followed by the respondents from Hillcrest High School. The respondents from Thomas More College listen to the least South African music, 4,4 times less than the respondents from Bonela Secondary (Figure 4, p 59).

The survey reveals some significant differences between the amount of South African music that the male and female respondents listen to. According to a One-way Anova test, the female respondents listen to more South African music than the male respondents, listening to a mean of 40,03 minutes of South African music daily, compared to a mean of only 26,44 minutes among the male respondents. However, the male respondents are more consistent in their listening patterns with a standard deviation of 55,015 minutes compared to a standard deviation among the female respondents of 63,797 minutes.

The amount of general chosen music, and South African chosen music is then considered in comparison to the language of the respondents. The isiZulu-speaking respondents listen to the greatest amount of chosen music, a mean of 211,21 minutes per day (3 and a half-hours), and of this chosen music, 34,4% comprises local music. The Afrikaans-speaking respondents follow, listening to a mean of 197,93 minutes of chosen music per day (3 hours and 17 minutes), of which, 18,8% comprises local repertoire. The English-speaking respondents listen to the least chosen music, 139,38 minutes per day (2 hours and 19 minutes) and of this chosen music, listen to the least in the way of local music, 16,4%. In other words, the isiZulu-speaking respondents listen to highest proportion of South African music, followed by the Afrikaans-speaking respondents. The English-speaking respondents listen to the lowest proportion of local music.

CD Ownership

The respondents were asked how many CDs they own and of this number, how many are CDs by South African artists. This question was included, as it is important to discover whether the respondents support local music financially through the purchase of local music. The respondents own a mean of 40,47 CDs and a median of 20 CDs each. The respondents from Thomas More

College own the most CDs, with a mean of 59,47 CDs per respondent (Figure 5, p 62). However, the respondents from Thomas More College also have the least consistency in their ownership of CDs, with a standard deviation of 137,405 CDs. They are followed by the respondents from Sastri College, who own a mean of 57,05 CDs per respondent and also have a large standard deviation, of 100,522. The respondents from Gelofte Skool follow with a mean of 39,71 CDs per respondent, while the respondents from Bonela Secondary own a mean of 33,72 CDs per respondent. The respondents from Hillcrest High School own, on average, the least CDs of all the schools, with a mean of 24,88 CDs per respondent. They are also the most consistent concerning the number of CDs owned by the respondents, with a standard deviation of 43.

As figure 5 (p 62) illustrates, local CDs make up a very small part of their CD collections. The respondents own a mean of 2,92 local CDs each, a median of 1 local CD each and 44,2% of respondents own no local CDs at all. On average, the respondents from Sastri College own the most in the way of local CDs, with a mean of 3,75 CDs. They are however, the least consistent with this support, with a standard deviation of 11,448 CDs. The respondents from Gelofte Skool follow, and own a mean of 3,07 local CDs per respondent. The respondents from Bonela Secondary own an average of 2,83 CDs, and the respondents from Hillcrest High School, a mean of 2,81 CDs. The respondents who own, on average, the least in the way of local music are those from Thomas More College, who own a mean of 1,39 local CDs per respondent. They are also the most consistent in this regard, with a standard deviation of 2,244; their ownership of local CDs ranges between 0 and only 10.

The mean of local CDs per school was then compared to the mean of total CDs owned per school in order to discover what percentage of local CDs make up the complete CD collection of the respondents. The respondents from Hillcrest High School have the largest percentage of local CDs in their collections, with an average of 11,3% local CDs of all the CDs they own. They were followed by the respondents from Bonela Secondary, who, on average, have a CD collection that comprises 8,4% local music. The respondents from Gelofte Skool follow with, on average, a 7,7% presence of local CDs, and the respondents from Sastri College who have, on average, 6,6% local CDs. The lowest percentage of local material was Thomas More College, where the respondents have, on average 2,3% local

music in their CD collections (Figure 5). Thus, the respondents from Hillcrest High School support the purchase of local CDs the most, followed by the respondents from Bonela Secondary. The respondents from Thomas More College purchase the least in the way of local music.

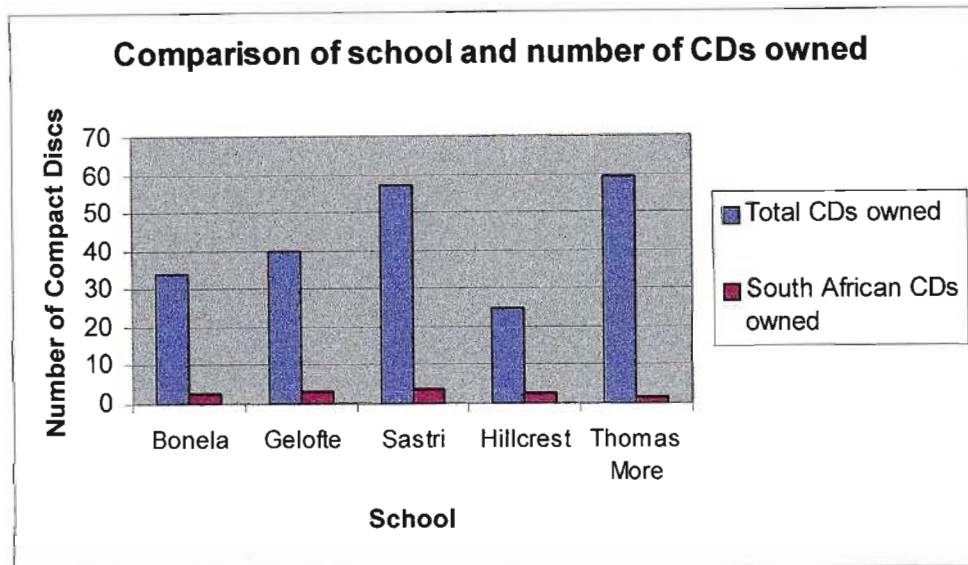


Figure 5

The survey reveals some interesting results in a comparison of the gender of the respondents and the number of CDs that they own. It was discovered that the male respondents own substantially more CDs than the female respondents - a mean of 50,74 CDs compared to a mean of 30,85. However, the male respondents show less consistency in their responses with a standard deviation of 105,316, compared to a standard deviation of 49,348 among the female respondents.

In terms of local CDs, the male respondents own slightly more local CDs than the female respondents, with a mean of 3,54 local CDs per male respondent compared to 2,35 local CDs per female respondent. However, when looking at this amount in relation to all the CDs owned by the respondents, it is found that, on average, the CD collection of the female respondents consists of 7,6% local material, while that of the male respondents consists of 6,9% local content.

The numbers of CDs and of local CDs that the respondents own were also compared to their home-languages. The respondents who speak English as their

home-language own the most CDs, with a mean of 49,98 CDs per respondent. However, they own the fewest local CDs, with a mean of 2,73 CDs per respondent - only 5,5% of the total quantity of CDs owned. The Afrikaans-speaking respondents follow, owning a mean of 37,89 CDs per respondent and 3,08 local CDs, which comprises an average of 8,1% of their total collection. The isiZulu-speaking respondents own the fewest CDs, with a mean of 10,95 CDs per respondent, but, they own the most local CDs with a mean of 3,72 CDs per respondent, comprising an average of 33,8% of their total collections. In other words, the isiZulu-speaking respondents support the purchase of local CDs the most, followed by the Afrikaans-speaking respondents. The English-speaking respondents offer the least support for local CDs.

Local Live Concerts

Live concerts are an important way for local musicians to reach their audience. However, South African bands are not reaching the respondents to this questionnaire in this way. In total 64,8% of the respondents had not attended a live music concert in the six months prior to their responding to the questionnaire.

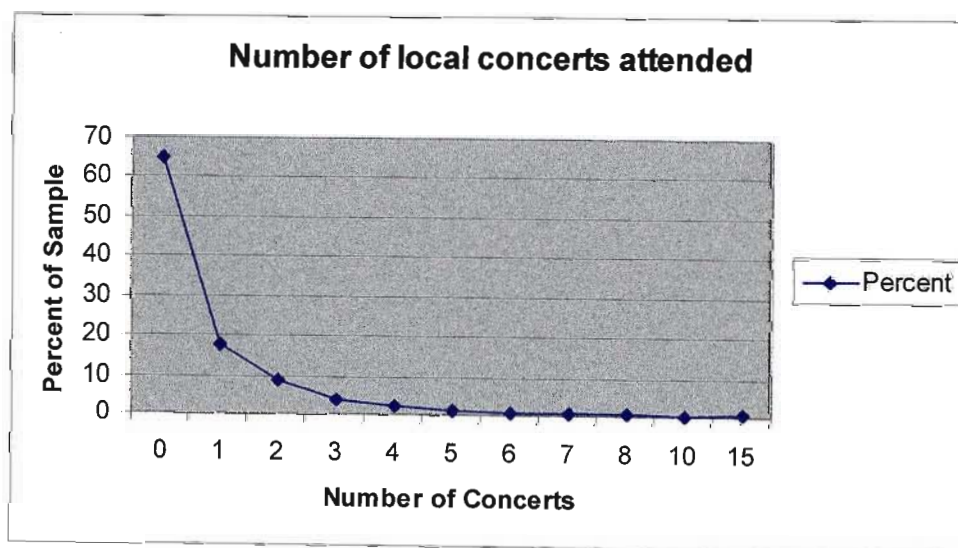


Figure 6

When comparing the responses according to school, the respondents from Gelofte Skool generally give the most support to live concerts, with 58,5% having gone to one or more live concerts in the six months prior to their responding to the questionnaire. In contrast, only 10,9% of respondents from Bonela Secondary had attended a live concert. They are followed by Sastri College with 26,8%, Thomas More with 39% and Hillcrest High School with 40,5% of the

respondents attending one or more live music concerts in the previous six months.

Frith and McRobbie (1990) suggest that live music concerts are generally a male domain, with fewer females attending live concerts. It is therefore interesting to note that the female respondents to this questionnaire had attended more live concerts than the male respondents in the six months prior to their answering the questionnaire. Of the male respondents, 29,3% had attended one or more live concerts, compared to 40,4% of the female respondents (Figure 7).

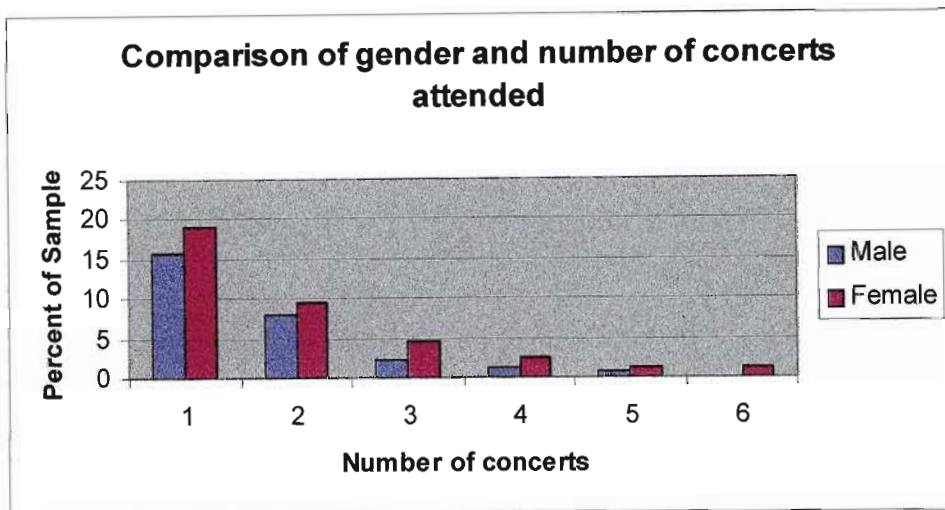


Figure 7

According to a comparison of the home-language of the respondents and the number of concerts they attend, substantially more of the Afrikaans-speaking respondents had attended concerts than the English or isiZulu home-language speakers. Of the Afrikaans-speaking respondents, 59,2% had attended one or more live concerts in the previous six months, compared to 34,3% of the English-speakers. The respondents who spoke isiZulu as their home-language had attended the least in the way of local concerts, with only 27,7% of the isiZulu-speaking respondents having attended one or more concerts.

When the respondents were asked why they had or had not attended any live concerts, the survey reveals a variety of responses. Among the reasons given, 19% claim it was due to the fact that they do not like or are not interested in South African bands, 16,5% respond that they have no time to attend live

concerts, and 7,6% cite too much schoolwork as the reason that they do not attend live concerts. Of the respondents, 13,5% say that they have no money to attend live concerts, 6,9% claim that there are not enough concerts in Durban, and 6,4% cite a lack of transport as impacting their support of live concerts. Of those who attend live concerts, 8,9% said it is because they like the band and had therefore specifically made the effort to go.

Perceptions of Local Popular Music

The respondents were then given a number of statements, to which they were asked to reply whether they strongly agree, agree, disagree, strongly disagree or are neutral. Responding to the statement *Music is a vital part of my life*, 49,8% of respondents strongly agree and 30,8% agree, confirming research that youth is a time of music use (Frith, 1983; Epstein, 1994; Bennett, 2000 etc.). Of the respondents, 14,6% are neutral, leaving only 4,8% who disagree or strongly disagree with the statement.

To the statement, *I enjoy listening to South African popular music*, 43,5% of the respondents agree and 10% strongly agree. Of the respondents, 36,6% are neutral, 6,3% disagree and 3,6% strongly disagree with the statement *I enjoy listening to South African popular music*. In short, the majority (53,5%) of the respondents enjoy listening to South African popular music.

Closer analysis of the responses to this statement reveal that the respondents from Bonela Secondary and Hillcrest High School enjoy listening to South African popular music more than respondents from the other schools. Of the respondents from Hillcrest High School, 15,6% strongly agree and 48% agree with the statement (Figure 8, p 66). Of the respondents from Bonela Secondary, 8,3% strongly agree and 58,3% agree with the statement. The respondents from Sastri College and Thomas More College are less enthusiastic. Only 4,8% of the respondents from Sastri College strongly agree and 34,9% agree with the statement. Similarly, only 8,5% of the respondents from Thomas More strongly agree and 32,2% agree with the statement (Figure 8).

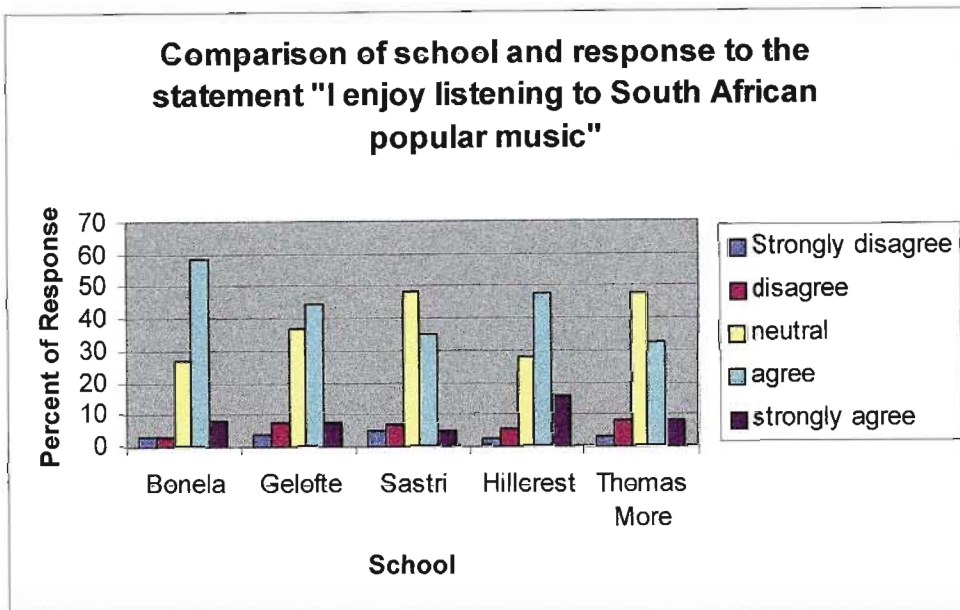


Figure 8

When comparing the responses according to gender, more of the female respondents agree with the statement *I enjoy listening to South African popular music* than male respondents. As Figure 9 illustrates, 13,8% of the female respondents strongly agree, compared to only 6,1% of male respondents. Similarly, 45,3% of female respondents agree with the statement, compared to 41,7% of male respondents. Only 5,3% of female respondents disagree or strongly disagree with the statement, compared to 14,8% of male respondents

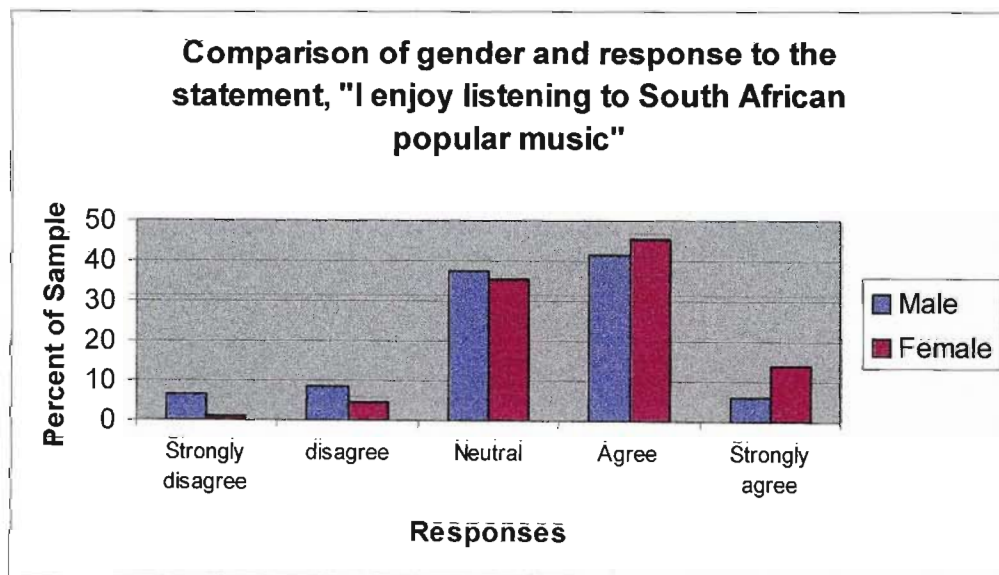


Figure 9

(Figure 9, p 66), showing that the female respondents generally enjoy listening to South African popular music more than the male respondents.

The responses to the statement *I enjoy listening to South African popular music* were also compared to the home-language of the respondents. As can be seen in Figure 10, the results of the English and Afrikaans-speaking respondents are very similar, aside from the fact that 48% of the Afrikaans-speakers agree with the statement, compared to only 39,7% of English-speakers. However, the isiZulu-speaking respondents offer more of a contrast with the English and Afrikaans-speakers, with none of the isiZulu-speaking respondents strongly disagreeing with the statement and only 3,4% disagreeing. Furthermore, 55,7% agree and 22,7% strongly agree that they enjoy listening to South African popular music. In other words, the respondents who speak isiZulu as their home-language agree far more with the statement than the Afrikaans and English respondents (Figure 10).

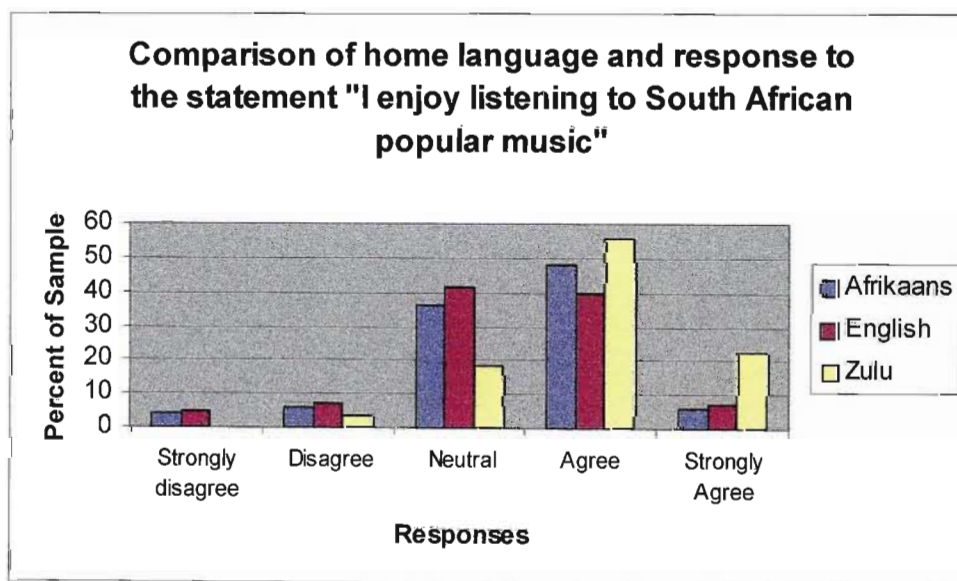


Figure 10

To the statement, *Local popular music is as good as international music*, the responses are divided. Of the overall responses, 12,6% of the respondents strongly agree and 26,1% agree with the statement, while 21,3% disagree and 10,1% strongly disagree with it (Figure 11, p 68). Of the respondents, 29,9% remain neutral. Thus, while the majority of the respondents state in the previous question that they enjoy listening to local music, many of them regard the status of local music as inferior to that of international music.

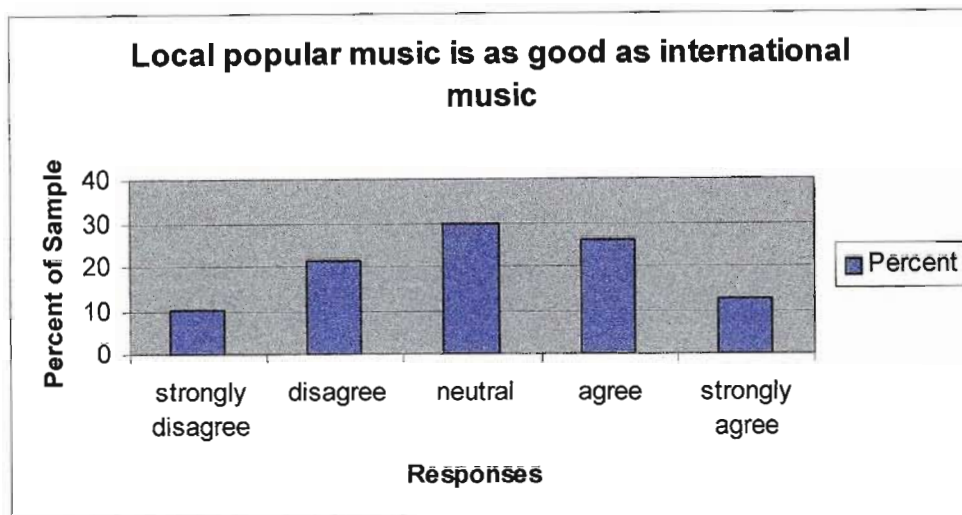


Figure 11

The responses according to school are largely divided the same way as the overall results, but, the respondents from Sastri College tend to disagree with the statement *Local popular music is as good as international music* marginally more than respondents from the other schools, with 15,1% strongly disagreeing and 24,6% disagreeing with the statement. Similarly, only 19% agree and 4,8% strongly agree with the statement.

Slightly more of the female respondents agree with the statement, *Local popular music is as good as international music* than the male respondents. Of the female respondents, 27,5% agree with the statement compared to 24,8% of the male respondents, while 14,8% of the female respondents strongly agree with the statement compared to 10,4% of the male respondents. Furthermore, fewer female respondents strongly disagree with the statement than the male respondents, with only 5,7% of female respondents strongly disagreeing, compared to 14,8% of the male respondents.

The responses to this statement are particularly interesting in light of the fact that the respondents were asked how they would recognise a band or a song as South African and whether they would be able to distinguish it from an international band. In response, only 3,7% say they would recognise a song as South African as it is different to other music, only 7,2% claim that they would recognise the "sound", while 6,1% claim they would recognise the beat, 4% the lyrics and 9,3% the singer. However, 27,3% claim that they will only know that a

song is local when they are told, or find out from the radio. Similarly, 6,1% claim they would find out from the television, 4,2% from advertising and 7,2% via word of mouth. Furthermore, 9,3% admit that they would discover that a band was local from the CD cover or CD inlay and 9,6% would only know because they recognise the name of the band or musician.

To the statement *Local popular music speaks to me and musicians sing about issues I deal with* the responses were divided. Of the respondents, 9,1% strongly agree and 19,8% agree with the statement. However, 10,3% of respondents strongly disagree, while 20,6% disagree with the statement. The majority of respondents, 40,2% remain neutral to the statement, neither agreeing nor disagreeing.

The respondents were then asked their stance on the statement *South African music is well marketed. For example, there are many posters advertising South African artists and plenty of adverts advertising South African artists.* Once again, the responses to this statement are split. Marginally more of the respondents agree or strongly agree with the statement, with 7,3% strongly agreeing and 28,9% agreeing that South African music is well marketed. However, 26,4% of the respondents disagree and 5,5% strongly disagree with the statement. Of the respondents, 31,9% remain neutral.

Question 22 asks the respondents responses to the statement *I am heavily influenced by the media.* For the most part, they are in agreement with this statement, with 36,7% of respondents agreeing and 14,7% strongly agreeing with the statement. Only 4,8% strongly disagree and 13,8% disagree with the statement. Thirty percent of the respondents remain neutral.

Local Popular Music and Radio

The music media, and radio in particular, play a large role in the dissemination of music to the public. The questionnaire therefore looked at the music media that the respondents are exposed to and have access to in order to gauge whether the music media that the respondents utilise may affect their response to South African music in any way.

The respondents were given categories of various music media, CDs, tapes, records, radio, and music television and were asked to rank them from the one that they listen to the most to the one that they listen to the least. The general trend shows CDs as the most preferred music medium, and 43,7% of respondents single it out as the medium they listen to the most. This is followed closely by the radio, which 38,8% of respondents list as their favourite music medium and 32,3% as their second favourite music medium. The third favourite music medium is music television, followed by tapes and finally records.

Question 25 asks the respondents to choose their favourite radio station. In response to this, 44,2% of the respondents claim that 5fm is their favourite radio station, while 32,1% single out East Coast Radio and 18,3% single out Metro fm (Figure 12). Ukhozi FM is cited by 1,4% of the respondents, while 2% of the respondents cite Lotus FM. The remaining 2% of respondents single out Yfm, Radio 2000, P4, Radio Sonder Grense or Jacaranda FM as their favourite radio stations.

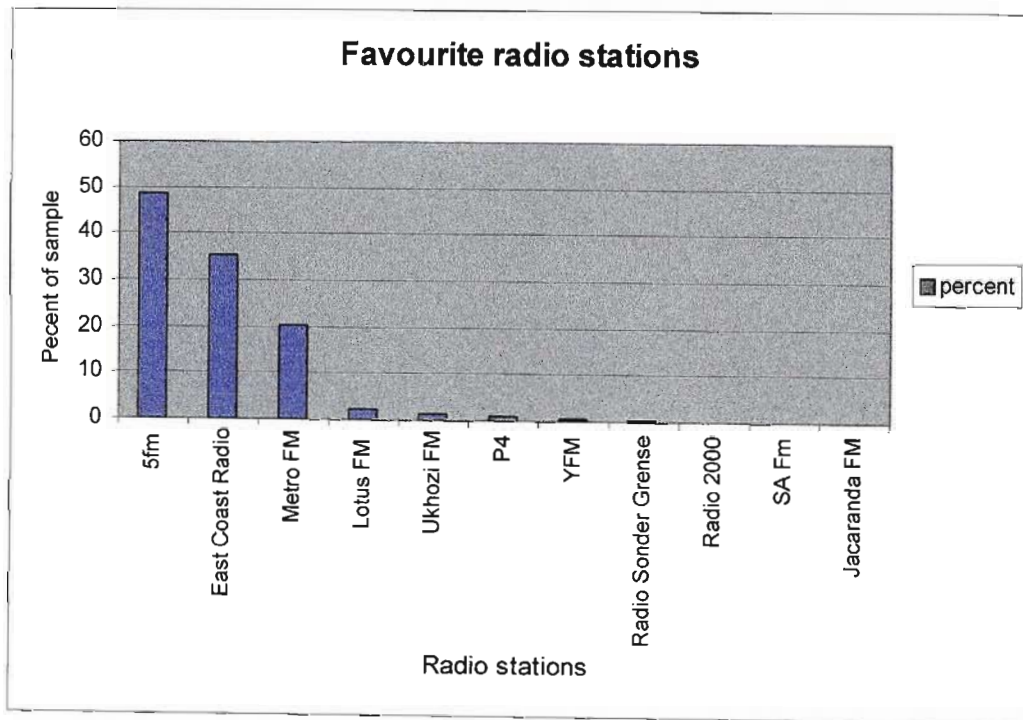


Figure 12

While 5fm is clearly the favourite radio station of the respondents overall, when comparing the results according to school, there were differences in the responses (Figure 13). While 5fm is overwhelmingly the favourite radio station of

the respondents from both Thomas More College and Geloft Skool, with 84,7% and 82,7% of respondents respectively selecting 5fm, only 5,1% of respondents from Bonela Secondary choose 5fm as their favourite radio station. Of the respondents from Bonela Secondary, 64,4% choose East Coast Radio as their favourite radio station, while 22% select Metro fm. Of the respondents from Sastri College, 57% select East Coast Radio as their favourite station, while 38,6% select 5fm, 9,6% select Metro fm and 6,1% select Lotus FM. Of the respondents from Hillcrest High School, 47,1% select 5fm as their favourite radio station, 37,4% select Metro fm and 20,1% select East Coast Radio (Figure 13). While 5fm is the favourite radio station of the majority of the respondents from Thomas More College, Geloft Skool and Hillcrest High School, East Coast Radio is selected by the majority of the respondents from Bonela Secondary and Sastri College.

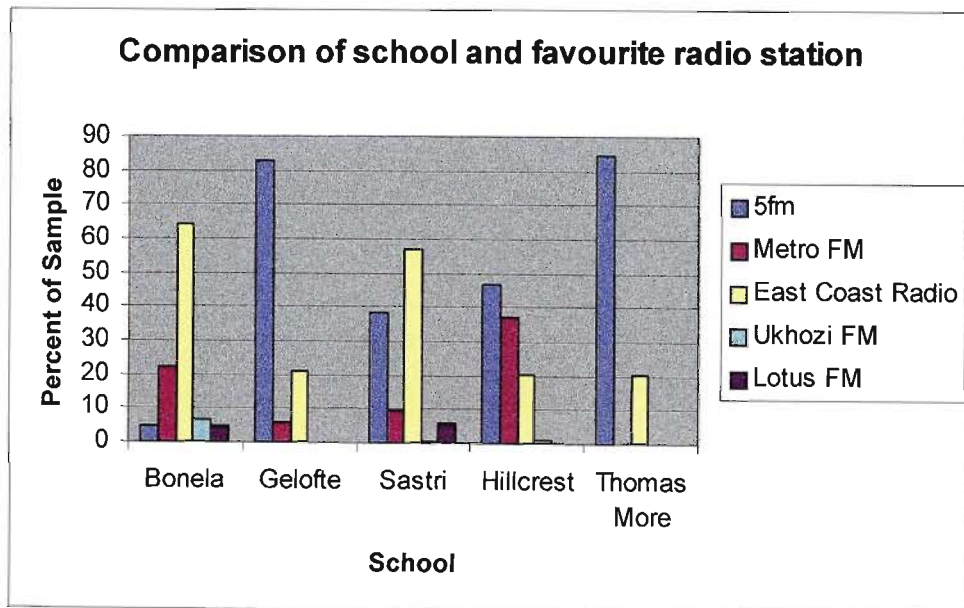


Figure 13

In a comparison of the home-language of the respondents with their choice of favourite radio station, differences are evident. Of the Afrikaans-speaking respondents, 81,3% select 5fm as their favourite radio station, while 20,8% select East Coast Radio and 6,3% select Metro fm. Amongst the English-speaking respondents, 56% select 5fm as their favourite radio station, 44,3% select East Coast Radio and 4,1% select Metro fm. Amongst the isiZulu-speaking respondents, 83,3% select Metro fm as the station that they listen to, while 8,3% select East Coast Radio, 6% select Ukhozi FM and 4,8% select 5fm. Put simply,

5fm gains the most support from the Afrikaans-speaking respondents and Metro fm gains the most support from the isiZulu-speaking respondents. While the majority of the English-speaking respondents select 5fm, they also show strong support for East Coast Radio.

When faced with the statement *My favourite radio station supports and promotes South African music*, the response was, by a large margin, one of agreement. Of the respondents, 44% agree and 34,5% strongly agree that they perceive their favourite radio station as supporting local music. Only 4,5% of respondents disagree or strongly disagree with the statement, with 17,1% of the respondents remaining neutral.

The responses to the statement *My favourite radio station supports and promotes South African music* were compared to the favourite radio stations of the respondents. The responses show that all the radio stations are perceived by the respondents as supporting local music.

In order to discover whether the radio stations that the respondents listen to influence their feelings towards or support of local popular music, the

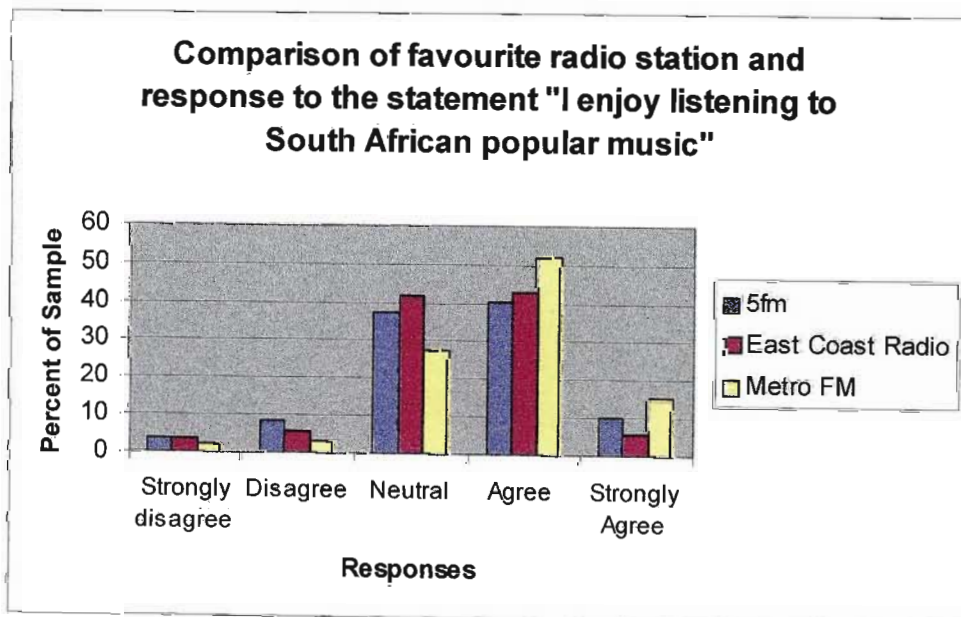


Figure 14

respondents' choice of favourite radio station was tested against their feelings towards local music. A comparison was made between the favourite radio station of the respondents and their response to the statement *I enjoy listening to South African popular music* (Figure 14, p 72).

As is shown in figure 14 (p 72), the majority of respondents who cite the three most chosen stations, 5fm, East Coast Radio and Metro fm, agree or strongly agree with the statement. However, it is noted that of the respondents who disagree or strongly disagree with the statement, 12,2% listen to 5fm, 9,4% listen to East Coast Radio and only 5,5% listen to Metro fm. The listeners from Metro fm are also more supportive of the statement with 67,4% agreeing or strongly agreeing that they enjoy listening to local music, compared to 50,4% of the respondents from 5fm and 48,7% of the respondents from East Coast. Thus, those respondents who select Metro fm generally enjoy South African music more than those who listen to 5fm or East Coast Radio (Figure 14, p 72).

The respondents' favourite radio station was compared to their response to the statement *Local popular music 'speaks' to me and local musicians sing about issues I deal with in my life* (Figure 15, p 74). The majority of the respondents who choose 5fm as their favourite radio station either disagree or strongly disagree with the statement, with 13,6% of the respondents strongly disagreeing and 24,4% of the respondents disagreeing that local popular music "speaks" to them. The respondents who choose East Coast Radio view the statement slightly more favourably, with 6,9% strongly disagreeing and 23,3% disagreeing with the statement. In contrast, the majority of listeners who choose Metro fm either agree or strongly agree with the statement. Only 12,2% strongly disagree and 7,8% disagree, compared to 36,7% who agree and 13,3% who strongly agree with the statement. Of the respondents who choose East Coast Radio, 18,9% agree and 8,8% strongly agree with the statement. The respondents who choose 5fm offer the least in the way of support for the statement, with 14% of respondents agreeing and 6,8% strongly agreeing. Put simply, the majority of respondents who choose Metro fm feel that local music speaks to them, while the majority of the 5fm supporters feel that local music does not speak to them. The respondents who choose East Coast radio are divided in their response (Figure 15, p 74).

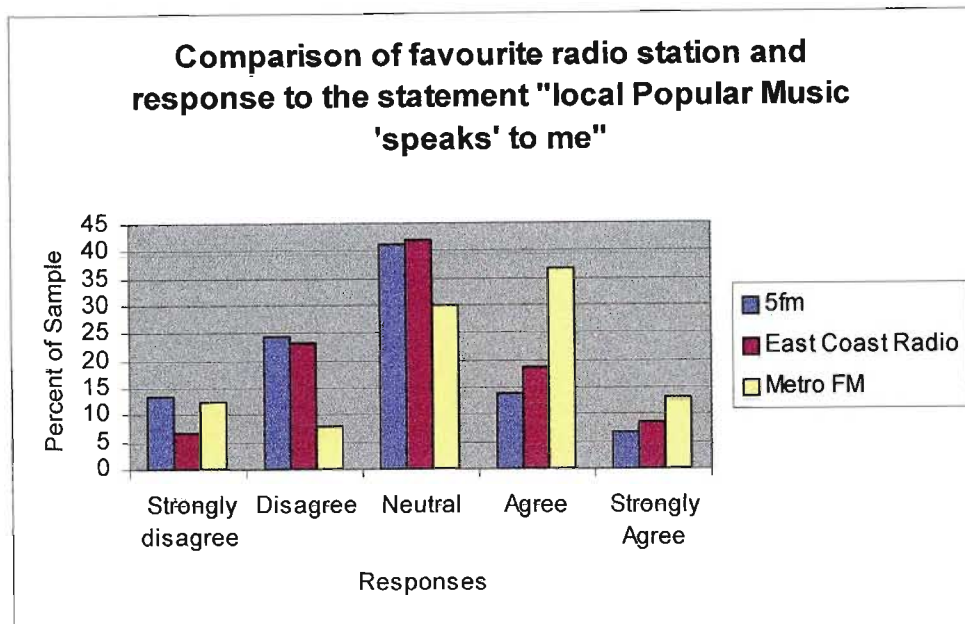


Figure 15

Finally, the respondents' choice of favourite radio station was compared to their response to the statement *I feel that local popular music is as good as international and imported music*. The results are very similar across the respondent's favourite radio stations, with 37,8% of the respondents for 5fm, 39,8% of the respondents for East Coast Radio and 41,6% of the respondents for Metro fm agreeing or strongly agreeing with the statement. The results vary slightly when looking at the respondents who disagree or strongly disagree with the statement, with 29,2% of the respondents for Metro fm and 30,7% of the respondents for 5fm, compared to 36% of the respondents for East Coast Radio disagreeing or strongly disagreeing with the statement.

The Quota

The quota system in place in South Africa was then described to the respondents. Faced with the legislation pertaining to community radio stations⁴, which states that 40% of all music broadcast must be local, the respondents were asked what they felt about this by choosing one of four responses. The first response, *I would not change this. I feel that 40% is a fair amount* is selected by

4. The questionnaire mistakenly quoted the legislation regarding community radio stations, which is 40% local content. It should have asked about commercial radio stations, which are required to play 25% local content.

37,6% of respondents (Figure 16). The second statement, *This amount should be higher. Radio stations should play more than 40% local music* is selected by 15,4% of the respondents. Response three states *this amount should be lower. Radio stations should play less than 40% local music* and only 5,7% of the respondents select this statement. The final response, *There should be no law about this. The radio stations should decide how much local music they want to play* is chosen by 41,3% of respondents.

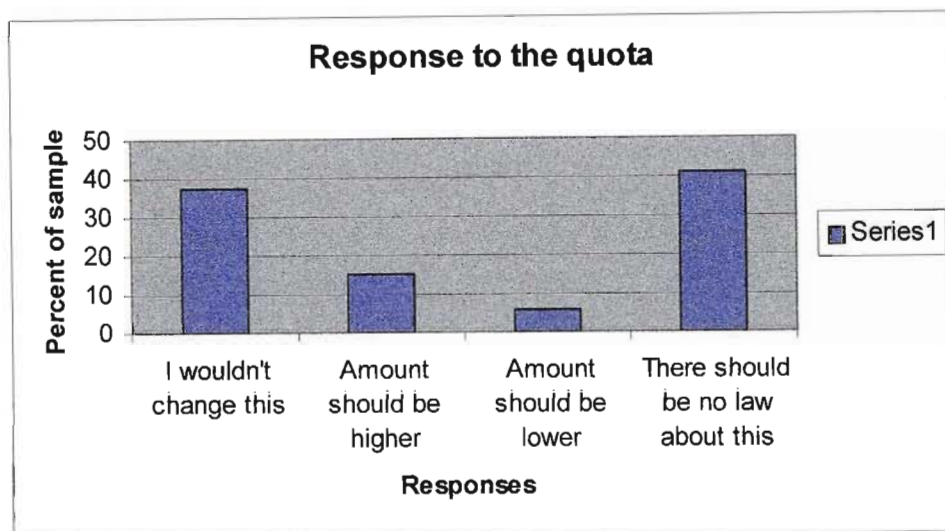


Figure 16

When comparing the results according to schools, the survey reveals some interesting differences (Figure 17, p 76). In terms of responses to the first statement, *I would not change this. I feel that 40% is a fair amount* Bonela Secondary, Geloftte Skool and Thomas More College have similar results with 37-38% of the respondents from these schools selecting statement number one. Sastri College and Hillcrest High School are the odd ones out, with 44,6% of respondents from Sastri College selecting statement one and only 32% of respondents from Hillcrest High School selecting statement one. Statement two, *This amount should be higher. Radio stations should play more than 40% local music* also elicits similar results, with four of the five schools having between 15,7% and 18,3% of their respondents choosing this statement. However, in contrast to the other schools, only 3,4% of respondents from Thomas More College select statement two. The percentage of respondents who selected statement three, *This amount should be lower. Radio stations should play less*

than 40% local music, varies among the schools, with Hillcrest High School having the lowest agreement with this statement, 2,3% and Geloft Skool having the highest agreement with this statement with 10,9% of their respondents selecting statement three. There are also varied responses to the final statement, *There should be no law about this. The radio stations should decide how much local music they want to play.* Sastri College have the lowest agreement with this statement with 30,6% of their respondents selecting this option. They are followed by Geloft Skool with 34,7% and Bonela Secondary with 36,8% of their respondents selecting this statement. Hillcrest High School have quite a large margin of support for this statement, with the support of 47,4% of their respondents, but Thomas More College have the most support for this option with 55,2% of their respondents selecting this statement (Figure 17).

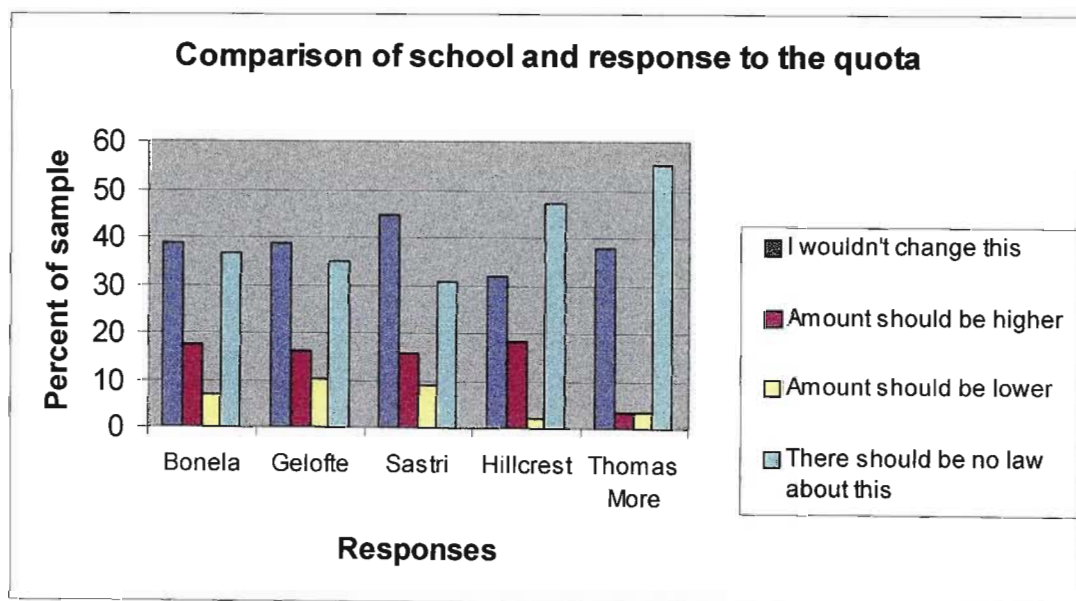


Figure 17

Looking at the responses compared according to gender, it seems that the female respondents are slightly more in favour of more local music being aired than the male respondents. Statement two, *This amount should be higher. Radio stations should play more than 40% local music,* gains 17,6% female support, compared to 12,7% male support. Similarly, statement three, *This amount should be lower. Radio stations should play less than 40% local music,* gains 7,7% male support and only 3,8% female support.

The home-language of the respondents is compared to their response to the quota system in place in South Africa. The response *this amount should be higher. Radio stations should play more than 40% local music*, is selected by 33,7% of the isiZulu-speaking respondents, compared to only 15,6% of Afrikaans-speakers and 9,9% of English-speakers. The response *this amount should be lower. Radio stations should play less than 40% local music*, is selected by 11,1% of the Afrikaans home-language speakers, compared to 6,2% of the English-speakers and only 1,2% of the isiZulu-speakers. Of the English-speaking respondents, 45,1% select the response *there should be no law about this. The radio stations should decide how much local music they want to play*, compared to 33,7% of isiZulu-speakers and 31,1% of Afrikaans-speakers.

The respondents' choice of favourite radio station is also compared to their opinion of the quota system in place in South Africa. The statement *there should be no law about this. The radio stations should decide how much local music they want to play* is selected most heavily by those respondents who choose 5fm as their favourite radio station. Of the respondents who choose 5fm, 47,5% choose this statement, while 39,9% of respondents who choose East Coast Radio and 38,6% of respondents who choose Radio Metro also choose this statement. Of the respondents who choose East Coast Radio as their favourite radio station, the majority, 49,4% select the statement *I would not change this. I feel that 40% is a fair amount*. This statement is also selected by 32,7% of the respondents who choose 5fm and by 28,4% of the respondents who choose Metro fm as their favourite radio stations. The respondents who select Metro fm offer far more support for the statement *this amount should be higher. Radio stations should play more than 40% local music* than the other radio stations, with 30,7% of Metro fm listeners selecting this statement, compared to 13,4% of 5fm listeners and 5,7% of East Coast Radio listeners. The statement *This amount should be lower. Radio stations should play less than 40%* is selected by 6,5% of 5fm listeners, 5,1% of East Coast Radio listeners and only 2,3% of Metro fm listeners. In short, the Metro fm listeners are generally greater supporters of the local music quota than the listeners to 5fm or East Coast Radio, as they offer more support for the quota being raised and less support for it being lowered than those who listen to 5fm or East Coast Radio.

Local Popular Music and the Media

Looking at the various television stations available in South Africa, the respondents were asked to rank the stations SABC 1, SABC 2, SABC 3, e-tv, M-Net and DStv from the one that they watch the most to the one that they watch the least. DStv is the station that majority of the respondents view the most, with 34,2% claiming that they watched DStv more than any other station, followed by e-tv, which 23,4% of the respondents select. When questioned about their access to DStv at home, 65,9% do not have access to DStv at home, while 34,1% do. Of those who do have access to DStv at home, 75,5% cite it as the television station that they watch the most.

When looking at these responses compared to school of the respondents (Figure 18), the majority of respondents from Bonela, 94,6%, do not have access to DStv at home, compared to 5,4% who do. Between 62,4% and 71,1% of the respondents at Geloofte Skool, Sastri College and Hillcrest High School do not have DStv at home. In contrast, the majority of the respondents at Thomas More College, 73,3%, do have access to DStv at home.

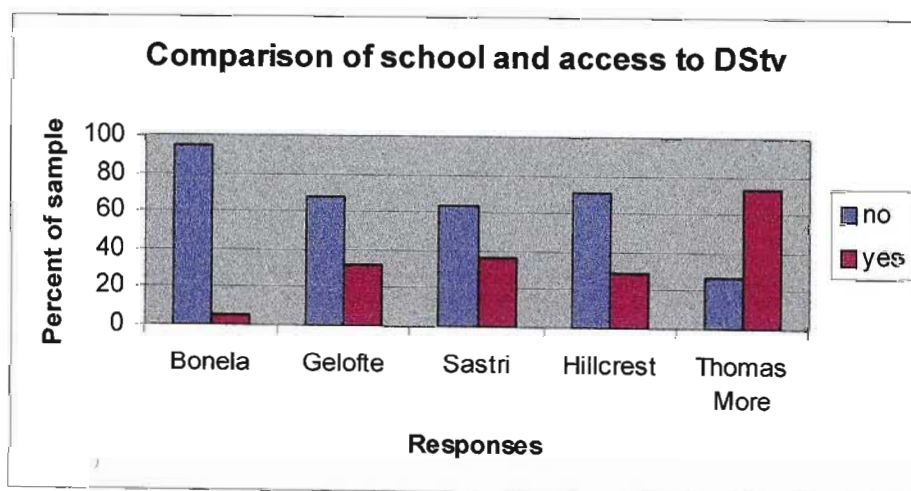


Figure 18

Access to DStv and the Perceptions of Local Popular Music

As was discussed in Chapter 3, Angus Kerr sees the introduction of satellite as a negative thing for South Africa, commenting that MTV and VH-1 promote international repertoire at the expense of local music, which he views as

undermining local culture (2000). These claims were therefore tested, and access to DStv was compared to the respondents' response to local music. Access to DStv was tested against the statement *I enjoy listening to South African popular music*, to which the respondents were asked to strongly agree, agree, disagree, strongly disagree or remain neutral. According to the findings, access to DStv has almost no impact on whether the respondents enjoy listening to South African popular music. As is visible from Figure 19, the responses of those with DStv and without DStv are virtually identical and therefore access to DStv is found to have no impact on the enjoyment of local music.

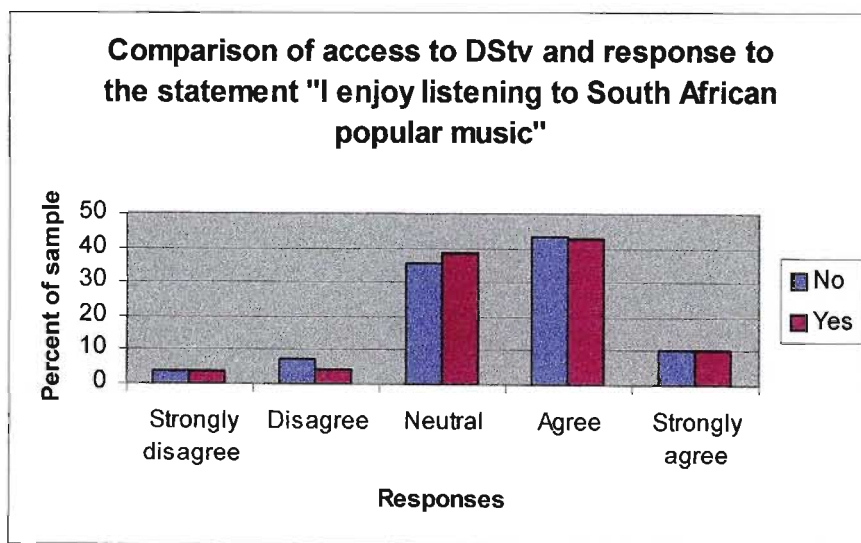


Figure 19

Access to DStv was then tested against the responses to the statement *I feel that local popular music is as good as international and imported music* to discover whether access to DStv has any impact on the way that the respondents view local popular music (Figure 20, p 80). The responses to this statement, when compared to those about access to DStv, are virtually the same in the strongly agree, agree and disagree categories. The only categories in which the responses differ, are neutral and strongly disagree. Of the respondents who do not have access to DStv, 8,6% strongly disagree with the statement, compared to 12,6% of respondents who do have access to DStv. Similarly, 31,5% of respondents without DStv remain neutral, compared to only 28,3% of those who do. Thus, access to DStv has virtually no impact on whether the respondents feel that local music is as good as international music (Figure 20, p 80).

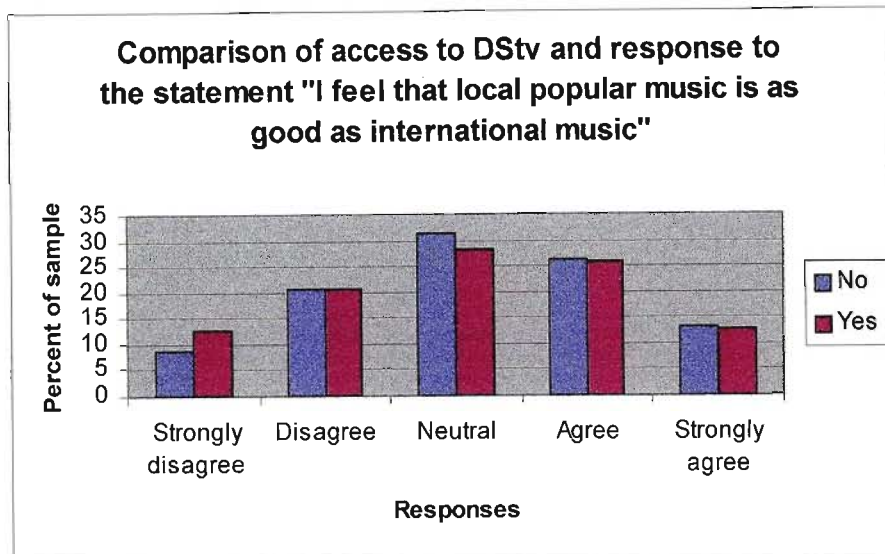


Figure 20

Access to DStv was then tested against the responses to *South African music is well marketed*. This produced more significant differences in responses, with more of those who have access to DStv disagreeing with the statement than those with no access to DStv at home. In total, 39% of respondents without access to DStv, compared to 29,7% of respondents with DStv, agree or strongly agree with the statement, while 27,2% of respondents without access to DStv and 43% of respondents with access to DStv disagree or strongly disagree with the statement. Thus, more of the respondents with access to DStv disagree or strongly disagree with the statement *South African music is well marketed* than respondents without access to DStv. This may be due to the fact that those with access to DStv are exposed mainly to international products and see little in the way of local products, thereby gaining the impression that local music is not well marketed.

Finally a One-way Anova test was conducted, which compared the respondents' access to DStv to the amount of South African music they choose to listen to. It was found that the respondents with access to DStv listen to a mean of 32,10 minutes of chosen local music daily, while those without access to DStv listen to a mean of 32,48 minutes of chosen local music daily. Therefore, access to DStv is found to have no influence on the amount of local music that the respondents choose to listen to.

Television Music Programmes

Television is chosen by the majority of the respondents as their favourite spare time medium and thus, the important impact that television could have on the success of local music cannot be downplayed. With this consideration in mind, the respondents' choice of favourite television station was compared to their feelings about local popular music to see if any trends were evident and to discover whether any particular television station creates or fosters any particular feelings towards local music. The respondents favourite television station was compared to their response to question 18, *I enjoy listening to local popular music*. It is interesting to note that no respondents who choose SABC 1, 2 or 3 as their favourite television station strongly disagree with the statement. In contrast to this, 8,2% of the respondents who choose e-tv strongly disagree with the statement, while 3,1% of the respondents who choose M-Net and 4,9% of the respondents who choose DStv as their favourite station strongly disagree with the statement. The respondents who select SABC 1 as their favourite station offer the most in the way of support for local music. Only 1,7% of respondents who choose SABC 1 as their favourite station disagree with the statement, while 56,7% agree and 13,3% strongly agree. Thus, the greatest support for the statement is given by the respondents who watch SABC 1. This may be due to the fact that SABC 1 promotes local music by broadcasting local music shows and local music videos.

Television music programmes are an important way that local music can be disseminated to the public. Respondents were asked which music programmes they watch on television. The majority of respondents cite international programmes or music stations, with 49,3% of respondents stating that they watch MTV, 31,6% citing Channel O and 17,1% citing VH1. Furthermore, 10,8% of the respondents cite specific programmes that are broadcast on MTV. On the local front, 19,5% of respondents select the music show *One*, which is broadcast on SABC 1 and features both local and international music. The show *S'gubhu sa Mampela*, which is broadcast on SABC 1, is selected by 9,4% of respondents. *Yamampela* or *Simunye Grooves*⁵, which are music videos played on SABC 1 between other shows, are selected by 9,1% of the respondents. The show *Idols*,

5. Just prior to this study being conducted, SABC 1 changed its "catch phrase" from "Simunye" to "Yamampela". Consequently, both were named in the questionnaire, but refer to the same thing.

which is broadcast on M-Net is selected by 5% of the respondents, while 3,5% cite *Jam Alley*, a music show broadcast on SABC 1, as a show they watch.

When looking at the responses according to school, some notable differences in the responses were evident (Figure 21). The respondents from Sastri College are the biggest supporters of Channel O, with 50,6% of their respondents citing the channel as a music programme that they watch. They are followed by the respondents from Bonela Secondary, where 30,2% of respondents claim that they watch Channel O. Gelofte Skool and Thomas More College are the respondents who cite Channel O the least, with 17,2% and 15,2% of their respondents respectively claiming to watch Channel O. However, the respondents from Gelofte Skool and Thomas More College are much greater supporters of MTV, with 80,4% of respondents from Thomas More College and 72,4% of respondents from Gelofte Skool citing MTV as a music channel that they watch. This contrasts with Sastri College where 48,3% of the respondents name MTV, Hillcrest High School where 45,5% of respondents name MTV, and Bonela Secondary where only 14% of respondents watch MTV. Furthermore, the results differ when comparing the support of the respondents from the various schools for the programmes *Jam Alley*, *One*, *S'gubhu sa Mampela* and *Simunye Grooves/Yamampela*. Respondents from Bonela Secondary, Sastri College and Hillcrest High School choose these programmes, but no respondents from either Gelofte Skool or Thomas More College do (Figure 21). Once again, the

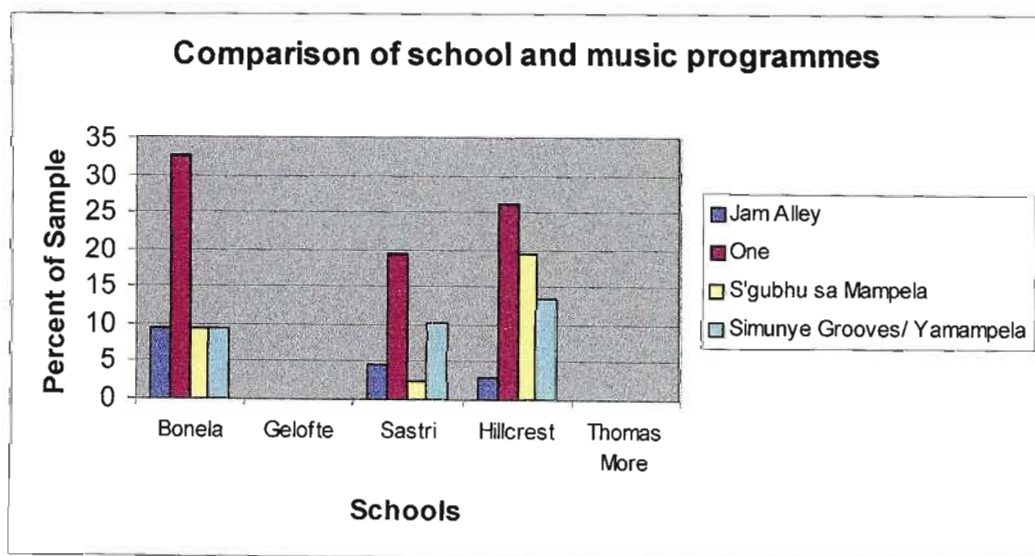


Figure 21

respondents from Geloftse Skool and Thomas More College have different tastes to the respondents from Bonela Secondary and Sastri College, while the respondents from Hillcrest High School give a greater variety of responses.

It is also interesting to note that the respondents from Bonela Secondary offer the most support of any school for the music reality shows *Idols* and *Coca-Cola Popstars*. Fourteen per cent of respondents from Bonela claim to have watched *Coca-Cola Popstars*, compared to only 2,3% from Sastri College, 0,7% from Hillcrest High School and 0% from both Geloftse Skool and Thomas More College. Similarly, 16,3% of the respondents from Bonela Secondary claim to watch *Idols*, compared to 6,9% from Sastri College, 3,4% from Geloftse Skool, 2,2% from Thomas More College and 1,5% from Hillcrest High School. The support for *Coca-Cola Popstars* may account for the respondents from Bonela Secondary citing *Adilah* and *101* as South African bands that they listen to, as both are products of this programme.

Magazines and Local Popular Music

Magazines are another important form of media that are involved in the spread of popular culture. When questioned about how many magazines the respondents purchase per month, the majority, 79,7%, claim to purchase one or more magazines per month. Of all the respondents, 20,3% claim that they purchase no magazines, while 26,1% purchase just one magazine per month (Figure 22).

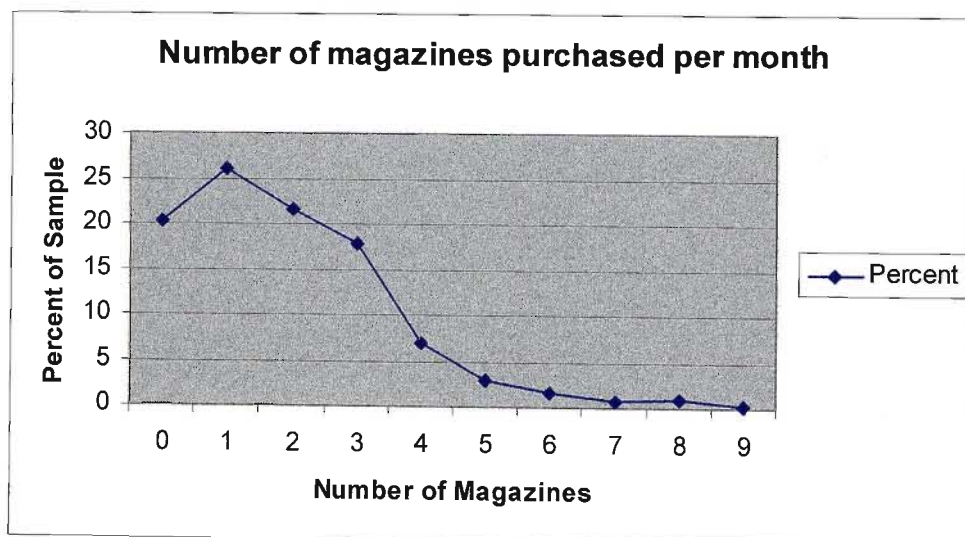


Figure 22

When asked to list the magazines that the respondents had purchased or read in the last month, a total of 112 magazines were named. The most read magazine is *You* magazine, which is read by 47% of the respondents. This is followed by *Cosmopolitan*, which is read by 30,5% of the respondents and *FHM* which is read by 29,4% of the respondents. *Men's Health* followed with 10,8% of the respondents claiming to read it, followed by *Fair Lady*, which is read by 10,1% of the respondents (Figure 23).

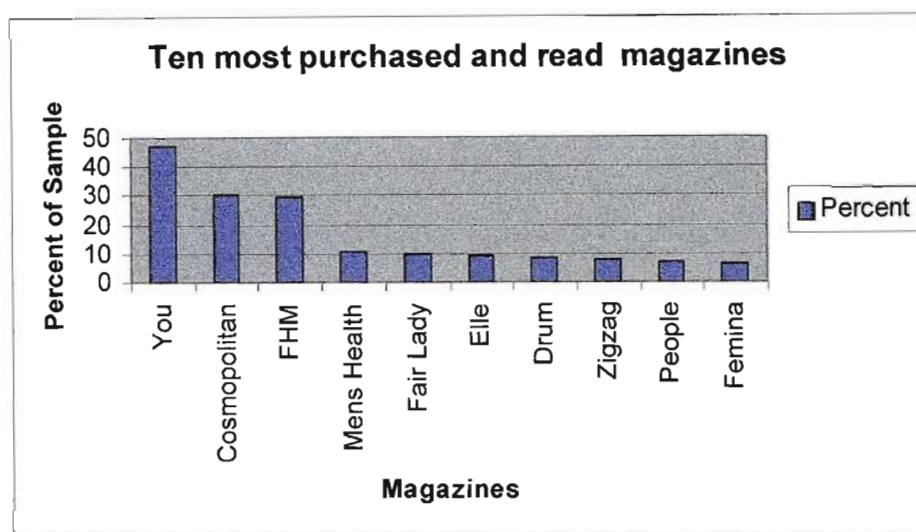


Figure 23

The ten magazines that are most read by the respondents were then compared to the responses to the statement *I enjoy listening to South African popular music*. While in most cases, the magazines that the respondents read have no correlation with their responses to the statement, there is one noticeable contradiction to this. The respondents who read *Drum* magazine respond to the statement in a unique way. None of them disagree or strongly disagree with the statement, while 52,8% agree and 25% strongly agree that they enjoy listening to South African popular music.

Conclusions

From this questionnaire, one can make several inferences about the way that the respondents view popular music. The respondents are unanimous in their agreement that music is a vital and important part of their lives, confirming the findings of Frith (1983), Epstein (1994), Thornton (1995), Bennett (2000) et al.

However, with regard to South African music, an interesting contradiction is evident. While the respondents generally claim to enjoy South African music, and are able to name 156 different local bands that they enjoy listening to, their lack of support for local music contradicts this claim. Many of the respondents, 19,4%, claim to listen to no local music at all, while 44,6% listen to less than ten minutes of local music per day. The respondents, for the most part, own very few local CDs, with a mean of only 7,2% of their CD collection comprising South African material. Furthermore, the majority, 64,8%, do not support local music through attendance at local concerts.

The respondents are also divided in their response to the statement *Local popular music is as good as international music*. However, when asked about how they would recognise a band or a song as being of local origin, many comment that they would not know that a band or song was local unless they were told. This failure to distinguish local music from international music, but still to feel that local music is inferior to international music, indicates that local music is negatively perceived by the respondents. This furthermore confirms either that the respondents must receive negative views about local music, or they automatically place less value on local products than on international products.

The way that the media portrays products influences the way that they are valued and perceived by consumers (Thornton, 1995; Anderson and Miles, 1999). Following this, if local products receive little or no media attention, consumers cast them into the category of the unimportant, uninteresting and un-noteworthy. In this regard the respondents allege that the television and print media expose them to little in the way of local products. With regard to music programmes on television, the international music channel MTV gains the most support, far more than any local music programmes. Similarly, among the magazines that the respondents claim to read, it is noticeable that many of the titles are international magazines with a South African edition. While the magazine is localized to a certain extent, the international "feel" still remains and local music is, for the most part, ignored. The lack of exposure of local music in these media creates and compounds the lowly profile and negative feelings associated with local music.

This assertion is proven when correlating the support for local music with that of local products and it seems that exposure to local products results in greater support for local music. The respondents who claim to read *Drum* magazine, a local magazine, offer far and away more support for the statement *I enjoy listening to South African popular music* than those who read international magazines with a local edition. Furthermore, the respondents who listen to Metro fm, which is described as playing more than the required 25% local music (Davis, 2004), enjoy listening to South African music more than the respondents who listen to 5fm, which has, in the past, been accused of not fulfilling the quota (Markovitz, 2000; Davis, 2004). Similarly, the majority of the respondents who listen to Metro fm feel that local music speaks to them, while the majority of the respondents who listen to 5fm feel that local music does not speak to them. The respondents who chose Metro fm as their favourite radio station also show more support for the quota of local music on the radio, and just under a third of the respondents who selected Metro fm support the quota being more than 40% local music. The respondents who chose Metro fm also give much less support for the quota being lowered than the respondents who select East Coast Radio and 5fm. In addition, the two schools that offer the most support for local music, Hillcrest High School and Bonela Secondary, are the schools that offer the most support for Metro fm.

When looking at the responses according to the schools of the respondents, it is clear that racial segmentation still occurs in South Africa. The respondents from Bonela Secondary and Hillcrest High School, both of which have the highest percentage of "black" learners (see appendix A) are the greatest supporters of South African music of all the schools. They agree the most with the statement *I enjoy listening to South African music*, listen to the highest percentage of local music and own the greatest percentage of South African CDs. Furthermore, the respondents from Bonela Secondary and Hillcrest High School are the greatest supporters of local music programmes *Jam Alley*, *Sgubhu Samampela*, *One* and *Simunye Grooves/ Yamampela*. The respondents from Hillcrest High School are the second greatest supporters of local concerts behind Gelofte Skool, but the respondents from Bonela Secondary attend the fewest local concerts. In this regard the economic circumstances of the respondents from Bonela Secondary must be taken into account. As most of their learners are drawn from the nearby

informal settlement, economic factors are likely to influence their support of local concerts.

In contrast, the respondents from Thomas More College, an almost exclusively “white” school (see Appendix A), are the least supportive of local music. They are unsupportive of the statement *I enjoy listening to South African music*, they own the most CDs overall but the fewest South African CDs, and they listen to South African music much less than the respondents from the other schools. Furthermore, the respondents from Thomas More College watch no local music programmes besides *Idols* (whose status as a ‘local’ music programme is questionable, due to its modeling on the international *Idols*, and its focus on international repertoire), instead opting for MTV, VH1 and Channel O. While this study could not make a correlation between access to DStv and negative feelings towards local music, these results suggest that access to DStv must have some impact, as 73,3% of the respondents from Thomas More College have access to DStv.

The differences in response to local music between Bonela Secondary and Thomas More College is interesting in relation to of the differences evident between the schools. Bonela Secondary, while giving much support to local music, is situated in the low socio-economic area of Bonela. It has the lowest school fees of all the schools used in this study and mainly draws its learners from the nearby informal settlement. In contrast, Thomas More College offers the least support for local music. It is situated in the affluent area of Kloof and has the highest school fees of all the schools. It is a private school and draws its learners from the affluent areas of Kloof, Gillitts and Hillcrest.

This racial segmentation of the respondents is evident elsewhere in their responses. When asked about the genres that they listen to, the South African bands that they enjoy and the music television programmes that they watch, the respondents from Thomas More College and Gelofte Skool, where 95% and 98% respectively, of their learners are “white”, respond quite differently to the respondents from Sastri College and Bonela Secondary, which comprise “coloured”, Indian and “black” learners, and have no “white” learners. The majority of the respondents from Bonela Secondary, Hillcrest High School and Sastri College, list R&B as a genre of music that they enjoy, while the majority of

respondents from Thomas More College and Geloftte Skool list rock. No respondents from Thomas More College or Geloftte Skool list kwaito, gospel or slow jam, while punk and metal are not listed by any respondents from Bonela Secondary or Sastri College. Similarly, in terms of favourite local bands and musicians, the responses from Geloftte Skool and Thomas More College contrast with the responses from Bonela Secondary and Sastri College, as does their choice of local music programmes.

This segmentation is also evident when looking at the home-language of the respondents. None of the Afrikaans-speaking respondents list *Adilah*, *Mafikizolo* or *Skwatta Kamp* as South African bands that they enjoy listening to, while none of the isiZulu-speaking respondents select *Seether*, *Cutting Jade*, *The Finkelsteins* or *Watershed* as bands that they enjoy listening to.

Furthermore, the respondents who speak isiZulu as their home-language give the most support to local music. The Afrikaans-speaking respondents follow, while the English-speaking respondents give the least support to local music. The isiZulu-speaking respondents listen to the most South African music and, although owning the fewest CDs, still own, on average, the most local CDs per respondent. Furthermore, they agree and strongly agree with the statement *I enjoy listening to South African popular music* much more than do the Afrikaans and English-speakers. More of the isiZulu-speaking respondents support the raising of the quota than the respondents from the other language groups and they offer less support than the respondents from other language groups for the lowering of the quota.

Since "race" is an arbitrary label, and "race" and home-language alone cannot create a preference in an individual for a certain type of music, one must look to other factors that could create or influence this segmentation of the market. When these results are compared to the radio stations that the respondents listen to, it is discovered that the respondents from Thomas More College and Geloftte Skool (the primarily "white" schools) listen primarily to 5fm, while the respondents from Bonela Secondary and Sastri College listen primarily to East Coast Radio, with the respondents from Bonela Secondary listening to Metro fm as well. The respondents from Hillcrest High School are divided, offering support for 5fm, East Coast Radio and Metro fm. In addition, the majority of the isiZulu-speakers listen

to Metro fm, while the majority of the Afrikaans and English-speakers listen to 5fm. Thus, the radio stations that the respondents are exposed to correlate with their listening patterns in terms of support for local music. In addition, there is a correlation between the radio stations that the respondents listen to and the South African bands and musicians that they are exposed to and perceive as being good.

Finally, the female respondents in this study are more supportive of local music than the male respondents. The female respondents listen to more South African music and attend more local music concerts than the male respondents. While the male respondents own, on average, a greater number of CDs and local CDs than the female respondents, the female respondents own a greater percentage of South African CDs than the male respondents. The female respondents also agree with the statements *I enjoy listening to South African popular music* and *I feel that local popular music is as good as international and imported music* more than the male respondents. Furthermore, the female respondents offer more support than the male respondents for the quota being raised and less support than the male respondents for the quota being lowered.

It is found that the female respondents are greater supporters of local music than the male respondents and that the isiZulu-speaking respondents are far greater supporters of local music than the respondents of other language groups. Furthermore, the respondents who list Metro fm as their favourite radio station offer more support for local music than the respondents who select the other radio stations. Finally, the respondents to this questionnaire are quite divided as listeners, listening to a variety of genres and South African bands and showing some distinct differences according to the school that they attend.

Chapter 5

Analysis and interpretation of Qualitative results

(Group Interview)

After the questionnaires were distributed at each school, a directed group discussion took place. As the questionnaire resulted, for the most part, in impersonal and short answers, it was hoped that the directed group discussion would investigate more deeply the opinions and perceptions of the respondents and would also elucidate some of the responses to the questionnaire in greater detail.

The group discussions were held at the various schools between October 2003 and March 2004. After introductions were made, each group interview started with the question "What are your views on South African music?", which was directed to the group. The discussion was largely left to flow, and I did not participate while the respondent's debated their views surrounding local music. However, there were some areas that I specifically wanted the respondents to discuss as I felt that they required further clarification, and therefore the group interviews were steered towards these issues when necessary. These areas included the support of local concerts, the respondents' feelings towards radio stations and the quota, the way that certain genres are pitched to a certain "race" group, and the role that the media play in the dissemination of local popular music. Although the interviews generally went well, given the very different schools used in this study, some responded better to the group interview than others, and obviously my role as facilitator and interviewer improved as I gained experience. The interviews were taped and later transcribed. This chapter gives an interpretation and analysis of the key issues that were discussed in the interviews and, where appropriate, compares the responses according to the school of the respondents.

South African Popular Music

The group discussions start off with a very general discussion about South African music. Noticeable at some of the schools is the way that some of the respondents react when asked what they feel about local popular music. When

questioned about local popular music, the first respondent from Sastri College answers that it is “crap” (Appendix C5, p 53, line 36) almost as if it is a reflex action. He then follows that statement with “[n]o, no, not all of it is crap”(Appendix C5, p 53, line 36) and he then proceeds, after more consideration, to name a few local bands that he enjoys. Later still in the interview he concedes that “there are a lot of good artists ... I listen to South African music” (Appendix C5, p 54, line 46-48). In addition to those at Sastri College, some respondents at Gelofte Skool and Hillcrest High School respond in the same way, highlighting the negative way that I feel many youth regard South African music.

Another factor that is evident is the way that the respondents view South African music in a contradictory fashion. On the one hand they use international, and particularly North American, music as a yardstick with which to compare local music, but on the other hand they complain that local music sounds too “American”. A classic example illustrating this, is a comment made by Nomthandazo from Hillcrest High School: “[a]nd as for [local] R&B and all that, I think it is just too American. ‘Cause if you listen to American R&B it actually talks to you ... It really says something, but this R&B in South Africa it doesn’t say anything” (Appendix C3, p 33, line 24-28). As Nonkululeko from Bonela Secondary comments, “ I feel that South African artists are making themselves inferior because they’re copying the international type of music” (Appendix C1, p 17, line 50-51).

This contradictory view of South African music is also emphasised in the response of Samantha from Hillcrest High School. She states that the reason that she does not like South African music is that it is “never listened to anywhere else in the world” (Appendix C3, p 31, line 23-24). In addition to measuring local bands against the sound and success of international bands, “making it” internationally seems to be an important factor for some of the respondents.

The response that some of the learners gave to the South African band *Seether* is therefore surprising. Originally known as *Saron Gas*, *Seether* signed a recording contract with an American label in 2001, and has since relocated to the United States of America. While some respondents agree that the band had “made it” internationally and are happy about it, some respondents feel that *Seether* has “sold out” and that they can no longer be considered a South African

band. Lizette from Geloft Skool goes so far as to claim that while she was a fan of *Saron Gas*, she is not a fan of *Seether* "because they are American now. Totally hate that. It's gone too commercial" (Appendix C2, p 21, line 12-13). This represents another of the contradictions that are evident in the interview. Bands are seen as inferior as they have not made it internationally, but if they do break into the international market, they risk losing at least some of their fan base in South Africa, who feel that they have "sold out" and no longer consider them local.

After some discussion at Sastri College over the issue of the comparison of local music with international music, James concedes:

You know what the problem with South Africa is, and why even I've fallen prey to this is because we've been exposed ... to overseas artists and there is this image around them, and if you're not like them you are not good enough... We Africans and South Africans are trying to be ourselves, because that is what should be ... appealing to us because we're from here. ... The standard is the Americans. So because we don't meet their standard and we are not like them, it doesn't mean we are not good enough (Appendix C5, p 57, lines 1-18).

There is also a tendency among the respondents from each of the schools to criticise South African music for lacking variety - many of them regard local music as being repetitive and boring. They feel that this is compounded by the radio stations, which are accused of overplaying certain local songs. About this, Joshua from Thomas More College comments, "[t]hey find one song that a few people like, then they play it over and over and over. Because they give that song so much publicity they think everyone likes it" (Appendix C4, p 45, lines 37-40).

The Support of Local Live Concerts

The lack of support by the respondents for live concerts by South African bands was highlighted in Chapter 4 and the analysis of the questionnaires revealed that the majority of respondents had not attended any live concerts in the six months prior to their responding to the questionnaire. The group interviews confirm this finding and, while there is a tangible feeling that most of the respondents would

like to attend local live concerts, the majority do not support them. There were two notable exceptions to this rule among the respondents, both of whom indicate that they have been brought up in musical families and that watching live music and supporting local bands is a family event.

A further exception to this rule are the students from Thomas More College who have had the privilege of a number of bands and musicians visiting their school and performing at assembly⁶. It is reported that *Jae*, *Illuminating Shadows* and *MIC*, amongst others, had performed in recent months at the school.

Interestingly enough, however, these performances seem to have had no effect on the listening patterns of learners from Thomas More College, and, in the questionnaire, no respondents singled out *Jae* or *Illuminating Shadows* and only two respondents singled out *MIC* as South African bands that they enjoy listening to.

The poor support for live concerts was brought up in the interview and the respondents were asked why there was such a noticeable lack of support for local concerts. The main reasons for the respondents from Bonela Secondary are a lack of transport and the cost of transport, the cost of the tickets and a general lack of concerts to support. With the respondents mainly coming from the informal settlements around Bonela Secondary, the respondents also bemoan the location of local concerts, claiming that local artists do not perform in the townships.

The respondents cite the venues chosen for local concerts as also contributing to their lack of support for local concerts. As Stembiso from Hillcrest High School puts it, "some of us aren't allowed to go to nightclubs. It is virtually impossible to actually hear them do their thing because they are at nightclubs. That's the only reason why we don't really attend them" (Appendix C3, p 40, line 8-11).

He goes on to say that another reason for the lack of support of local music is the segmentation of South Africa into separate markets and that the public will not make an effort to support genres that they are not familiar with. He claims that "[w]ith other music, like rock, I'm sorry, I don't see myself going out there paying

6. A gathering of all the learners and staff at a school

my money to listen to rock when I haven't even been exposed to it" (Appendix C3, p 40, line 11-13).

Another issue that the respondents bring up is that of the poor advertising of concerts, and they claim that often they only find out about an event after it has occurred. Stembiso from Hillcrest High School comments that "[l]ast week Saturday at a club in Durban, Tilt, it was the battle of the DJs and the top three or five DJs in South African were there and nobody knew about it until it happened and ... nobody knew it was happening because it was not properly advertised" (Appendix C3, p 41, line 12-16).

Finally, two respondents from different schools brought up what they describe as the "stagnant" music scene in Durban as a reason for not supporting the local concerts. They both feel that there are not enough local music events to support. Lizette from Gelofte Skool compares the live music scene in Durban to that in Johannesburg, claiming that when she had lived in Johannesburg she had supported South African music more, as there had been more in the way of local music events and concerts available. Her views are echoed by Kenneth from Sastri College who claims, "I can tell you that first hand that there is not enough scope in Durban for us" (Appendix C5, p 59, line 45-46).

In terms of concerts, it is felt that the artists should go to the people. Nonkululeko from Bonela Secondary comments on this "I think that artists should come here, come to the people instead of people going to them because sometimes people don't have money to go there" (Appendix C1, p 13, line 27-30). Similarly, Samantha from Gelofte Skool states that local bands should visit schools to gain the support of the youth. Andrew from Thomas More College suggests the creation of a club where under-age patrons can go to hear local music.

As Ayanda from Hillcrest High School sums up: "I think that they should make more concerts for young people here. They only make concerts for the old people like jazz and fusion and all that. Young people don't enjoy it and I just think they should have music for us" (Appendix C3, p 41, line 6-9).

The Influence of Radio Stations

Radio stations are the most important disseminators of local popular music, and as such they were a focus of the group interviews. Among the respondents at the various schools, 5fm, Metro fm and East Coast Radio are the most listened to radio stations. Other choices are specific to the demographics of the school; for example the respondents at Geloft Skool mentioned Radio Sondergrense, while Lotus FM is mentioned by those at Sastri College.

An interesting finding is that the only radio DJ to be mentioned in any of the group interviews is Barney Simon, who is mentioned by name at three of the schools, Thomas More College, Geloft Skool and Hillcrest High School, for having done a lot for South African music. As Lizette from Geloft Skool comments, "Barney Simon gave the little voorspring for South African music. If it wasn't for him, I mean *Tweak* and *Ddisselblom* and all those other popular South African bands wouldn't have been popular" (Appendix C2, p 23, line 40-43).

On the issue of radio support for South African music, 5fm, Metro fm, SAfm and P4 are singled out as radio stations that support South African music. As Lizette from Geloft Skool says of 5fm, "South African music was not [previously] commercially exposed like it is now and it was because of shows that were hosted by 5fm. The radio station made it possible" (Appendix C2, p 22, line 45-47). Her opinion is echoed by James from Sastri College who, when asked which radio stations support South African music, replied, "5fm definitely. They support South African rock. Because practically every rock band that is in South Africa is played on 5fm" (Appendix C5, p 60, line 16-17).

East Coast Radio is, however, singled out by some respondents as not offering enough support for local music. The respondents from Bonela Secondary accuse East Coast Radio of playing too little South African music, and furthermore, that the South African music that they do play is not the local music that the public want to hear.

The Quota

With regard to radio stations, the discussion moved to the quota system in place in South Africa. The questionnaire responses indicated that the majority of respondents feel either that the quota system is fair, or that it should be up to the radio stations concerned and that there should be no law about local content. While some of the respondents feel that it is fine the way that it is, none of them suggest that the quota should be lowered. The respondents at both Hillcrest High School and Thomas More College are particularly vocal about the quota system on radio stations, with a variety of viewpoints being voiced.

At Thomas More College three of the respondents feel that radio stations should not be forced to play South African music. Arguments for this include that it should be the choice of the public and the DJ in question, and that South African music should only be broadcast if it is good enough and not because it is enforced. One respondent asserts that the quota does not need to be enforced as South African bands are good enough to compete with international bands.

On the other hand, three of the respondents argue that a quota is vital for the survival of South African music. As Andrew puts it, "I think they should definitely have a quota for South African music, otherwise how are they going to get coverage and so people get to know them better?" (Appendix C4, p 45, line 11-13). However the three who are in support of the quota system state that there needs to be more variety of South African music represented within the quota system and not just the same songs played over and over again for the sake of fulfilling the quota. As Andrew says, "they must play a lot of the unknown songs so we get to know the band as a whole, instead of just one specific song from them" (Appendix C4, p 45, line 13-15).

The same debate arose at Hillcrest High School. Two of the respondents feel that the quota for radio should be raised to 50% local content. As Stembiso explains:

it should actually be 50-50 [50% local content, 50% international content] 'cause if they are playing more South African music, more people will be exposed to South African music and they can get a chance to hear better things about South African music... It's like we are more informed about what is happening in America with Eminem's life than we know about our South African artists (Appendix C3, p 39, line 8-14).

This opinion contrasts with the opinions of some other respondents, who feel that the quota should not be enforced and that enforcing it may have a detrimental effect on South African music. As Thabo comments: "It's like you are almost forcing people to do stuff they don't want, so it makes them dislike it automatically, even if they would have enjoyed it" (Appendix C3, p 39, line 17-19).

Samantha agrees with him, arguing that music is essentially freedom of speech and should not be enforced or controlled: "if you are going to force people to listen to it then it's not going to be a freedom of speech anymore. It is just going to be basically dictatorship and you are going to have to listen to it whether you like it or not" (Appendix C3, p 39, line 28-31).

Some of the respondents display a sophisticated understanding of the intricacies of radio broadcasting. At Gelofte Skool, Sastri College and Thomas More College, the respondents comment on the power that the radio stations hold in determining the success of a song. As Stewart from Gelofte Skool comments,

people don't want to admit it, but it is like Barney Simon could decide whether a band is going to be successful or not. Because if he carries on playing that song eventually you are going to like it. So basically if he ... doesn't play them then no one will know about them. So we are actually trusting these guys to choose our music (Appendix C2, p 29, line 42-47).

James from Sastri College reiterates this:

[I]ike you said how you enjoy your first beer, the first time you don't like it, you're not exposed to it long enough for it to start growing on us. You sit and hear a South African song, and we say it is like crap... But if you put the radio on and they put the song on you don't have a choice, as that is the station you listen to. ... You are still going to listen to that song and maybe you'll think it is not so bad after all (Appendix C5, p 60, line 24-32).

Finally, as Thabo from Hillcrest High School points out, it is important to realise that radio stations are businesses that have to survive on the profits that they make. He comments that

[w]e shouldn't criticise radio stations too much, because they have to make a profit - so they have to stick to things that they know. Things that

will entertain the audience and keep them listening to the radio station. It makes them feel comfortable and safe instead of exploring too much and swaying too much over the boundaries. They will have less profit if less people listen to the radio station (Appendix C3, p 37, line 4-9).

The Segmentation of the Market

The group interview at each of the schools was then focused towards the playing of certain genres of music on certain radio stations and their pitching to a certain "race" group. This seemed to be a new concept for many of the respondents, and I got the impression that they generally had not considered why they listened to a certain radio station or certain genres of music. It seemed that they supported a certain radio station and liked a certain genre of music because that was the status quo.

In general most of the respondents feel that different styles of music and different genres of music should be played on different radio stations. As Londi from Bonela Secondary comments, "I think it's also good that certain types of radio stations play certain songs, because you will know where to go" (Appendix C1, p 10, line 41-42).

Her opinion is echoed by some respondents at Gelofo Skool, but for these respondents, the main reason for their feeling that radio stations should deal in a specific genre of music seems to be rooted in their dislike for other styles of music. As Stewart from Gelofo Skool commented, "[w]ell, if they want to hear kwaito then they must listen to another radio station, because other stations play it - so leave 5fm and let them play what they want to" (Appendix C2, p 23, line 16-18).

However, not all of the respondents from Gelofo Skool agree. Lizette from Gelofo Skool commented, "I have got a kwaito CD... It is not that we don't like it, they [kwaito musicians] are just not as exposed as ... rock music. Wow, if you can bring kwaito music to our schools and promote them, then why not" (Appendix C2, p 27, line 50-53).

Other respondents voice their opposition to the segregation of genres of music on the radio. Kovilen from Bonela Secondary comments,

I think they shouldn't put in different categories like that, ... like aimed for white people and that. Because I like all types of music. Sometimes I like white bands, *Tweak* is a white band and they really rock and they're really good music. And I also like kwaito, is also very good and I also like Indian music too, which I listen to sometimes.... So I don't feel they should separate like that (Appendix C1, p 10, line 47-53).

His opinion is reinforced by most of the respondents from Hillcrest High School who feel that there should be at least some attempt to introduce different styles of music on radio stations. Stembiso in particular seems to feel quite strongly about this matter and he comments:

I reckon that they should at least try and play, like, one or two other music because I don't know nothing about this *Tweak* you keep on talking about. I heard that they are going on tour overseas, but I'm sorry I have never heard one song of theirs. But as she just said [gestures to Samantha], she knows nothing about kwatio and she is South African. And I think I'd feel pretty swak⁷ if someone from America came over and said, "Hey Bru⁸, you're South African, do you know a band called *Tweak*?" And I'd be like, "No". A group from my own country, that will just be wrong. Radio should, I don't know, try and play at least one or two songs from different racial groups just to let the guys know, and to be aware that they are out there (Appendix C3, p 35, line 35-46).

Stembiso went on to bring up an example of the Metro fm Music Awards which focused on specific genres of music and ignored many others. About this he comments that

[t]hey say "Proudly South African" but I don't hear them voting for the best rock album in South Africa. The house DJs say thank you for voting for us but I have not heard one person saying thank you for voting for rock or maskandi or jazz. It's like all they are concentrating on is R&B, house and kwatio. That is all they're concentrating on and this is meant to be Proudly South African (Appendix C3, p 37, line 21-27).

Thabo, also from Hillcrest High School, agrees with him, commenting that he feels that the reason that radio stations do not attempt to introduce other genres is because

[t]hey don't want to step out of their box. It's like they are comfortable in their comfort zone. Experiencing or doing things that are new is like it's just too much of a task. They are too lazy or too scared to do it. That's

7. A colloquial term meaning bad or guilty

8. A colloquial term originating from the Afrikaans word "broer" meaning brother. Used to address a friend or as a friendly greeting.

why the radio stations just keep on playing the same old music from one genre and not exploring other genres and stuff (appendix C3, p 35, line 50-55).

Lizette, from Gelofte Skool, makes one of the most insightful remarks about the segmentation of music. Mandoza is a kwaito musician, who received a great deal of exposure on so-called “white” radio stations and has therefore gained a large cross-over market. Of Mandoza, she says: “ on SABC 1, the kwaito they play is, like, not good at all. But Mandoza you, like, you actually have a beat to it. A lot of people listen to it...not just black people but white people as well. The other kwaito just black people listen to. Mandoza is different” (Appendix C2, p 23, line 5-8). Here it is clear that she distinguishes Mandoza from other kwaito musicians as he is widely listened to by “white” South Africans, and is one of the only kwaito musicians that she, and other “white” South Africans have access to.

Another insightful comment is made by Thabo of Hillcrest High School, who is concerned about his lack of exposure to genres that are classically seen as “white” music genres.

But the thing with rock music is that for us as black people, we have to strive to try and find out more about that type of music so we can actually see it and receive it on a more extensive scale. ‘Cause you say the only time you enjoyed it was when you heard it ... That’s why we need to explore new genres of music so we are able to listen to other stuff (Appendix C3, p 40, line 19-24).

At Hillcrest High School, the discussion of the “segmentation” of the market then moved on to the specific example of local band *Skwatta Kamp*, with the respondents discussing the relevance of *Skwatta Kamp*’s music to difference “race” groups. While it is decided by the respondents that the band are aimed at a “coloured” and “black” audience, Nomthandazo brings up an important point:

[w]ell, the reason why if I was white I would listen to *Skwatta Kamp* is because I would want to understand the other cultures, what is actually happening and what’s going on. When you listen to the kind of music, it actually talks about South Africa. It tells you what’s happening underground (Appendix C3, p 42, line 30-34).

Thabo agrees that while *Skwatta Kamp* do aim their music towards “black” teenagers, there is no reason why other race groups can’t enjoy, relate to and take something from their music. Of this he comments that

[i]f you look at *Eminem*, I can relate to his music. He is a white American but I am a black South African, but I can actually relate to his music and understand what he is saying in his songs. Whenever I listen to his tapes, I find them inspiring. It touches something deep within me, even though we are different races. If more white artists, if they could do rap and talk to you and stuff, and able to inspire you and cross the racial barriers, that would be quite good (Appendix C3, p 42, line 40-47).

However, the respondents also raise examples of occasions where individuals transcend this segmentation and, regardless of the “race” of the individual, the music is enjoyed. As Stembiso from Hillcrest High School says of his trip to the Barnyard Theatre with his class to see *Diamonds and Dust*, a show about the history of South African popular music,

[w]e listened to classic South African songs and then when I was sitting there, I was the only black person there from our class. I was seeing these white people jumping on the tables, dancing around and it was like WOW, this was fun. A lot of the white guys were ... jumping around dancing, it was quite surprising and entertaining to see them quite enjoying it. You tend to think that if you make them listen to it they will be, like, “No this is boring and stuff, and it’s not my taste.” I was quite surprised and impressed by it (Appendix C3, p 39, line 45-53).

Local Music and the Media

In discussing the limited access that the respondents have to South African music, the role of the media inevitably came up. Virtually without exception the respondents feel that South African music needs a great deal more advertising and exposure. They feel that they do not know a lot about local music, and what they do know they have learned from the radio or through word of mouth, while television, magazines and newspapers do little to promote or advertise local music. As James from Sastri College comments, “[y]ou were talking about the reasons why we don’t like South African music is one of the things are that we are not exposed to enough, like you said we don’t hear enough of it to start liking it” (Appendix C5, p 60, line 22-24).

Stembiso from Hillcrest High School contrasts the advertising for a South African concert with that of an international concert. He comments that when

American people come down here, I think they get better publicity than our own local stars. For example *Ja Rule*. When *Ja Rule* came here it was like months before he came and *Ja Rule* was going to be in South Africa on this day. *Ja Rule* this, *Ja Rule* that, and apparently his concert was packed... But let's say a South African guy, for example *Kabelo*, if he was to come down here. He can't come down here by himself... It would have to be like 10 or 15 guys to come down here and perform on one stage for those numbers to actually weigh up to the number of people coming to watch *Ja Rule* by himself. So I think we need to get more publicity and start supporting more of our South African people (Appendix C3, p 34, line 52-55 and p 35, line 1-8).

Most of the respondents feel that there is not enough support for South African music amongst the print media in South Africa, and newspapers and magazines are viewed as offering little support for local music. As Thabiso from Bonela Secondary comments, "[m]ost of the times they are reviewing international bands, and I don't see a lot of South African music. Like, out of 10 CDs there are like 2 South African music reviews... This is South Africa. They should review more. Like 50/50" (Appendix C1, p 12, line 12-16).

Andrew from Thomas More College suggests,

They need to maybe make a special column in the newspaper that is specifically designed for younger people to know what is happening. The "Tonight"⁹ section mainly concentrates on the jazz music ... They don't have stuff that's like a rock band or alternative music ... We really don't know when it's happening and where it's happening... They need to market them more (Appendix C4, p 50, line 7-18).

Amongst the students from Bonela Secondary a different side of the argument is raised. Newspapers which are targeted towards a "black" readership contain more articles and more information about South African musicians, but as Fezile and Londi comment, they are more like tabloid articles that talk about the lives and problems of South African artists, but do not discuss their music or their upcoming concerts. Londi from Bonela Secondary comment, "[t]hey don't talk about the music they play, they just talk about their life, what they do, what

⁹The arts, culture and entertainment supplement that comes with The Daily News, a KwaZulu-Natal daily newspaper.

happened wrong, what happened Saturday... It doesn't have anything to do about music. They're just gossiping" (Appendix C1, p 12, line 30-33).

Two magazines are mentioned as differing from the norm and supporting local music. They are *Blunt* magazine and *Truth* magazine. Joshua from Thomas More College comments,

[t]he magazine that I think is really good is *Blunt*. It is a 'Local is Lekker' magazine. I found out a lot of bands through them with their *Blunt* development stage at Splashy Fen. They help out bands hectically in their magazine, they check out new bands and they review the CDs. They actually have full-on huge articles, it's great. It focuses on local stuff (Appendix C4, p 50, line 46-51).

Melissa from Thomas More College raises the example of *Truth* magazine and explains her choice: "[m]y sister is getting into the whole Christian thing and she brought home a *Truth* magazine and I just squizzed through it and they had a whole section and I think most of it was South African music and obviously it's all the Christian type of music" (Appendix C4, p 50, line 20-23).

She and the other respondents go on to say that they would like to see that type of support for local music in more general and more popular magazines such as *Cosmopolitan* and *FHM*. Those who are not interested in buying a Christian magazine such as *Truth*, or are not into the lifestyle promoted by *Blunt* magazine, should also have access to information about South African bands in their favourite South African magazine or in their local newspaper.

Amongst the respondents from the different schools, those at Bonela Secondary are the most vocal about their enjoyment of the music programmes broadcast on television. They single out *Wild Room*, *One, Twenty Something*, *Gospel Gold* and *Ezudumo* as shows that they watch. The power of the medium of television as a way of advertising and making viewers aware of different types of music is touched on by Kovilen from Bonela Secondary. He comments: "[s]ometimes I watch *Wild Room* and they also bring in local artists and they really support local stuff. But some of the people there, I didn't even know them till after I watched the programme I got to know them and then I realised they do play really good music" (Appendix C1, p 12, line 39-42).

The respondents from Bonela Secondary also single out the local soap opera *Backstage* for their support of local music. They point out the show hosts South African musicians and artists, thereby giving them exposure.

In contrast to the comments from those respondents at Bonela Secondary, respondents at both Gelofte Skool and Thomas More College, of which both predominantly consist of “white” learners, are disappointed with the music shows that are aired on television. As Sonja from Gelofte Skool put it, “[t]he only show on TV that advertises South African music is *Geraas*, and that is on DSTV” (Appendix C2, p 27, line 5-6).

Melissa from Thomas More College also feels that her television needs are not met when she comments, “A lot of the ‘black’ music is usually on TV most of the time. You only see ‘black’ music videos now, and you don’t usually get the most popular stuff which is only on the radio” (Appendix C4, p 47, line 41-43).

On the occasions that local music videos are broadcast on television, the respondents from all the schools agree that local music videos leave a lot to be desired. They are deemed to be uncreative and “low-budget”, and do not compete with international music videos.

As Jane from Thomas More puts it, “[m]ost of them seem so like fake and I suppose that they are doing them on a limited budget. I think that if they want to compete on an international level then they have to step up their music videos” (Appendix C4, p 46, line 48-50).

Finally, the CD outlets are also accused of poor support for local music. As James from Sastri College points out, “when we go into the stores we would rather walk straight past the South African section which is like three rows long, which is like one small section in the corner of the shop and you don’t even see it, you like walk straight past it” (Appendix C5, p 63, line 54-55 and p 64, line 1-3).

Conclusions

What immediately is evident is the initial way in which some of the respondents regard local music. When questioned about local music they are, at first, most

scathing. Cultural inferiority sets in and the ingrained feeling that what is local is not good takes over and clouds the judgment. However, upon closer consideration and thought, individuals are, in many cases, able to name many local bands that they enjoy, and in some cases even come to acknowledge that they actually like local music, yet when questioned, their first response is the ingrained thought that local music is not good.

In general, aside from these opening negative comments, the respondents are supportive of local music. Not one respondent is entirely negative and unable to name at least one local band that they enjoy. As an interviewer I left each focus group with the feeling that the school-going youth in South Africa represent an untapped resource for the local music industry. A resource that, given some attention and nurturing, could yield significant support for local music.

The respondents from Bonela Secondary are generally very positive and supportive of local music, and voice their enjoyment of local music. Amongst the respondents, a wide variety of genres are named as music that they enjoy listening to, including R&B, gospel, rock, hip hop, kwaito, jazz, opera and Latin American. The respondents from Bonela Secondary are the only respondents to claim to watch local music programmes, and between them they cite a number of programmes which support local music that they enjoy watching. Amongst the respondents there is a great desire to attend local concerts, but problems with the cost of tickets and transport and the location of local concerts are highlighted as reasons why they do not attend local concerts. The respondents make a plea for artists to perform in townships and areas that are accessible to them. They also cite the lack of print media support for local music and the prevalence of gossip about local musicians in the media, at the expense of a meaningful contribution to their success, as areas that require attention.

The majority of the respondents from Sastri College at first claimed to dislike South African music, but slowly came around. While they are able to name and discuss many local bands that they enjoy, as a first reaction many of them profess not to enjoy local music. Like the respondents from Bonela Secondary, they identify a wide range of music genres that they enjoy listening to, including R&B, hip hop, house, jazz, classical, traditional, pop, rap kwaito, rock and Hindi. Like the respondents from Bonela Secondary, they cite the lack of advertising

and lack of exposure for local artists as one of the main problems facing the music industry. Unlike the respondents from Bonela Secondary, however, they are not great fans of local music television programmes and are generally quite scathing about them.

Like the respondents from the other schools, the respondents from Thomas More College bring up the lack of advertising and support for local music as a problem facing the industry. They claim that there are no channels available for the youth in Durban to hear about local music and local music events. Interestingly, all of the female respondents from Thomas More College claim not to know a lot of South African bands. The male respondents, while claiming to be familiar with local music, all voice the opinion that local music has "a long way to go", needs improvement or needs encouragement. While they all claim that they enjoy local music, they all feel it is "not quite there" yet. The respondents from Thomas More College base their discussion of South African music solely on South African rock, as they have no exposure to other genres of local music.

Similarly, the respondents from Gelofte Skool are also fans only of South African rock music and are not familiar with other genres of music, with the exception of one respondent, who states that he enjoys what he terms "boeremusiek". The other respondents claim to dislike Afrikaans music, and musicians such as Patricia Lewis and Kurt Darren are treated with contempt. They claim to enjoy only Afrikaans rock music and musicians such as Koos Kombuis, Karen Zoid and bands such as Ddisselblom. Like the respondents from the other schools, the respondents from Gelofte Skool point to a lack of advertising and promotion as one of the main reasons for the lack of support of local music. They also state that the lack of advertising is one of the main reasons for their not attending local concerts.

The respondents from Hillcrest High School deal with the issue of South African music in a very different way to the respondents from the other schools, and it is my opinion that the racially mixed respondents at the group interview had a lot to do with this. A sophistication and maturity when dealing with the views of other respondents, as well as an appreciation for the experiences of the other respondents was evident. The racial mix of respondents meant that the respondents listen to a variety of genres and artists, and by the end of the group

interview it seemed as if all of the respondents had learnt something from the experience and were keen to go out and explore genres of music that were not known to them.

Like the male respondents from Thomas More College, for the most part the respondents from Hillcrest High School feel that local music is improving and growing, and while they enjoy it, they feel it is not yet quite as good as it could be. However, there are respondents from Hillcrest High School who, like the respondents from Sastri College, begin by voicing their dislike of South African music, and then gradually, through the course of the interview, name bands that they enjoyed. Like all of the other respondents, the respondents at Hillcrest High School are in agreement that there is not enough marketing and advertising of local music and that local music is not reaching the masses effectively.

The fact that all of the respondents to the group interview respond that they feel that South African music needs more advertising and marketing is surprising in light of their responses to the questionnaire. In the questionnaire the respondents were given the statement *Local popular music is well marketed. For example there are many posters advertising South African artists and plenty of adverts advertising South African artists.* The responses to this statement indicate that 28,9% of the respondents agree and 7,3% strongly agree with the statement, while 26,4% disagree and 5,5% strongly disagree. These findings do not concur with the findings of the interview as all of the respondents discuss the lack of advertising and marketing of local bands.

The group interviews were important in creating depth to this study and in discovering the views of the respondents to local popular music. The questionnaire, while vital, had certain constraints. Many of the responses required a multiple choice or one word response and did not give the respondents a platform to air their views on South African music fully. This was rectified with the group interviews. This chapter has looked at the views of the respondents towards local music, their support of local concerts, the radio stations they are exposed to, the quota, the segmentation of the market and the media that they are exposed to. Chapter 6 will go on to link these findings and the findings of chapter 4 with the literature in this field, while also offering a conclusion to this thesis.

Chapter 6

Conclusion

This chapter begins with a summary of the main research findings, looking at the key questions and the responses to them, linking the key findings of the research (Chapters 4 and 5) with the main issues discussed in the literature review (Chapter 2) and considering any contradictions and surprise findings in the research. It will then go on to give suggestions for further research and for the possible implications of this study.

Summary of the Research

This study sought to discover what perceptions the youth in Durban hold towards local music and how much support they offer local music, in terms of listening to local music, purchasing CDs and supporting concerts. While I perceived that, during my school years, support for local music was minimal, I aimed to find out if these negative perceptions and general lack of support still remained.

Furthermore, I set out to discover what media the youth are exposed to and have access to, in order to discover if these media create or inform any of their views surrounding local music, or influence their consumption of local music. The impact of globalization and cultural imperialism on the consumption of local music was also considered.

The study also aimed to discover whether the respondents had access to South African music in general, as well as to music that, in the past, was considered the music of another "race" group. Finally, I aimed to discover whether variables such as gender, school, "race" or the home language of the respondents impact on their support for local music.

The responses to the question of the perceptions of the respondents towards South African popular music are surprising. The respondents gave a positive response to the statement *I enjoy listening to South African popular music* (Chapter 4, p 65). I expected the results to be much more negative and was

surprised by and pleased with the positive perception of local music. However, this was dampened when I discovered how little South African music the respondents are exposed to (Chapter 4, p 57-59) and the scant support they offer local music (Chapter 4, purchase of CDs: p 60-62; support for concerts: p 63). This support for the statement *I enjoy listening to South African popular music*, and the lack of support for any of the products of South African popular music, is an anomalous finding of this study.

Another anomaly is evident when considering the influence of the media on the perception of South African music. The response to the statement *South African music is well marketed. For example, there are many posters advertising South African artists and plenty of adverts advertising South African artists* and the response to a similar question in the group interviews were different. The responses to the statement in the questionnaire were fairly evenly spread (Chapter 4, p 69), however all of the respondents in the group interviews cited poor advertising and marketing as one of the main problems facing the South African music industry (Chapter 5, p 101-104).

As both this statement and the statement *I enjoy listening to South African popular music* were responded to in the form of a closed question, using the Likert scale, this could indicate that the respondents were unclear about what was expected of them, or that they spent less time considering and clearly thinking about the statement than they did when questioned verbally. This may have resulted in the respondents simply selecting a letter without clearly thinking about their response.

The respondents in the interviews agree that local music is poorly marketed and advertised and that they have little access to local music and information regarding local music (Chapter 5, p 101-104). This is dealt with in Chapter 3, which highlights the South African music scene, and discusses the opinions of Anderson (1981) and Chilvers and Jasiukowicz (1994), both of whom bemoan the lack of advertising and the poor marketing of local music.

The fact that the respondents feel that there is little coverage and support for local music in the media may be the main factor creating this poor image of local music. This finding is confirmed in the work of Thornton (1995) and Anderson

and Miles (1999), who theorise about the role of the media in the creation of cultural knowledge, and style, and the social meanings that the media convey. The media sell the youth items that they are "taught to crave" (Anderson and Miles, 1999:108) and provide the template "around what is 'cool' and what is not" (Anderson and Miles, 1999: 110).

Furthermore, the findings of the research confirm that the respondents feel that, for the most part, there is little in the way of local music programmes that they watch and enjoy (Chapter 5, p 103-104). They condemn local music videos, generally viewing them as unoriginal and "low-budget". In terms of the local media, Baines argues that local television has not yet been harnessed to promote local music and that local companies invest little in making music videos. According to Mersham, 13 million South Africans watch a daily average of two hours of television (1998: 208), which could translate into a huge audience for local music advertising, programmes and videos.

In terms of globalization and cultural imperialism, international music dominates the respondents' music consumption - they spend most of their time listening to international music (Chapter 4, p 57-59) and most of their CD collections comprise international material (Chapter 4, p 60-62). With regard to this phenomenon of cultural imperialism, Boyd-Barrett discusses the way that music flows freely from the USA to the rest of the world, so dominating international music consumption (1977: 117, in Negus, 1996: 168).

This study found that, while the respondents criticise local music for sounding "too American" (Chapter 5, p 91), they also criticise local music for not being of the same "standard" as international, and particularly American, music (Chapter 5, p 91). Thus American music is, it would seem, the yardstick against which all other music is measured. In this regard, Negus argues that, in addition to dominating radio stations and sales charts, international music also becomes the " 'dominant particular' against which other sounds are assessed" (1996: 174).

The cultural inferiority felt by the respondents is evident in the group interviews. Many of the respondents were initially negative about South African music (Chapter 5, p 90-91), but upon considering it more closely, were able to name bands that they enjoy. Kerr brings up the cultural inferiority felt by many South

Africans with regard to local products. He discusses how, during the apartheid years local music was often discredited and as a result "negative, unsupportive attitudes formed" (Kerr, 2000).

The influence of globalization is also evident in the prevalence of MTV and the large amount of support for it among the respondents (Chapter 4, p 81-82). MTV is definitely a large part of youth culture and this is discussed by Hujic who describes MTV as the "main source of youth culture" (1999:164).

Kerr (2000) discusses his concerns regarding the influence that MTV will have on South African youth and local music. He maintains that the youth, if exposed to MTV, will come to associate themselves with and support the international artists portrayed on MTV at the expense of support for local music. My study disproves this assertion and the findings indicate that access to DStv (the satellite television station that airs MTV) amongst the respondents has no influence on their support for and perception of local music (Chapter 4, p 78-80). I was surprised that there was no correlation between the perception of and support for local music and access to DStv. Like Kerr (2000) I felt that DStv and the exclusive exposure to international programmes would have a detrimental effect on the support of local culture and local music. However, when this was tested in this study, it was discovered that access to DStv has no impact on the support of local music.

The power that the media wield by classifying people into certain categories is one of the main issues highlighted in the literature review and in the findings of the research. It was discovered that listeners of certain "race" groups and language groups are targeted by specific elements of the media, with specific genres of music and specific musicians (Chapter 4, p 52-57). There seems to be little interest on the part of the media to create a multicultural audience. Hebdige (1979), Negus (1996) and Frith (1978) all theorise about the way that the media contribute to social divisions by aiming their publications at a specific audience, while making no attempt to create a multicultural audience. Frith argues that this attempts to "freeze the audience into a series of market tastes" (1978: 208).

The years of apartheid have left their mark on local music as, in the past, genres of music were viewed as "white" music, "black" music and so on. These distinctions are hard to break down and are still evident in the responses of the

respondents, who are, for the most part, exposed to select genres of music and South African bands that are pitched at their "race" group (Chapter 4, p 87-88).

Furthermore, the respondents are unlikely to support genres of music that they are not familiar with, or to which they have not been exposed. This is confirmed in the research, and about this Stembiso from Hillcrest High School comments: "[w]ith the other music, like rock, I'm sorry, I don't see myself going out there paying my money to listen to rock when I haven't even been exposed to it" (Appendix A3, p 33, line 9-11). Similarly, Garofalo (1986) who points out that the music to which one has access, is the music that one will ultimately support, financially and otherwise.

During the interviews, the respondents complained that South African music receives a low profile in music stores and is usually found at the back of the store (Chapter 5, p 104). They argue that more could be done to promote local music at the point of sale. This is a criticism that is also picked up on by the Department of Arts and Culture (1998) who allege that music stores do little to promote local music. Local music is given inferior status and is usually "buried at the back of the store" (Ralfe, 2002b).

Finally, it is important to note that this research is by no means the final word on the issue of perceptions of local music. Perceptions change, music changes, bands change, the media change and preferences change. In addition, local music is an unstable category that is fluid and changing. As Williams says, "people move in and out of subcultures and in and out of fandom" (2001: 225).

Issues for Further Research

Research is sorely needed in the areas of South African music, South African youth and South African media, as well as the use of the media and influence of the local media on audiences.

With regard to the findings of this study, some interesting research areas which require further investigation are evident. It was found that, although the majority of the respondents claim to enjoy listening to South African music, this did not

manifest itself in any significant support for local music. Further research into why there is so little support for South African music would be beneficial.

It was also found that the respondents who listen to Metro fm give more support to South African music than those who listen to East Coast Radio and 5fm. In this regard, research could be conducted into the formats, the DJs, and the ethos of the different radio stations in South Africa in order to discover why and how this support is created. What are these radio stations saying that is creating this support for local music in their listeners?

Finally, it would be beneficial to the local music industry to discover how much advertising of South African music actually occurs and what messages this advertising conveys to the public. Hall (1980) maintains that "every visual sign in advertising connotes a quality, situation, value or inference, which is present as an implication or implied meaning, depending on the connotational positioning" (133). Research should be conducted into the connotations present in the advertising of South African music. The impact that these connotations have on the consumption of local music should also be considered.

Implications of This Study

This research will be relevant to anyone who is involved in the South African music industry. Without knowing the views and needs of the public, improvement in the industry is impossible. It is my hope that this research will give players in the music industry insight into the views of the youth in Durban towards local popular music, and that from these beginnings they can create and nurture a product that will be relevant, important and ultimately supported by the youth.

This study has shown me that the youth involved in this study are available, willing, and, in some cases, excited to be supporters of local music. Through this research it is my hope that musicians, advertisers, record companies and other role players will be exposed to what the youth desire and need, and what the youth feel is lacking in the local music industry. By addressing these problems and needs, they will be able to harness youth support for local music.

Finally, this research will be relevant to those who are wanting to carry out research into South African youth culture, South African music or the South African music industry.

Conclusion

In this study I have considered the perceptions of young people in Durban towards local popular music. I have placed the research in context by discussing research in the fields of youth, identity, subcultures, the media, globalization, cultural imperialism and the music industry. In addition, I offered an explanation of the South African music scene, describing the youth, the media and the music industry in South Africa, detailing some of the problems facing the industry and initiatives that have been employed to improve the local music industry. I then moved on to a description and discussion of the research, and the results of both the questionnaire and group interview were interrogated. This chapter has offered a conclusion, highlighting a summary of and response to the main arguments, the links between the literature and my findings, and the contradictions and surprise findings of the research. In addition, this chapter has also suggested issues for further research and the possible implications of this study.

Ten years after democracy in South Africa the youth involved in this study are ready and willing to be fans and supporters of local music. The way forward is to harness the passion of the musicians and bring it to the youth of South Africa.

References

- 5fm. 2004. "Station Profile: The Making of a Legend". *5fm*. [3 November 2004]
<www.5fm.co.za>
- All Media Product Survey (AMPS). 1998. "Internet Access" SAARF [11 November 2004] <www.saarf.co.za>
- All Media Product Survey (AMPS). 2003b. "Internet Access" SAARF [11 November 2004] <www.saarf.co.za>
- Anderson, Alison and Stephen Miles. 1999 "‘Just Do It?’ Young People, The Global Media and the Construction of Consumer Meanings." In *Youth and the Global Media*. Sue Ralph, Jo Langham Brown and Tim Leeds (eds) United Kingdom: University of Luton Press. (p 105-112)
- Anderson, Muff. 1981. *Music in the Mix: The Story of South African Popular Music*. Johannesburg: Ravan Press.
- Auld, Robin. 2003. "South African Music Quota Coalition Manifesto." *South African Music Quota Coalition*. [19 August 2004]
<www.robinauld.co.za/samqc/default.asp?p=SAMQC_manifesto>
- Baines, Gary. 1999. "Catalyst or Detonator? Local Music Quotas and the Current South African Music ‘Explosion’". *SA Music Explosion*. [18 June 2002]
<www.new.co.za/~currin/catalyst.html>
- Ballantine, Christopher. 2004. "Re-thinking ‘whiteness’? Identity, change and ‘white’ popular music in post-apartheid South Africa." *Popular Music*. Volume 23/2 (p 105-131)
- Bennett, Andy. 2000. *Popular Music and Youth Culture: Music, Identity and Place*. Great Britain: MacMillan Press Ltd.
- Bernstein, P. 1979. "The Record Business: Rocking to the Big Money Beat." *Fortune*. 23 April.

Channel O. 2003. *Channel O*. [17 November 2004] <www.mnet.co.za/channelo/

Chilvers, Garth and Tom Jasiukowicz. 1994. *History of Contemporary Music of South Africa*. Braamfontein: Toga Publishing.

Claassen, George. 1998. "Magazines. Life's own Story." In *Mass Media: Towards the Millenium. The South African Handbook of Mass Communication*. A.S De Beer (ed). 2nd Edition. Pretoria: J.L van Schaik Publishers. (p 119-143)

Clarke, Gary. 1990. "Defending Ski-Jumpers: A Critique of Theories of Youth Subcultures." In *On Record: Rock, Pop and the Written Word*. Simon Frith and Andrew Goodwin (eds). London: Routledge. (p 81-96)

Clarke, John, Stuart Hall, Tony Jefferson and Brian Roberts. 1997. "Subcultures, Cultures and Class." In *The Subcultures Reader*. Sarah Thornton and Ken Gelder (eds) London: Routledge. (p 100-111)

Cohen, Phil. 1972. "Sub-cultural Conflict and the Working Class Community." *Working Papers in Cultural Studies*. No.2. University of Birmingham: Centre for Contemporary Cultural Studies.

Corrigan, Paul and Simon Frith. 1975. "The Politics of Youth Culture." In *Resistance Through Rituals: Youth Subcultures in Post-War Britain*. Stewart Hall and Tony Jefferson (eds) London: Hutchinson & Co. (p 231-242)

Currie, Willie and Michael Markovitz. 1993. "The People Shall Broadcast." In *Channels of Resistance. Global Television and Local Empowerment*. Tony Dowmunt (ed) London: British Film Institute. (p 90-105)

Cumberbatch, Guy and Dennis Howitt. 1989. *A Measure of Uncertainty: The Effects of the Mass Media*. London: John Libbey.

Davis, Andy. 2004. "Disturbed Frequencies". *Mail & Guardian Online*. [19 August 2004]

<www.themediaco.za/article.aspx?articleid=79622&area=/media_insightfeatures>

Department of Arts and Culture. 1998. "The South African Music Industry." *Department of Arts and Culture*. [19 August 2004]

<www.dac.gov.za/reports/music_pub_film_craft/musfin1.doc>

Dowmunt, Tony. 1993. "Introduction." In *Channels of Resistance. Global Television and Local Empowerment*. Tony Dowmunt (ed.) London: British Film Institute. (p 1-15)

DStv. 2000. "What is DStv?" *DSTV*. [11 & 17 November] <www.dstv.com>

Du Plessis, David. 2004. "General Manager's Report." *RiSA*. [19 August 2004] <www.risa.org.za/risa.php?content=agm2004_generalmanager_>

Epstein, Jonathan. 1994. "Introduction: Misplaced Childhood: An Introduction to the Sociology of Youth and Their Music." In *Adolescents and Their Music*. Jonathan Epstein (ed.) New York: Garland Publishing.

Fornas, Johan. 1990. "Moving Rock: Youth and Pop in Late Modernity." *Popular Music*. Vol. 9/3. (p 291-306)

Foucault, Michel and Pierre Boulez. 2000. "On Music and its Reception." In *Music, Culture and Society: A Reader*. Derek Scott (ed.) Oxford: Oxford University Press. (p 164-167)

Frith, Simon. 1978. *The Sociology of Rock*. London: Constable.

Frith, Simon. 1983. *Sound Effects: Youth, Leisure and the Politics of Rock*. London: Constable.

Frith, Simon. 2000. "Entertainment." In *Mass Media and Society*. James Curran and Michael Gurevitch (eds) London: Arnold Publishers. (p 201-217)

Frith, Simon and Angela McRobbie. 1990. "Rock and Sexuality" In *Rock, Pop and the Written Word*. Simon Frith and Andrew Goodwin (eds). London: Routledge.

Garofalo, Reebee. 1986. "How Autonomous is Relative: Popular Music, the Social Formation and Cultural Struggle." *Popular Music Vol. 6/1*. (p 77-92)

GCIS. 2002. *South Africa Yearbook 2002/03*. Pretoria: Government Communication and Information System (GCIS).

Glasser, Ruth. 1990. "Paradoxical Ethnicity: Puerto Rican Musicians in Post World War I New York City." *Latin American Music Review*. 11/1. (p 63-71)

GO. 2003. *Go TV*. [17 November 2004] <www.mnet.co.za/GO/>

Go Africa. 2004. "Media Planner" *Go Africa*. [11 November 2004] <<http://goafrica.about.com/library/planner/za/bl-saplanner-101media.htm>>

Government Gazette. 1997. "Regulations Relating to the Imposition of Sound Broadcasting Licence Conditions Regarding South African Music." *Government Gazette 17939*.

Grossberg, Lawrence. 1992. "Is there a Fan in the House?: The Affective Sensibility of Fandom." In *The Adoring Audience. Fan Culture and Popular Media*. Lewis, Lisa (ed.) London: Routledge. (p 50-65)

Grossberg, Lawrence. 1994. "The Political Status of Youth and Youth Culture." In *Adolescents and Their Music*. Jonathan Epstein (ed.) New York: Garland Publishing. (p 25-46)

Hakanen, Ernest and Alan Wells. 1993. "Music Preference and Taste Cultures Among Adolescents." *Popular Music and Society Vol. 17 No. 1* .(p 55-71)

Hall, Stuart. 1980. "Encoding-Decoding" In *Culture, Media, Language*. S. Hall, D. Hobson, A. Lowe and P. Willis (eds). London: Hutchinson.

Hall, Stuart. 1997. "Random Thoughts Provoked by the Conference 'Identities, Democracy, Culture, and Communication in Southern Africa.'" *Critical Arts*. Volume 11 number 1 & 2. (p 1-16)

Hall, Stuart and Paddy Whannel. 1990. "The Young Audience." In *On Record: Rock, Pop and the Written Word*. Simon Frith and Andrew Goodwin (eds) London: Routledge. (p 27-37)

Hebdige, Dick. 1979. *Subculture: The Meaning of Style*. London: Methuen.

Hermes, Joke. 1995. *Reading Women's Magazines: An Analysis of Everyday Media Use*. Cambridge: Polity Press.

Hesmondhalgh, David. 2002. "Popular Music Audiences and Everyday Life" in *Popular Music Studies*. David Hesmondhalgh and Keith Negus (eds). London: Arnold Publishers. (p 117-130)

Hesmondhalgh, David and Keith Negus. 2002. *Popular Music Studies*. London: Arnold Publishers.

Hujic, Lida. 1999 "Television for a Lifestyle. MTV (in the UK) and the Issue of Representation." In *Youth and the Global Media*. Sue Ralph, Jo Langham Brown and Tim Leeds (eds) United Kingdom: University of Luton Press. (p 161-167)

ICASA. 2002. "Regulations Relating to the Imposition of Sound Broadcasting Licence Conditions Regarding South African Music." *ICASA South African Music Content Regulations*. [17 August 2003] <www.icasa.org.za>

Jones, Marsha and Emma Jones. 1999. *Mass Media*. London: Macmillan Press Ltd.

Jones, Steve (ed.) 2002. *Pop Music and the Press*. Philadelphia: Temple University Press.

- Ka Ndlovu, Duma. 2004. "MTN SAMA 10 Report." *RiSA*. [19 August 2004] <www.risa.org.za/risa.php?content=agm2004_mtnsama10>
- Keene-Young, Bronwyn. 2004. "e-tv in the South African Regulatory Context" *Journalism Department: Rhodes University*. [17 November 2004] <<http://journ.ru.ac.za/staff/guy/Teaching/Policy/policy04/etv.ppt>> Unpublished Slide Show.
- Kerr, Angus. 2000. "The South African Music Industry in Crisis." *3rd Ear Music*. [19 August 2004] <www.3rdear.com/forum/saicrisis.html>
- Kruse, Holly. 1993. "Subcultural Identity in Alternative Music Culture." *Popular Music* 12/1. (p 33-41)
- Laing, Dave. 2003. "Music and the Market. The Economics of Music in the Modern World." In *The Cultural Study of Music*. Michael Clayton, Trevor Herbert and Richard Middleton (eds) London: Routledge. (p 309- 320)
- Lewis, Lisa (ed). 1992. *The Adoring Audience. Fan Culture and Popular Media*. London: Routledge.
- Longhurst, Brian. 1995. *Popular Music and Society*. Great Britain: Polity Press.
- Lull, James (ed.) 1987. *Popular Music and Communication*. Beverly Hills: Sage Publications.
- Lull, James. 1987. "Popular Music and Communication: An Introduction." In *Popular Music and Communication*. James Lull (ed.) Beverly Hills: Sage Publications. (p 10-35)
- Lull, James. 1987. "Listeners' Communicative Uses of Popular Music." In *Popular Music and Communication*. James Lull (ed.) Beverly Hills: Sage Publications. (p 140-174)
- Markovitz, Michael. 2000. "Reviewing the Quota System" *The South African Music Industry Conference*. [25 June 2002] <www.iba.org.za/music.htm>

Mattern, Mark. 1998. *Acting in Concert: Music, Community and Political Action*. London: Rutgers University Press.

McLuhan, Marshall. 1964. *Understanding Media*. London: Routledge & Keegan Paul Limited.

Mersham, Gary. 1998. "Television. A Fascinating Window of an Unfolding World." In *Mass Media: Towards the Millenium. The South African Handbook of Mass Communication*. A.S De Beer (ed.) 2nd Edition. Pretoria: J.L van Schaik Publishers. (p 207-235)

Mmushi, Tlhabanello. 2004. "Conference Strikes Right Chord for SA's Music Industry." *Business Day*, 3 August 2004. [19 August 2004]
<<http://allafrica.com/stories/200408030141.html>>

Mtimde, Lumko. 2004. "The Role of South African Content Quotas and Regulation in the Development of South African Music." *ICASA*. [19 August 2004]
<www.icasa.org.za/Repository/resources/Events>

Negus, Keith. 1996. *Popular Music in Theory*. Hanover: University Press of New England

Nhlapo, P.J. 1998. "Strategic Options for the South African Music Industry." *Masters of Business Administration*. University of Witwatersrand. Unpublished Masters Dissertation.

Pietrass, Manuela. 1999 "The Presentation of Stars in the Media. Youth and the Significance of Visualizable Prestige in Modern Culture." In *Youth and the Global Media*. Sue Ralph, Jo Langham Brown and Tim Leeds (eds) United Kingdom: University of Luton Press. (p 187-192)

Radio Audience Measurement Survey (RAMS). 2004. "Radio Listening: Commercial Stations" *SAARF*. [11 November 2004] <www.saarf.co.za>

- Ralfe, Sarah. 2002a. "Producing Popular Music in Southern Africa: A critical encounter between theory and practice, with particular reference to audience, identity and gender." Unpublished Honours Paper. University of Natal.
- Ralfe, Sarah. 2002b. "The Role of the Media and Music Stores in South African Popular Music." Unpublished Honours Paper. University of Natal.
- Roe, Keith. 1987. "The School and Music in Adolescent Socialization." In *Popular Music and Communication*. James Lull (ed.) Beverly Hills: Sage Publications. (p 212-230)
- SABC, 2004. "Radio" SABC. [11 November 2004] <www.sabc.co.za>
- SABC, 2004. "Television" SABC. [11 November 2004] <www.sabc.co.za>
- Said, Edward. 1994. *Culture and Imperialism*. New York: Vintage.
- Serobe, Lazarus. 2004. "Chairman's Report" RiSA. [19 August 2004] <www.risa.org.za/risa.php?content=agm2004_chairman>
- Smith, Anthony. 1990. "Towards a Global Culture" *Theory, Culture and Society*. Vol 7 No. 2/3. (p 171-191)
- Smith, Charlene. 2003. "Local Liability". *ZA@Play*. [19 August 2004] <www.chico.mweb.co.za/art/2003/2003feb/030214-forums.html>
- Soudien, C. 1994. "Equality and Equity in South Africa: Multicultural Education and Change." *Equity and Excellence in Education*, 27/3 (p 55-60).
- Stage Magazine. 2003. "About Us" *Stage Magazine*. [17 November 2004] <www.stage.co.za>
- Stephens, Simon. 2000 "Kwaito." In *Senses of Culture. South African Culture Studies*. Sarah Nuttall and Cheryl-ann Michael (eds) Cape Town: Oxford University Press Southern Africa.

Straw, Will. 1997. "Communities and Scenes in Popular Music." In *The Subcultures Reader*. Sarah Thornton and Ken Gelder (eds) London: Routledge. (p 494-505)

Swartz, Sharlene. 2004. "The State of Youth Research in South Africa". *International Association for the Study of Youth Ministry*. [19 August 2004] <<http://iasym.org/conf2004sa/swartz.htm>>

Sykes, J.B. (ed.) 1983. *The Concise Oxford Dictionary*. Oxford: Oxford University Press.

Teer-Tomaselli, Ruth and Coenie de Villiers. 1998. "Radio. Theatre of the Mind." In *Mass Media: Towards the Millenium. The South African Handbook of Mass Communication*. A.S De Beer (ed.) 2nd Edition. Pretoria: J.L van Schaik Publishers. (p 147-175)

Thornton, Sarah. 1995. *Club Cultures: Music, Media and Subcultural Capital*. Oxford: Polity Press.

Tlale, Winnifred. 2002. "M- Net Annual Monitoring Report" *ICASA*. [17 November 2004] <<http://www.icasa.org.za/Default.aspx?page=1499&moduledata=920>>

Ukhozi FM. 2001. *Ukhozi FM*. [11 November 2004] <www.ukhozifm.co.za>

UK Trade and Investment. 2003. "South Africa Creative Profile" *UK Trade and Investment*. [17 November 2004] <http://www.trade.uktradeinvest.gov.uk/creative/south_africa2/profile/overview.shtml>

UNAIDS, 2001. "National Response Brief: South Africa". *UNAIDS* [17 November 2004] <www.unaids.org>

Wallis, Roger and Krister Malm. 1987. "The International Music Industry and Transcultural Communication." In *Popular Music and Communication*. James Lull (ed.) Beverly Hills: Sage Publications. (p 112-137)

Wallis, Roger and Krister Malm. 1992. *Media Policy and Music Activity*. London: Routledge.

Weinstein, Deena. 1994. "Expendable Youth: The Rise and Fall of Youth Culture." In *Adolescents and Their Music*. Jonathan Epstein (ed.) New York: Garland Publishing. (p 67-86)

Wicke, Peter. 2000. "On the Economics of Popular Music." In *Music, Culture and Society: A Reader*. Derek Scott (ed.) Oxford: Oxford University Press. (p 205-208)

Williams, Christina. 2001. "Does it Really Matter?" *Popular Music Vol. 20/2*. (p 223-242).

School	Number of learners	School fees per annum	Gender mix	Racial Mix	Areas that the learners live
Bonela Secondary	844	R 600	Female – 60% Male – 40%	Black – 55% Indian – 39% Coloured – 6%	Bonela, Chesterville, Wiggins, Mostly from informal settlement area
Gelofte Skool	779	R 5 300	Female – 55% Male – 45%	White – 98%	Westville, Pinetown, Highway
Sastri College	916	R 1 080	Female – 45% Male – 55%	Indian – 90% Black – 8% Coloured – 2%	Durban Central and surrounding areas
Thomas More College	1094 (Grade 0 –12)	R13 960 - R27 840	Female – 49% Male – 51%	White – 95%	Upper highway area - Kloof, Gillitts, Hillcrest
Hillcrest High School	920	R 8 100	Female – 55% Male – 45%	White – 63% Black – 35% Indian – 2%	Hillcrest, Winston Park, Waterfall, Cretholme, Hammarsdale, Gillitts, Cato Ridge, Pinetown

Appendix B

Name: _____

1. School: _____

2. What is your gender?

1. Male 2. Female

3. What is the main language you speak at home?

1. Afrikaans 2. English 3. Zulu 4. Xhosa
5. Other (Specify) _____

4. What academic aggregate do you expect to get at the end of the year? (Give an estimate)

5. What types of music do you listen to? List your three favourite types of music on the following lines and next to each state roughly what percentage of your listening time is spent listening to each type.

1. _____ %
2. _____ %
3. _____ %

6. List any South African bands you enjoy listening to.

7. How many hours and minutes of music are you exposed to everyday? In this amount please include background music that you are exposed to. (Give an estimate)

8. Of the music that you are exposed to, about, how much is South African music?

9. About how many hours and minutes of music do you listen to per day that you have actively chosen yourself?

10. Of the music that you choose to listen to, how much of it is South African music? (Give an estimate)

11. How many CD's do you have access to? Include in this amount CD's belonging to other people, such as your parents, siblings or friends, that you may listen to. (Give an estimate if you do not know the exact number)

12. Of the CD's that you have access to, how many are South African CD's? (Give an estimate if you do not know the exact number)

13. How many CD's do you personally own? (Give an estimate if you do not know the exact number)

14. Of the CD's that you personally own, how many are South African CD's? (Give an estimate if you do not know the exact number)

15. How do you know that a band or a song is South African?

16. How many live concerts performed by South African artists have you attended in the last 6 months?

Why is this?

For the following questions, answer the given statement by responding strongly agree, agree, neutral, disagree or strongly disagree. Circle the letter that you choose.

17. Music is a vital part of my life.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

18. I enjoy listening to South African popular music.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

19. Local popular music 'speaks' to me and local musicians sing about issues I deal with in my life.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

20. I feel that local popular music is as good as international and imported music.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

Why do you feel this way?

21. South African music is well marketed. For example, there are many posters advertising South African artists and plenty of adverts advertising South African artists.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

22. I am heavily influenced by the media, for example television, radio and magazines.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

23. The music that I listen to shows the type of person I am.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

Why?

24. List the following from 1 to 5. Make 1 the one you listen to the most and 5 the one you listen to the least.

- | | |
|--------------------------|---------------------------------|
| <input type="checkbox"/> | CD's |
| <input type="checkbox"/> | Tapes |
| <input type="checkbox"/> | Records |
| <input type="checkbox"/> | Radio |
| <input type="checkbox"/> | Music Television (MTV, VH1 etc) |

25. Which radio station do you listen to the most? Circle the number of your answer.

- | | | | |
|--------|---------------|---------------------|-------------|
| 1. 5fm | 3. Metro Fm | 5. East Coast Radio | 7. Lotus Fm |
| 2. Yfm | 4. Radio Zulu | 6. Radio 2000 | 8. SA Fm |
9. Other (Specify) _____

26. My favourite radio station supports and promotes South African music. Circle the letter of your answer.

- A. Strongly agree
- B. Agree
- C. Neutral (neither agree or disagree)
- D. Disagree
- E. Strongly disagree

27. In South Africa, radio stations are required by law to broadcast at least 40% local music. Which of the statements below most accurately describes your opinion on this?

- 1. I would not change this. I feel that 40% is a fair amount.
- 2. This amount should be higher. Radio stations should play more than 40% local music.
- 3. This amount should be lower. Radio stations should play less than 40% local music.
- 4. There should be no law about this. The radio stations should decide how much local music they want to play.

Give reasons for your answer above

28. List your spare time media preference from most favourite to least favourite.
 Make 1 your most favourite and 8 your least favourite.

- Television
- Radio
- Newspapers
- Magazines
- Books
- Recorded Music
- Cinema
- Video's/ DVD's

29. Rate the following TV channels in order from the one that you watch the most to the one that you watch the least. Make 1 the channel that you watch the most and 6 the channel that you watch the least.

- SABC 1
- SABC 2
- SABC 3
- ETV
- MNET
- DSTV

30. Do you own or have access to any music videos or music DVD's of your favourite bands?

- 1. Yes
- 2. No

If your answer is no, then proceed to question 31.

If you answered yes, which music DVD's or music videos do you own or have access to?

How much time do you spend listening to them every day?

31. List the music programmes that you watch on television.

32. How many magazines do you purchase per month?

33. Circle the number next to the magazines that you have purchased or read in the last month.

- 1. You
- 2. Zigzag
- 3. Y
- 4. Style
- 5. FHM
- 6. Fair Lady

- 7. Huisgenoot
- 8. Saltwater Girl
- 9. Cosmopolitan
- 10. Femina
- 11. Elle
- 12. Shape

- 13. Drum
- 14. SL
- 15. Marie Claire
- 16. Men's Health
- 17. Top Forty

18. Other (specify) _____

Only answer the remaining questions if you have DSTV at home.

34. Which music channels do you regularly watch on DSTV? List the channels and next to each state how many hours and minutes you spend watching each channel every day.

35. Which audio channels do you regularly listen to?

36. About many hours and minutes do you spend listening to audio channels on DSTV every day?

Thank you for taking the time to complete
this questionnaire.

APPENDIX C 1¹

Focus Group interview Bonela Secondary School 22 October 2003

Participants:

Akaash
Vikesh
Thabiso
Fezile

Kovilen
Nonkululeko
Londi
Devona

I thought that we'd start off, like, discussing the type of music that we enjoy, okay?

Akaash: I'm 17 years old. I like R&B music and South African music.

5

Okay, if that's all you want to say.

Kovilen: I'm 17 years old. I like R&B and I like South African music. I like kwaito. And I watch Backstage which, they usually support South African artists and the upcoming artists in South Africa, like Chippa, you know Chippa and the Choma song he sings? Also, they showed Mzekezeke, and this other guy, what's his name? Oh ja, Inzama. All this music. I love South African music as well as R&B. And I feel sometimes as though too that on East Coast Radio you know, they don't really play the songs that South Africans, we would like to hear. They mainly play songs that we don't really know about. I do like international music a lot also because they have really good tunes and it really gets me like dancing to the music you know.

10

15

20

Vikesh: I'm 16 years old. I like South African music and R&B but, mostly I've noticed that on East Coast they play too much of international music and they don't play the South African music, so they should play more.

25

Nonkululeko: I'm 20 years old. I like poetry, I like to listen to Gospel mostly. And I like Londi, Most of them I like, especially Rebecca, and on Sundays I usually listen to Metro because they do poetry motions which I enjoy.

30

Devona: I like mostly international music, but South African music is okay, especially when it comes to rock. Their rock is like totally, I totally love their rock.

35

Londi: I'm 15. The Music I enjoy is hip hop and R&B. And South African hip hop like Bewok and stuff. And I also listen to Metro. They play about 40% of South African music. So, you just get to listen to it, it's like really enjoyable.

Fezile: I love South African music, especially kwaito. And I wish it can be exposed too, internationally. And that's all.

1. All respondents names have been changed

Thabiso: I like music that most other teenagers don't like. I like South African jazz and opera. Opera music, I really love that music because it speaks to me, it describes who I am. And I'm a dancer, a Latin American dancer. And that's all I can say.

Thank You. So I don't know where the people are who don't like South African music. But that's cool. I'm glad all of you are into it. Now, in terms of, we've spoken a little bit about radio stations. Now, the questionnaire said that by law South African radio stations are supposed to play 40% local music. And I don't know if you guys think that is happening. Does anyone have anything to say about that?

Nonkululeko: I mostly on Fridays listen to Ukhozi fm. They do play kwaito. They play gospel on Sundays. They do, I think maybe 60% of South African music they play.

Londi: We can say that some radio stations they do play like 40%, but some you get maybe 10% downwards and stuff like that. So I really think that it's about which radio station you listen to.

Do you have any examples?

Londi: Like Ukhozi, P4 and Metro. Yeah.

They Play a lot?

Londi: Play a lot.

Anyone else want to say anything about radio?

Okay, Guys what about support of South African music? It's all very well to be playing it, but are they saying its good? Are they saying its bad? Are certain DJs saying its good? Are certain DJs saying look, we're playing it because we have to?

Kovilen: I'd say, East Coast radio they do say the music is, like, up to standard. But sometimes I do feel that the, certain artists in South African music they really use the same tune all the time. They don't really change the tune or change the beat. But, except for some artists. But internationally they always change the beat, they always come out with new beats and I feel that South African artists should come up with new ways of playing music and stuff like that

Nonkululeko: I've noticed that certain DJs are, even though they don't like the particular song, they don't say it, they just play it, because, maybe the listeners they like it. They don't, maybe if they love it they ask the artist to come for an interview. That's if they like it. But if they don't, they don't call them.

Fezile: My opinion is that I think we should be proud of our South African music and we have to give those guys the support that they deserve. That's all.

- Thabiso: In my view I think that the DJs do support South African music but not that much, but they do. Because I, most of the time I listen to metro, and they play a lot of South African music, like, there's this group that came out from Coca Cola Popstars, Adilah. Those guys, I went to the shop in, like, a week after they released their CD and the CD was gone. Which means there is support out there. They do support South African music.
- 5
- 10 **Ja, because I think that we all know that for something to succeed it has to be played on the radio stations. Now, I come from a different background to all of you guys. I come from the school of 5fm, white rock, yes? South African music aiming for a white market. So what do you guys think about that? What do you think about the fact that in South Africa, I think we have to be very honest about this, in South Africa we have certain radio stations that are aimed at certain race groups. And because of that the only kwaito song that I ever hear is Mandoza, Nkalakatha. That's the only, you ask a white person and I'm being totally honest about this now, 95% of white people will go "Ja, I like kwaito, you know Mandoza, he's pretty cool". They've never heard anything else. And if I ask you how many of you have heard Waverly, now this is a band that is being played a lot on 5fm at the moment. None of you have ever heard of it because it's aimed at the white rock market. Now what do you think about that? What do you think about the fact that South African music is separated into race groups and "you're white, so you don't listen to kwaito and you guys are not white, so you don't listen to rock". Does anyone have anything to say about that?**
- 15
- 20
- 25
- Vikesh: I don't think race groups should give a, like, different races should listen to different songs. I think that all race should listen to one song, enjoy the song how everybody else enjoys it.
- 30 **I agree with you, but what I'm asking is think about this: do you think that the radio stations are causing us to like certain types of music or do you think it's my decision, or do you think it's because I'm not exposed to that type of music?**
- 35
- Fezile: My opinion is that every radio station must play every type of music. It doesn't matter if it's mbaquanga, or it must play every type of music.
- Londi: I also think that it's your decision to listen to such and such type of music. Because maybe you're not exposed to rock and so you don't like find rock, like, don't have that thing for rock so that's why you like listen to other radio stations. I think it's also good that certain types of radio stations play certain songs, because you will know where to go.
- 40
- Devona: Sometimes they like have the ratings of the listeners, like, what music they like, so they just play music that their listeners like.
- 45
- Kovilen: I think they shouldn't put in different categories like that, like white people must listen to, like aimed for white people and that. Because I like all types of music. Sometimes I like white bands, Tweak is a white band and they really rock and they're really good music. And I also like kwaito, is also very good and I also like Indian music too, which I listen to sometimes, but not so often, I do like it as well. So I don't feel they should separate like that. I mean they should play all types of music and they should really listen to the listeners and see what
- 50

they're voting and they really think they would, like, would want on radio.

5 You don't think it's like partly the fact that, alright, you said that listeners are asked to vote for their favourite type of music. But maybe, because someone has never heard Zola, or they've never heard 101, maybe that's the reason that they don't like them, because, not because they don't like them, but because they've never been exposed to them. That's why I think Nkalakatha was such a big hit, because it was the first song, the first kwaito song that was ever
10 played on sort of white radio, on East Coast and on 5fm and so on. Does anyone else have anything to say about the radio station issue?

15 I don't normally listen to the radio, simply because I don't like that someone else chooses what songs I'm going to listen to. But since I've been doing this questionnaire I've been listening to it a lot and I really don't think that 40% of South African music is played on certain radio stations. I think that's very sad because people aren't going to support the music until they hear it. You're not going to go out and spend R120 on a CD that you've never heard.

20 In the questionnaire I asked about concerts and a lot of people said that they had never, or they don't go to concerts. Have you guys got any feelings on that? Why is that? Is it simply because you're under age? Are they never around? Are the tickets too expensive? Is the transport difficult? Why aren't we getting out there and supporting our South African bands?

25 Thabiso: I don't usually go to concerts, okay, I can say I've never been to a concert. I only watch it on TV if I do get a chance. It's because there's not enough transport. I mean like, lets say in Kings Park there's people from overseas or Gauteng or from Kwazulu Natal performing I
30 would like to go there, I would really like to go there, but the ticket is too expensive for me. I'm not working, I'm still in school. And if I do go there how am I going to go back home? 'Cause there won't be transport to take me back home. So I don't usually go.

35 Nonkululeko: I would say mostly it can be like transport. And also because it's expensive. And another thing, other bands do not come here, like in Kwazulu Natal. They don't come. If they do come they go into town, so they don't go to townships. Township people are not, like, exposed to those bands.

40 So you think mainly it's the issue of transport, they're not coming to the people. They're going to their own places and you've got to go to them. What about advertising? Do you guys see South African concerts advertised, South African bands advertised? Is there a lot of TV advertising? Magazines?
45 Billboards? What do you guys have to say about that?

Vikesh: They do advertise about it, but I don't think that there's a lot of advertising. Because I do see it on TV, but I think that there should be
50 more advertising like on papers and on billboards and that.

Kovilen: I feel that there is advertising because on local programmes on TV that are South African, Backstage, Isidingo and Generations they do advertise for all South African bands that happening around. They do support. There's a lot of support of local stuff on TV. But, on radio they
55 do sometimes advertise. But billboards and stuff like that they aren't.

There aren't so much on billboards and in the papers, advertising about local bands playing and that.

5 **In terms of magazines and stuff, do you purchase a lot of magazines, a few? And then with the magazines that you purchase, what are they saying about South African music? I know some magazines have CD listings that list new CDs, are they listing South African CDs? Are they not? Are they reviewing South African CDs or are they just ignoring them completely? Do they ever have write-ups of South African bands?**

10 Thabiso: I don't buy a lot of magazines, but, the ones that I do buy, or the ones that my family buys, I read them. Most of the times they are reviewing international bands, and I don't see a lot of South African music. Like, out of 10 CDs there are like 2 South African music reviews. So think
15 that there should be like more, since this is South Africa. They should review more. Like 50/50, not 40% but 50%.

Nonkululeko: I think that mostly here in magazines they will review South African
20 artists. But in other cases they will review their personal lives, not music.

Newspapers? Do you guys read the newspapers? No? At least you're honest! Does anyone have anything to say about newspapers and South African bands? Let's face it, they talk enough about South African politics and South African crime. Are they talking about our music?

25 Fezile: They do talk if our artists are having problems. It's only those news which are coming out from the newspapers.

30 Londi: As she says, they don't talk about the music they play, they just talk about their life, what they do, what happened wrong, what happened Saturday. They just like, it doesn't have anything to do about music. They're just gossiping.

35 Kovilen: I'd also like to say, you know like in the newspaper like, they don't speak about upcoming artists in South Africa. That's why sometimes when you see the new artists you don't know them, because they don't talk about them or their music they play or how they made it up. Sometimes I watch Wild Room and they also bring in local artists and they really support local stuff. But some of the people there, I didn't
40 even know them 'till after I watched the programme I got to know them and then I realised they do play really good music, you know, and stuff like that.

45 **So ideally, from what I'm understanding, you're feeling like you don't really get enough exposure to what's out there. How would you remedy this? It's a hard question I know, but how would you say, ideally, you would like to know about South African music? Would you like more in the media? Would you like more on the radio stations? More as youth? Do you want more concerts in the areas that you are in? Any ideas?**

50 Thabiso: Ja, we would like to have that concerts in our townships 'cause they did have a concert in Umlazi. The transport was free, but it was only once. Once, like 5 years. There was Mandoza. It was Mzambiya and Chippa. Ja, it was only those two. I didn't hear some other artists. Ja,
55

5 we would like to hear more South African music on our radio stations. In our newspapers, I don't read newspapers anyway, in magazines. As a youth, we, most of us want to be famous, so we look up to those people who are up there. Now if they are not produced, how are we going to look up to them? Because we don't know them. We've never seen them.

10 Londi: I also think that we should be exposed to South African music, because if we, like, proudly South African can bring up the economy. And I think they should also stop about gossiping about their lives and say more about music.

Fezile: And they should give us chances too.

15 **Tell me more!**

20 Fezile: Ja, I also want to be a musician, so, we found difficult to come up on top there because we don't have encourage. That's why most of the people, what can I say, they boycott the music.

Devona: I feel there must be more exposure because they, like PR managers, are not getting enough exposure for them.

25 Nonkululeko: I feel there enough gospel, because I love gospel. There's no exposure in gospel, especially in Metro fm. They play international gospel and that is why most people they listen to Metro fm, because they listen to, on Sundays they listen to international gospel. I think that artists should come here, come to the people instead of people going to them because sometimes people don't have money to go there.

35 **I did a study about three years ago into the music of Tanzania and I looked at Dar es Salaam, which is the capital of Tanzania. And it was so interesting, because what the bands there do is, there are so many venues in different areas and the bands move. So the people have a new band there every weekend playing, and it's not the people who are moving, because it's the same thing, the transport is difficult, it's difficult to get to where the bands are playing, so the bands move around and then that's how they're professional musicians. They move from place to place.**

40 **So you said more exposure. What do you guys think about Popstars, Pop Idols etc.? We have 101, we have Adilah, we've got Heinz Winkler and we've got Anke now as well, beating Posoletso on Sunday night. What do you guys think of that? Did any of you watch it? Do you spend a lot of time watching it, a little bit of time? Which one did you watch more? Popstars, Pop Idols, either, both? Tell me something about that.**

50 Kovilen: I watched Popstars more. I do like 101 and Adilah a little bit, but more I like 101. I think because they are a mixed group, which works really well together. They really are sharing their talents together and they play really nice music. They mix it up both in kwaito, pop, hip hop and R&B a little bit, so its making a really good band. I really like their music.

Nonkululeko: I didn't watch 101, I did a little bit of Adilah. And Idols, I watched Idols. I was so disappointed when Anke won because I was, like, I voted for Posoletso.

5 **Fezile, you were just telling me that people don't have enough exposure or a chance to get out there. Do you think that Idols is a chance to get out there, or is it too heavily controlled? Like, I don't know if you guys remember a couple of months ago there was all this scandal about Idols and about Popstars and about race problems in both competitions. Do you guys have any views on that? Do you think that Popstars is a good way to get out there, or do you think it's completely controlled by SABC? They decide who wins.**

15 Nonkululeko: No, I don't think so. I think that it's all about talent. If you have a voice then you have talent. You have that chance of going out there and exposing yourself. They won't hold you back. They want you to go out there and I don't think that they have control over it.

So do you think that Anke was more talented than Posoletso?

20 Nonkululeko: No, they were both talented right? It was the viewers' choice. The viewers voted for her. She had the talent then they had to vote for her.

25 Fezile: In the Popstars they look at some qualities like your look and how you approach yourselves and there is one problem. If you do have the talent, but your look don't [laughter]. That's the only problem.

30 Devona: But there are people like, you know they're scouting around and they don't worry about the looks or something, they worry about their voice. So it's good in a way.

35 Kovilen: I feel Popstars is a good way to get the, to get to know South African artists because they give a chance to anybody who can sing in South Africa. Now this way people can, like Fezile was saying, one day he wants to be famous, he wants to be a musician. So things like this, if you have a voice you can go to Popstars you can try, maybe make it sometime. Anyone can make it over here. They aren't looking at age or race or whatever. As long as you can sing, you have a good voice. But also, looks are a little bit important, but if you've got a really good voice they will, I'm sure they'll pick you.

40

So guys, if you're huge and you've got red hair and you've got freckles everywhere but you've got a good voice you're going to make it?

45 Nonkululeko: When I was watching this Popstars there was this girl who was fat and they were dancing, they were doing this dance. She would have made it, to those who were doing this dance. Like, because she was a little bit overweight, she couldn't make it. Her voice was very strong. They do judge on the looks, on the outlook. But that is very very unfair.

50 Londi: I also think that the look, your appearance, because there was this girl, she was kinda like fat and they told her to lose weight. I mean, I felt that they wanted someone slim, it's just that they say that anybody can enter and in the end they want those packages. Those certain packages they want.

55

Kovilen: Even like in Pop Idols I think there was this one guy won and this other guy, Gareth Gates I think, he didn't win, but he still got a deal. Because other record labels saw him on TV and saw that he really had a good voice. So I feel that even in Pop Idols people don't get picked because of their weight or whatever, some record label will really care about them. They will really care about their voice and they will support them and give them a contract or something.

5

Completely off the topic, what is slow jam? Because in your, under what type of music do you listen to, lot's of people from Bonela said 'slow jam' and I don't know what you are talking about, so you must explain to me and give me some examples of bands.

10

Thabiso: Well, slow jam is like love songs. Like Fezile McKnight sings slow jams. Usher sometimes sings slow jams. It's love songs when you're like having a dinner with your lover and you put that CD there and, yeah.

15

Is it a sort of R&B?

20

Thabiso: It is R&B. It is including R&B. 'Cause when I'm listening to Metro before they play a slow jam song they say "Blues and R&B" or something like that. So I think it is.

Does anyone have anything to add about slow jam?

25

Kovilen: It's not only R&B, because Mzambiya and Percy also sang slow jam. That's that song when he was, that girl, yeah, he was like, but this girl didn't want him. That was slow jam. So it's not only R&B. It's anybody. It's like music that's very soft and takes you in and relaxed. That's slow jam.

30

Okay, the music takes you in, which gets me on to my next topic. Music is a very important thing because it's supposed to reflect how we feel and you're supposed to be able to relate to it. Like, I understand this song, I've broken up with my boyfriend or whatever, I know what they're feeling, I'm feeling the same thing, it's so sad, or whatever. Do you guys think that South African music talks about what you're feeling? Do you think that South African music talks to you? Does the South African music that you are listening to speak to you?

35

40

Nonkululeko: I myself listen to gospel, alright. There's a singer Deborah Fraser and she sang about when she lost her baby. I haven't lost a baby yet, but I can, I put myself in her shoes, if I lose my baby, how would I feel? She gives this message in her songs. Most of her songs are with messages. She also sings about abused women. Other women can also relate to that. I think that South African music does speak to certain people if you really really listen to it. Put yourself into that music.

45

50

Thabiso: Ja, so South African music does speak to me. 'Cause my favourite band is Bongo Maffin. When I'm listening to Bongo Maffin, there's this place we went to perform, and I begged the guy who was teaching us to dance to please please please make us dance with a Bongo Maffin song. 'Cause it was speaking to me. I could feel something when the

55

song was playing. When I was dancing to that song I could feel something. So I think that music does speak to me. And when I'm listening to jazz, when I'm like heart broken I listen to jazz. And I end up being happy, even though there's no lyrics or something.

5

Do you listen to South African Jazz?

Thabiso: South African jazz. Not international.

10

Who are your favourites?

Thabiso: That guy, the one who always wears a hat. What's his name?

Hugh Masekela?

15

Thabiso: No not Hugh, I forgot his name. Jimmy Dlodlu, I like guitar. He plays guitar.

Selaelo Selota, I heard him last year. He's very very good. He was so cool. Because I listen to a lot of South African jazz as well. I studied jazz at varsity along with all the other music stuff. TV. You've spoken quite a lot about Backstage, Isidingo and so on. What about music shows on TV? Do you guys listen to any? Are there enough music videos? When music videos are played are they South African? Are they not?

25

Kovilen: There is One. People listen to One. There's a lot of South African music played on One. There's also Twenty Something. They also play local music. On SABC 1 especially there's a lot of local music. And on e-tv. SABC 2, not so much local and on SABC 3 they do have. On TV, I feel that they do play enough local music and international. I feel that how in America they have MTV, a channel that just plays local and their own kind of music to expose their artists and get promotions up. So I feel that South Africa should also have a channel that just plays local, and a little bit of international, the whole day.

30

35

Nonkululeko: On SABC 1 there's not so much music or videos or anything. But late, like 11 'o clock, or 1 'o clock they play music, but old music. Not this new music. In the nineties they played this type of music. And a little bit of Chippa and stuff.

40

Fezile: On SABC 1 they do play South African music like on Sundays, Gospel Gold and Ezudumo and all this stuff.

Do you watch it?

45

Fezile: Sometimes.

Do you enjoy it?

50

Fezile: Ja, Especially Gospel Gold.

I did a study of radio stations last year and I went to Highway Radio, the Christian one and 5fm and I tried to go to East Coast Radio, but they wouldn't have us. But, there seemed to be this feeling amongst some of the DJs and some of the people who decide what's being played on radio that South

55

African music was inferior in quality. Not only in quality like the voices or the music, but the way that it is recorded. They thought that the recording was not up to international standards. Does anyone have anything that they think about that? Maybe you haven't even thought about recording and the way it's recorded.

Okay, we'll skip that one out.

Do you basically think that international artists are of a better quality? 'Cause it's a big problem, that South African artists feel that, South African people as well. There's something called globalization. The world is becoming a smaller place. You can speak to someone overseas, you can hear their music straight away. Things are released in America on the same day that they're released here. We used to get things months and months afterwards. No longer that. The world is becoming a smaller place and there's this idea that things from overseas, from dominant countries like America are taking over local cultures and stamping them out. Which is why I think it is very important to keep our South African music alive, our local traditions our local customs, our own music. What do you guys feel about this? Do you feel that things here are inferior, do you feel that things that come from overseas are better? What about this whole 'local is lekker' thing? Do you agree, do you disagree? Do you think it's a stupid phrase and they must get rid of it?

Thabiso: Well, local is lekker. I do agree, we should promote that phrase, because we are South Africans, we should support South Africa, we should be proudly South African. We should buy most of local music because it's us who promote. Now there are CDs in the shops we should buy them so they'll see that we are supporting South African music and they'll play them on the radios and TVs and stuff, 'cause they know that we enjoy the music, that we're buying the music.

Vikesh: I believe South African artists are sometimes as good as international artists, they sing sometimes better than them. But why mostly do South Africans mainly listen to international artists, not South African artists?

Kovilen: I feel too that local artists are, we should not rule them out because they talk about things happening in our country, things happening with us. So we can relate to them. They speak about gansterism, hoodlums and stuff like that, what's happening in the ghettos and stuff like that. That's happening with us. Internationally they speak about all the American things, you know girls, girls. I mean, girls are really nice and all, but I mean we are different compared to them. We have a different kind of culture, a different kind of nation. We are a strong nation in our own right and we are very, we have very good talent over here. But I feel also too that South African music, the sound quality should be better. They've tried to improve on it, but the voices and their talent are up to standard.

Nonkululeko: I feel that South African artists are making themselves inferior because they're copying the international type of music. They don't believe in themselves somehow.

- Devona: I feel the music videos that South African people make are a very low quality. They should like make it more interesting. Maybe, because their videos sell, then their music will sell too.
- 5 Nonkululeko: Can I ask a question? Do you watch, do you see international videos? Because they got girls there, attractive girls, they don't wear anything. Do you think that is a high quality?
- 10 Devona: I said South Africa do have beautiful women in it, but it's just that, it doesn't mean that you have to flaunt your body all over the screen or something, I mean be creative. Like, not only walking around, like do something fun and outrageous, be outrageous.
- 15 Nonkululeko: What is, you said low quality in our South African videos, right? In your view what is the low quality that you see?
- 20 Devona: Like people, normally in South African videos they'll be like walking around. Do something outrageous like. The scenery, no we do have beautiful scenery in South Africa, but they don't use the great scenery, they just walk around.
- 25 Kovilen: The American videos they come up with their smart cars and all the girls dancing in clubs and stuff like that. But I've noticed in South African music, mainly there's, they stand on grass patches and sing a little bit, or they walk around a little bit. But there are so many nice clubs in South Africa, there's also nice scenery, but they don't use them. And there are a lot of beautiful girls in South Africa and handsome guys, if they get together and make a nice video I'm sure people will watch it. Most of the young boys just watch the American videos for the girls. They don't really care what the people are saying, but the African music they don't really care about the video as long as the music is good because if the music goes right with the videos they'll see more videos and I'm sure that more CDs will be sold.
- 30
- 35 **So do you guys basically think it's a problem with budget? Like they just have too little money to do a video, so they're forced to go by themselves onto a grass patch?**
- 40 **Just to round up, when you hear a song can you hear that it's South African? If you hear something on the radio will you know? Is there a way you can hear it is? And what is it? Is there a way you can tell this is South African, this is local?**
- 45 Thabiso: Sometimes, not all the time, you can hear this is South African music. For an example, take 101. 101, I didn't watch Popstars last year but I could hear that this girl who's singing here is an African girl, she's black. A white person doesn't sing like an African person so you can, it's not easy, but you can, if you listen to it, you can hear if it's South African.
- 50 Nonkululeko: I think mostly it's difficult when you listen to R&B, there's a lot of R&B now in South Africa and it is new singer named Alirah, she's, sometimes she sings like Brandy and she even looks like her. It's kind of difficult to recognise the voice who it is sometimes.
- 55

And so guys finally as a final thing what are your feelings on South African music? Are you buy it when you've got money? Are you going to support it when you've got cars and when you can drive there and afford it? What are your feelings?

- 5 Thabiso: Well, I do support South African music and I always do because I am a South African, there is nothing I can do even if I was but I wouldn't do it. But I do support South African music. I think South African music it should be the other way around, 60% South African music and 40% international music. So I do support it, always will. 'Cause one day I will want to be, I will want to be a South African singer. Like, you see South Africans like, "Okay now I'm a singer I'm going to London", and they stay there. They should stay here in South African and promote South African music. They shouldn't go overseas and get record deals overseas and all that stuff.
- 10
- 15 Nonkululeko: I will support South African music, mostly gospel and hip hop, I will support it. 'Cause in most cases it speaks to you, it heals you sometimes. And ya, I think more artists come to people for people to know their music - to recognize them.
- 20
- Mohammad: I will always support South African music, especially the artist that I feel are really good, like, I will support them, like Chippa and stuff like that, but I will also support international because some artist internationally are good and I do like their music. Their music also speaks to me. So I will support 50/50 both. Which music I like, I will support. Whether they are white, black, Indian, coloured whatever. It doesn't make a difference to me as long as its good and it speaks to me, I will support them.
- 25
- 30 Fezile: I think we should be proud of our South African Music. That's all
- Devona: I also think I will support South African music because South African music is good, like really good when you get time to listen to it. It's really good.
- 35
- Londi: South African music is as good as international music, but it needs more exposure.
- 40 Nonkululeko: I can only say be proudly South African
- Vikesh: I will support South African music, 'cause as she said its getting good as international, maybe even better.
- 45 Akaash: I also support South African Music 'cause it is quite good. It is coming up in the world.

Thank you so much for taking part.

APPENDIX C 2

Focus Group Interview Gelofte Hoerskool 28 October 2003

Participants:

Erium	Sonja
Jan	Tracy
Stewart	Julia
Tanya	Lizette

I am going to go around and if you all can just describe yourselves, however you want to. What is important about this is how you see yourself. Now you guys might want to tell me different things. You can tell me what ever you want to tell me. Okay we are going to go around the circle. Who wants to go first?

5

Erium: I am nineteen. I like music and I am in Gelofte School by Pinetown. What else, I am a white person, male.

10

Sonja: I am a peaceful blond with blue eyes and I like South African rock and 70's world and I go to Gelofte High. Thank you.

15

Lizette: I am a rock chick in and out. I am very loud, very straight-forward, and I do not care what other people think of me and, ja, and I am seventeen years old, and I am in Gelofte. And I love South African music.

Tracy: I am seventeen years old, and I am at Gelofte school, and I like music.

20

Tanya: I don't like music that much, well South African music, but I am seventeen and ja.

25

Julia: I am sixteen. I am from Gelofte High and I kinda like music.

Stewart: I am seventeen, I like some South African rock music, like Seether, but I think American music is better.

Jan: I am seventeen and I don't like South African music that much but Boere music is kiff.

30

Thanks guys. Okay so we have some very conflicting ideas here, which is great. So I am going to take a step back and I want you guys to discuss South African music. What you feel, more in detail now because we have told about ourselves, whatever. So now tell me what you feel about South African music and which bands you like, you into. Stewart gave us some examples of some bands, so, ja, give me some examples of bands that you like, of bands you don't like. Maybe you hate some types of South African music. Maybe you

35

love some types. Go ahead, we don't have to go around the circle, whoever wants to talk can talk.

5 Stewart: I hate like all the Pop Idols, because they like got it the easy way and that is not how it is meant to be. I hate like all the Popstars, or what ever you call them, 'cause I don't know, I am a bit racist because, ja, like they all, ja. There are only three South African bands that I like which is Seether, Tweak, and Finklesteins. Ja, the rest are starting to come up slowly.

10 Lizette: I am a very big fan of South African rock, mainly Springbok Nude Girls and Saron Gas, not Seether because they are American now. Totally hate that. It's gone too commercial. I do not like Tweak, they have gone too commercial. I liked them in the beginning when they started, nobody knew whatever, whatever. I love going to the rock concerts they host, mainly in Jo'burg, the 5fm concerts. I do not like Pop Idols as well 'cause they got it the easy way out and I like South African rock that is not like mainly commercial. They like host it in like small little like rock, then you like go and I heard that band and it is like popular now. Three months ago and I saw they weren't popular so okay. South African music rocks.

Sonja: Everybody hates Pop Idols? Okay good,

25 **What bands do you like?**

Sonja: Saron Gas, Seether. Never liked the Finklesteins and Tweak, can't even pronounce it - that is why. I like Ddisselblom, it is an Afrikaans band, but they are very good. A few Afrikaans bands are good. A bunch of South African bands are good, Springbok Nude Girls, Battery 9, Karen Zoid. I hate Pop Idols, I despise Pop Idols. But the pop songs as well are like, honestly, just pathetic.

35 **Guys what about Afrikaans music?**

Sonja: Patricia Lewis sucks man

40 Lizette: Ag, please, please, the blond hair and the big boobs don't do it! Battery 9, Ddisselblom, Karen Zoid, lekker Suid Afrikaanse pure rock, that rules. Ja, it really does.

45 Stewart: Afrikaans music sucks! It is like they are wannabes. I mean, it started off as English rock, Afrikaans is boere musiek, and must stay as boere musiek. I mean the white O's starting to sing Zulu and that now, naught. Stay what you are, don't change, leave it to the people who did it from the beginning.

50 **So, then now a question for you now, well it is actually for all of you, but I am going to do you first. Do you think then because Afrikaans people should sing boere musiek, English people do rock, whatever. Then as an Afrikaans male should you only listen to Afrikaans music?**

55 **What do you guys think, as the Afrikaans youth of South Africa you should listen to Afrikaans music, you should support it?**

Lizette: Okay, I am going back to his. Any English music, you get alternative music which is rock, pop, R&B, whatever whatever. Why can't you get that in Afrikaans music as well? Not just boere musiek but also alternative Afrikaans rock, Afrikaans pop, Afrikaans R&B. If you can do it, why not? Springbok Nude Girls broke up for a while and then formed this band Kobus. Have you heard about this? And they did the Honderman, okay. Now this was such a rip off song, but the people lekker 'cause it was in Afrikaans. And even English, pommie kids loved it.

So is language like such a big thing? Is language like such a big problem? But then what about kwaito? Are you guys into kwaito?

Stewart: Some of their songs are okay, but now it is like getting too, I don't know.

Too Mandoza? What about other kwaito?

Stewart: I don't know any other kwaito!

Do you guys think that in South Africa, okay let me first ask you what radio stations do you guys listen to? 5fm? Okay ja, generally 5fm? Okay and Radio Sondergrense okay. Do you guys agree that the only reason we know about Mandoza in kwaito, 'cause that is like the only kwaito song that has been played on white rock radio? Do agree with this? Do you think that is how it should be? 5fm shouldn't play any kwaito and Metro fm shouldn't play any rock?

Stewart: I think they should have different time slots. For fifteen minutes they can play kwaito at like four in the morning, so what who cares. No, but at least it is being played and if you love kwaito so much then you can listen to it. Still it needs to be played. And they should play, I don't know, Barney Simon that should be like every day, and for like seven hours.

Lizette: Okay, your question, the one you ask about should they play it more on radio and I say Yes! Why? Because then they are commercially exposed and then the people get to know about them. I mainly listen to 5fm, because of the South African music. They play forty percent of the music, they have to play as South African music. Okay, so I think I have only heard six or seven songs that is kwaito. Which I don't mind 'cause I don't like kwaito. I do not care. But I mean, ja, it is commercially exposed and a couple of years ago we went to the 5fm bash and there was also this big rock concert and Smashing Pumpkins all that band, did you hear about that? South African music was not commercially exposed like it is now and it was because of shows that were hosted by 5fm. The radio station made it possible. So because of that, why can't you play no kwaito? So why can't they play kwaito so they can get commercially exposed. Like Mandoza he is rich and famous now.

Do you guys like Mandoza, did you guys like Nkalakatha?

Sonja: Went through a phase.

A phase and now the phase is gone? Do you guys think you liked it 'cause it was being played a lot? And because you had heard it? So you do not think that if, do you not think, how much kwaito have you heard? Compare it to...

5 Lizette: Good point. Like on SABC 1, the kwaito they play is, like, not good at all. But Mandoza you, like, you actually have a beat to it. A lot of people listen to it, not just black people but white people as well. The other kwaito just black people listen to. Mandoza is different.

10 **So someone who hasn't listened to rock would respond the same and say that every rock song sounds the same. Do you not, it does not matter the language as you listen to Rammstein. But guys, that is what I am trying to say. Do you not think that is the fault of the radio stations? 'Cause they have not exposed you to it. And if they expose you to it you will start to enjoy it more?**

15 Stewart: Well, if they want to hear kwaito then they must listen to another radio station, because other stations play it - so leave 5fm and let them play what they want to. Well, they can still have their fifteen minutes at four, but play, don't change the stations. People should change to
20 what they want to listen to.

**So what you are saying is that radio stations should play different types of music and then it is your choice. And if you want to tune into rock then you tune into 5, if you want to tune into something else you tune into. What about
25 the forty percent South African music. Do you think they are playing forty percent South African music of 5fm? After I started doing this questionnaire, I started listening to 5fm more. And if it is forty percent South African music, then roughly every third song should be a South African song. Is this happening?**

30 Stewart: No!

Do you think it should happen?

35 Stewart: No!

Guys what about you, some of you haven't responded yet? So you agree that they are breaking the law and that is okay?

40 Lizette: Basically even Barney Simon gave the little voorspring for South African music. If it wasn't for him, I mean Tweak and Ddisseblom and all those other popular South African bands wouldn't have been popular. But even Barney Simon doesn't play ever third song a South
45 African song. Which, okay, basically I think why they are doing it because they are playing it for a target market.

Sonja: Basically they are playing it because people want to hear it. And most of the children do not like South African music. That is why they are playing pop and commercially exposed rock because people, that is
50 what people want to hear. And that is why they are not playing every third song a South African song.

Lizette: Just by the way Stewart, Tweak won a competition that is why they
55 are famous.

Stewart: That is different, they didn't like make a big fuss about it. It wasn't like on TV every single week.

'Cause they won the Jose Cuervo Competition hey?

5

Stewart: All the chicks and guys vote for the people with looks not for their voices. It is crap, because the Pop Idols get voted for what they look like and what the judges say. I bet you if the judges say that that guy sings so awesome, instead of that he sucks, then people say oh that sucks then they don't vote. If there were no judges I can promise you that talented Anka would not have won. Some other fool who didn't make the top 100 would have won.

10

What about the fact that Tweak also has an image. If they had gone to their concert and played punk and being dressed in a, I don't know not skater gear but had been dressed as Goths playing punk. Would they have won? Okay I know it is a rhetorical question, you never know, but just remember, yes, I agree with you that Pop Idols is a load of rubbish and it is about what you look like, I agree with that. But remember that all music is about that. Don't just think it is Pop Idols and Popstars. Tweak is a whole package as much as any other band is so. And also it is just naive to believe that even in South Africa you will even make it as a band just because your music is good, 'cause that ain't gonna happen. You have got to have that whole marketing.

15

20

25 Tanya: Pop Idols is nice but it is just at that moment when you watch it on TV afterwards it is just like ag, Pop Idols and then it is over with. People might buy a CD or two but then after that it is like where is the next one, just forget about the previous one.

30 Lizette: About Heinz Winkler, when did we hear about him? Last year. This year? Nothing. Heinz Winkler where are you? I don't know. Now it is Anka's turn 'till next year when it is whoever's turn. And even Bianca and that guy with the big afro, he made it they made it even bigger than Heinz Winkler. I mean, they sang the song for Big Brother. And Bianca and, I mean they have made it commercially more than moffie Heinz Winkler did. So that is basically what she said. It was a phase, and it is gone. Where Tweak won a competition and they are still big. They are going to America, they work hard, but they still suck!

35

40 Julia: Will Young won the Idols but Gareth Gates is producing more songs than Will is so like, do some people like some people more?

Stewart: It is because some people feel sorry for him because he.. he.. he.. he.. he..he has a problem. Do you know what I want to say like you like Saron Gas but you don't like Seether, but you should like Seether because they were from South Africa and that is how big they are now, that everyone knows them from around the world. We should be proud of them, they are doing South Africa good. Even when they sucked, they were South African. They had to change their name because of Sarin Gas, yes.

45

50

Lizette: Saron Gas went to an American publisher and this isn't a contract.

55

Stewart: I don't know, but they are still the old band with just another name.

Sonja: The music has changed. She has got the Saron Gas CD

Lizette: And I've seen them live.

5 Stewart: And like, you say Springbok Nude Girls changed too. I don't know what you said, so now you only like Springbok Nude Girls and you don't like, so you only like Springbok Nude Girls because you don't like the new band that they have formed or whatever.

10 Lizette: I'm saying that they broke up, they formed their own little thingies, they got back together, they performed for the people and Arno Carstens obviously had a bigger success. And he's still producing his own pure rock South African music.

15 **I am interested in what you said about Saron Gas changing and that, how did they change? How would you describe their change from Saron Gas to Seether. They re-recorded a lot of the same songs, hey?**

20 Lizette: They have re-recorded some of the same songs but on one of the CDs, the South African Saron Gas CD, it is much more rock, it is like loud. I mean I got the Seether CD. I have got the same song on there and half of the song has totally changed. The background music wasn't the same and the whole Saron Gas thing was gone. It's just like a totally new band now. Same people but new band.

25 Sonja: It is basically a new production, an American production. That sucks really, that's not lekker.

30 Lizette: Local is Lekker. They are not local anymore. I do, I do, I love the Smashing Pumpkins, Placebo, Bush, Metallica. I love American rock but still Korn but, ja, whatever.

35 **Alright lets talk about something else. What about concerts. Do you go to South African concerts? Do you try to? Why do you? Why don't you? Who wants to say something about that?**

Lizette: We stayed in Jo'burg. We only moved to Durban this year so mainly the South African music was deep down in Jo'burg. So every year there were about four or five concerts that we went. Don't care how much, we went. In Durban, I think Springbok Nude Girls and Tweak came here and Squeal came here. In Jo'burg they were helping South African music so much and I went to every rock concert, thirteen fourteen bands South African bands that played. Here in Durban there is not much of South African feeling, motions going on here. So we can't see them here.

Do you guys go to South African concerts?

50 Stewart: Not just Steve Hofmeyer

Do you guys think that South African bands make it hard for the youth to see them? I go to quite a few South African concerts and they are all at night clubs and places where you have to be over age. What do you think about that?

Stewart: These days you can be about fourteen to get into a night club, so it doesn't really make a difference. Like Barney Simon has got like this gig guide like he tells the South African gig guide and, ja, and he tells you where and what is happening. You could be like fourteen to go and watch them, because the bouncers don't really earn anything. They get paid to stand there and look at you.

But I just disagree with you personally, because Burn is like the main rock club and they bounce very heavily there. Because I go there all the time and my very best friend works there.

Lizette: There is no advertising that this band is going to be playing there and this band is going to be playing there. No, I mean East Coast Radio does that 5fm whatever. Live is coming to Durban as well. I haven't heard it once on a radio station or once read it in the newspaper, I heard it from a friend. I went to Computicket and found out. It is not here as commercially exposed as it is supposed to be. I mean we want to know about South African music, we want to go and support, we want to go and listen and have fun but, like you said, it is going on in clubs, what is it going to help us?

So, if there were more opportunity for underage people to support South African music, would you? You would, but not the rest of you? What about the rest?

Stewart: I think it depends who like plays, because I am definitely not going to go and watch Steve Hofmeyer if you paid me. You can pay me whatever you want. I won't sit there, but if there are like good bands, couple of bands, new bands, then it is cool, then I'll go watch or listen. It doesn't matter if my mates don't go or who's playing.

Tanya: I would only go if my friends go 'cause they usually drag me to things and no it's. No, really, I am not one of those people that would say "concert yay"! So 'cause mostly my friends are like "I wanna go".

What about advertising then? We have spoken a little bit about it. When an international band or an international CD comes out, often you have full pages in magazines advertising it. You have it being really pumped on 5fm. They put it on what's called, when you go to a radio station they have these lists like A,B,C,D,and E. And on the A list are like five songs that they are going to shove down your throat all the time. So they will put it on the list and have competitions and you know you will be getting that CD everywhere you go and you can't get away from it. Do they do that kind of stuff for South African bands, do you think? What about advertising in magazines and newspapers, on the TV, what about that?

Stewart: That's like Buttercup! But I mean it is like the only song I hear a lot. It's by Mean Mr Mustard.

Lizette: Before Saron Gas became famous, I think the CD was about sixty rand and I went into a shop and they said they only like had two CD's and they are sold out. I went into a shop with Seether and there were like a thousand CD's and again which goes to my point, more commercially exposed. And even now there are Springbok Nude Girl CDs that I have never heard of. Like in the 1990's they were already

being famous but there were no CDs being promoted, nothing, only now, which doesn't help. Ja, please they must, please, TV's, newspapers, CDs, promote. We want to buy.

5 Sonja: The only show on TV that advertises South African music is Geraas, and that is on DStv. Belboks doesn't and Noot vir Noot doesn't as well.

10 Lizette: Do you know what would be super duper cool? What I have always and always tried, if you could make one station with only, with only South African music, with a South African vibe with South African locations. You know just promoting South African music, like Kyk Net. Like some TV station like Sammy Sabiti, whatever, he had this, on M-Net. They played one or two South African songs. But if they could
15 have one station, just pure South African, you know, vibe. And promote new bands as well, get them on TV.

20 Stewart: I think it is a lot of work to promote all the South African bands as it is hard to find, like, all the unknown bands. Because if you were to go to every unknown South African band, do you know how long it will take you to actually to play them all? Idle minds, they rock. They are getting there. I think bands should come to schools more. Because most kids and teenagers mostly buy their CDs, because I don't see grandfathers buying them. Do more effort, because we buy the things
25 from them.

30 **So you guys agree, this is what I was going to do with my friend who worked at Burn. We were going to start this whole school thing, but it never got off the ground. And we see at school, you guys have a disposable income, you have cash, you don't have to pay off a bond or a car, whatever, so you can spend your money on things like CDs. So, ja, that is something for the future and maybe that will get off the ground and we'll start to promote South African bands at schools.**

35 **What I am looking at is getting a grant from an organization called MINNO they do a South African, Norwegian thing where they pour millions, millions of rands into South African music. Not popular music but music of all types. Like any sort of music programme that you want to get going, like if you want to go and teach music in the townships they will buy instruments for you. You know it is all types of things, like the Awesome Africa festival that was on the other day they like heavily put money into that so, it will be more something like that it. It won't be like huge bands, it will be like slightly lesser bands, less known, that can be afforded by something like that. But it is not just going to rock. If I was going to do it I would bring kwaito bands too, to Gelofte and I would take rock bands into the township 'cause you guys, it has to get out there. What is this like segregation thing that is still happening. And why is it still happening, especially in our music? It really shouldn't be that way. And I think the radio stations add a lot to it.**

50 Sonja: I have got a kwaito CD. Ja ek het. I have got. It is not that we don't like it, they are just not as exposed as what rock, South African rock music. Wow, if you can bring kwaito music to our schools and promote them, then why not. We will listen to them, it's for free.

Do you think radio stations do enough to promote South African music? What more do you think they should do? You said all of those 5fm concerts in Jo'burg, Why don't they come to anywhere else but Jo'burg? 'Cause I remember when I was in school I was so distressed. It was like the 5fm birthday bash and then they spoke about maybe touring around the country. When I was young I would go and support whatever I could and I was so bummed they didn't come to Durban or you know?

10 Stewart: I don't think forty percent must be played. If it is a good band don't be forced to play this and it is the junkiest song you have ever heard, but it's South African so you have to play it. If it is a good South African song, then even if eighty percent of the songs are South African songs are awesome, then play it. They deserve to be there, play them. Don't play this thing that nobody really cares about. Yes, but that is our opinion. I don't know how she makes money, I promise you. All the old oomies, it is all, ja and the Afrikaans women.

20 Jan Karen Zoid is 'n klat se Afrikaanse name. Die ou wat haar musiek promote moet weg uit die land uit want sy is swak. Haar musiek is swak. Sy stel Afrikaans in a swag lig. Sy kan nie sing nie.

Hoekom se jy dit?

25 Jan: Want haar musiek suck en sy kan nie sing nie.

But are you into rock music generally?

Jan: Ja, natuurlik. Yes

30 **Ek dink dis is intressant maar...**

35 Lizette: I don't like Karen Zoid personally. I don't like her personality 'cause she was always, like, she had this rough childhood and she was like on drugs and everything. But the thing is she was, like, on cocaine and heroine, you have to have money to do heroin and cocaine so she shouldn't have had a rough childhood if she had money. But, I don't like her personally, but her music is good. I like her music, she is a good artist.

40 **But regardless of her personality, do you agree that she has done good stuff for Afrikaans music? Because like before that you ask an English person we would like all be "ha ha Patricia Lewis", you know? I am sorry to say, English people are a bit rude about Afrikaans music. I mean it is very true.**

45 Stewart: You can't bring up Patricia Lewis here, 'cause no one is going to give a damm. Like, you must take the songs to the people who wanna hear it. If you wanna play Patricia Lewis play it to these ou toppies with braaivleis en bier, but don't bring it here.

50 Tanya: We were talking this morning and we said if Kurt Darren had to come to this school, probably people would have said go away, 'cause we don't care about those kind of people how they sing and everything and it is just if he had really had to come here we would have laughed at him.

55

If you had to choose bands to come here, what bands would they be?

Lizette: Rock bands

5 **Who would they be?**

Sonja: Tweak, the Finklesteins, Mean Mr Mustard

10 Lizette: Cutting Jade, Springbok Nude Girls, Tree63, Cutting Jade, Wonderboom, they are pop. Watershed, Tweak, no, Sunways, Henry 8, Brasse Vannie Kaap.

15 Jan: The school must get bands like, Klipwerf, Beeskraal, Hannes Schoeman, Die Vier Namaqualanders, stuff like that.

20 **What about, you said, Brasse Vannie Kaap, this interests me, they are Afrikaans, what do you think about them? Have you guys ever seen them in concert? I have as well. Guys, you won't understand, they are like the funnest band in the world to watch live, they are, like, incredible. There is Mr Vet and he like runs around and he is big! They are incredible.**

Stewart: TKZee is also not too bad. They are okay, they are not bad. They are better than this band 101, ja.

25 Lizette: I am going back to Afrikaans music. I won't support Patricia Lewis, but, ja pure Afrikaans music is ons moeder taal, like Koos Kombuis Johannes Kerkorrel. I mean that is South African music that one hundred percent I'll support, 'cause it is deep and it is pure. You know if they come here I'll stand in front of the crowd and see with them
30 'cause we have got the CDs, love them. You know it is pure Afrikaans musiek.

35 **Okay, now this is another question that you might have to think about, what do you think influences your views on South African music? Let's be honest everything that you believe, remember we are watching TV all the time, we are listening to radio, we are seeing magazines. People are talking to us and remember all our views are not completely our own as they are influenced by many many things. So we all have very different views about South African music some of us like it, some of us don't. What would you say is creating these views?**

40 Stewart: Do you know that people don't want to admit it, but it is like Barney Simon could decide whether a band is going to be successful or not. Because if he carries on playing that song eventually you are going to like it. So basically if he says no they're crap, then he doesn't play them, then no one will know about them. So we are actually trusting these guys to choose our music.

45 **That is an excellent point. That is like the kwaito thing again hey?**

50 Stewart: Ja, he doesn't like it so nobody else is supposed to like it. I don't like kwaito but other people might, so he doesn't like it.

55 Lizette: Ja, it is like, even if they play it more on the radio. If you don't like that kwaito then they keep on playing the song and it is not even a South

African song but a South African band performing. When they play it over and over again. You get sick of it, like Mandoza.

5 Stewart: They also played Birthday Card by Tweak over board.

Okay, well is there anything else anybody else wants to say before you guys venture back to your classes?

10 Lizette: Please, promote South African music, as I am eager, I am dying to listen to South African music.

What about Splashy Fen? How many of you guys went to Splashy Fen? No, no. Why? Parents?

15 Stewart: Imagine the kids faces when Live is touring the country and they pitch up here.

20 **How many of you guys are going to see Live? They are cool, I saw them the last time five years ago, I saw them then. I am going to be overseas so unfortunately I am not going to be able to see them this time. Are they going to have a South African supporting act? It was Wonderboom when I went.**

25 Stewart: They will probably have someone like Tweak this time. Craig David is also coming and then they will have Danny K. But I think for Live, Springbok Nude Girls will be at Live.

Thank you for taking part.

APPENDIX C 3

Focus Group Interview Hillcrest Highschool 29 October 2003

Participants:

Stembiso
Thabo
Glen
Jonathan

Nomthandazo
Samantha
Ayanda

So what do you guys feel about South African music? What are your views?

- 5 Stembiso: Well, personally it is trying to grow, it's happening but the kwaito music, I'm sorry, it is just a repetition. They are not going anywhere. The music that is really going and moving in South Africa is house music 'cause everybody seems to be listening to it. And kwaito is getting very boring so, it is really, really boring so they should try something new to spice up the music because, personally, I am starting to get really bored with it.
- 10 Thabo: But then, I think the problem with kwaito music it is too commercial. Everyone tries to make it, like, it has to have the right beats for a specific audience and do that. It's losing its message like in most songs its like repeating the same thing over and over and over again, until you get so tired of it. It's, I don't know how to say this.
- 15 Nomthandazo: Okay, to me South African music really has no, it doesn't say anything. It's just there and it goes away it doesn't stay in your mind for a long while it doesn't say anything. It needs a strong beat and it needs to get a message out there which it is not doing.
- 20 Samantha: I just feel that I am basically agreeing with what everyone else has said. It's not going anywhere. It's basically there and it's never listened to anywhere else in the world, so if you do travel somewhere and you talk about it "oh what that?" I mean, I just don't agree. I just don't enjoy South African music.
- 25 Glen: Okay, I'm on the other side of the spectrum. I disagree with everyone here. Okay, obviously our music is not marketed very well, it's not promoted that well. There are major superstars like Johnny Clegg and those sorts of guys, but in terms of our potential, I mean, I think South Africa is one of the unique countries in the world. I mean, we got, just because of our history, because of the different racial cultures and sex that have been developed there is such a different and diverse culture in music. You got your rock, you got your jazz, you got your kwaito,
- 30
- 35

5 you got your jamiroqui, you got your hip hop. All these different kinds of music that are just rising up and I don't know if many of you are involved in watching the music, but just in terms of the jazz scene I watch a lot of jazz and just to go out there and look at the talent there is so much talent and so much stuff. There's a Johnny Clegg concert this Saturday and there is jazz every week played all around the country, so I'm all for South African music.

10 Ayanda: What I would say is, I do agree with him that the music of South Africa is not advertised a lot. 'Cause often in radio stations you would find overseas music being played a lot. I also agree with them that South African music has lost its meaning but, again if you look at the perspective of teenagers they like the beat, they don't care about the actual meaning of the song, they just listen to the beat of the song. Ja.

15 Jonathan: Well, I think South African music, there aren't really events and anything like new and groundbreaking, its the same repetitive music. For example, just use American rap, most of them just rap about getting women and having money and that. Its nothing really, there is no positive message or anything like that.

20 Stembiso: No my bru, I think that rap part, the hip hop, the hip hop culture is really growing. Think about it, 'cause you hear Skwatta Kamp and those guys are really singing about the real thing, like what's happening in the townships and personally I relate to that: 'cause they sing what's really happening. Guys like Chester they sing about what happened in the past and what's happening now and how we are actually going forward with the music. Hip hop, I can say is going forward, but the only problem with hip hop, they do it in bits, look at H2O. Its practically the same thing, they are actually starting to get into the kwaito thing, singing the same thing, 'cause if you hear two songs of theirs on two different CDs they sound similar, its like similar thing except the lyrics, but its like one style and that's going to get boring very soon. Come to Glen, jazz, jazz is really quite good. 'Cause I've been listening to Judith Sephuma and them and that just rocks bro. I'm sorry they are just good.

30 Thabo: I quite also enjoy the hip hop and the rap and stuff. I also think the rock bands of South Africa are good. Like (sings FBI song by Tweak)

40 Background: Tweak!

45 Thabo: Tweak, yes! I quite enjoy that, but because I'm not really exposed to that I can't say. I don't even know the name of the band, but I know the song, it's nice.

50 Nomthandazo: Well I enjoy fusion and jazz in South Africa, it is the kind of music I listen to 'cause the other music doesn't really say anything, it doesn't speak to me. Rap it's there, but it just needs a bit of development it's not really exactly the way it should be. Kwaito, I think they should throw away the name and throw away everything that goes along with it.

55 Samantha: I think something that is great about South Africa is that we are constantly trying to show how proud we are of our country, and

5 everything, and I think it goes with what Glen is saying about the jazz culture and that sort of more like instrumental side of our South Africa is coming through, but then like what everyone else is saying, you do have kwaito and hip hop and it's just saying the same thing over and over again. Maybe just different background music, but it's just the same words coming out. I just, like Tweak seriously annoy me. I don't really dig them. Its like they are supposed to be all like "we're from South Africa" but they sing yet again for a classic example about the FBI which is totally Americanized. That is not South African they are trying to become Americanized

10
15 Stembiso: I just want to disagree on something that Nomthandazo said. The hip hop she said it's not there, does she mean it's not there because you looking at it from an American perspective. I think it's there because the guys, they've adopted a bit of the American stuff but they've trying to create a new culture, they're trying create an African culture about the hip hop so I don't see anything wrong with that.

20 Nomthandazo: The rap is not here because the songs, the instruments, they're so Americanized. The words are so Americanized, they use the South African languages as well but it's not really the way it should be. They say a lot of English words in an American accent, which is not what we want to hear. Well, I know teenagers want to hear that, but not everyone. And as for R&B and all that I think it is just too American. 'Cause if you listen to American R&B it actually talks to you, like I listen to classic music that was played way back and that music really talks to you. It really says something, but this R&B in South Africa it doesn't say anything.

30 **Most of you have said so far that you don't like the fact that South African music is sounding very American these days. But what about the fact that a lot of us, and I'm guilty of this, and a lot of people from what I have seen in the questionnaires are guilty of this, we use American music as a standard to measure our music by and then we sit here and say we don't want it to sound American. What do you think?**

40 Nomthandazo: I'll say something and some of the guys will laugh at me, but I listen to maskanda music and that music it does talk, it says a lot of things that are actually happening in South Africa and it tells you in Zulu. As for house, house music you know when they combined house music with maskanda, that is powerful. I just think that that is good music. It talks to the teenagers and also the adults and I think that's the way music in South Africa should be. That's the way they should go about doing the music thing and forget all the American style and everything. Ja .

45
50 Stembiso: I actually agree with what Sarah's just said because you walk into a CD shop and you see a CD by a South African and then you see one by an American. The prices, well the American one will be about R10 more but you are not gonna spend your seventy bucks on the South African one. You would rather go copy it or something. And then you buy the one from America and I totally agree with you with what you just said, we are looking at everything from an American perspective.

55 **Can I just say rather copy the American one, 'cause South African musicians are struggling and record labels don't want to give anyone a chance because**

5 they never see their money back. You have to sell about between 5000 and 7000 copies just to break even. That is before the record company has ever seen any money, and the we all know they see money before the musician sees anything. So they are not wanting to take the risk because they are just not getting the support on certain things and certain types of music and I am talking those numbers were specifically rock. I think they were Boo! Or someone like that what I heard these numbers from.

10 Samantha: About the whole American standard thing. The only reason I think that there is an American standard is because we don't get enough publicity. It's like we hear about all these big things in America it's because it's like a huge country. We are also a huge country and we also need to be given the chance to show our stuff, and I know we are struggling and we are trying to go out there and do stuff but somehow it's not the public. It is actually the managers, and they need to know a different way of trying to get our music out there. Because I know sometimes you listen to MTV and they do a world chart express and they say "oh in South African" and they talk about it once a month and they talk about Tweak. We need to get the publicity out there and I know we are struggling, but somehow we need to get it out there.

25 Glen: There is a big problem with advertising in the music and the reason why a lot of us aren't aware of the different groups of music is the best way to advertise in this country is in newspapers. The media has a lot of stuff and you can pick it up and you can go to places and see performances. You can't expect teenagers to read the newspaper everyday and go and do that kind of stuff, but that is where its starting. The one thing we need to understand is that there is a lot of potential and there's festivals and things like Splashy Fen, there's the Grahamstown festival. I was in Cape Town a month ago and there was a big hip hop festival in Franschoek. So if people just traveled and kept their eyes open and almost just be aware of the music it would come to them a lot more easy. I means it's just like our sports, if you're optimistic about our rugby team then things are going to go well. It's the same thing with music.

40 Samantha: Also, it's not only that, it's also when American musicians come here you never hear of it. I mean the DJ Sammy concert or whatever that was, was canceled because due to lack of support. But it was also old bully music like Simply Red is coming here, and like apparently it has already come and gone and no one knew about it. I mean I went to the Shaggy concert last year and everyone was like "there was a Shaggy concert?" No one hears about it unless you listen to the radio and maybe you see one billboard or one little minute cardboard sign. We need to actually also get publicity for people to come here, because I think the more stars who come here they will be able to tell people "I went to South Africa and its not such a bad place". Because I still think all these other countries still think that this is terrible place and its not like that. American people sometimes believe that we do not breathe oxygen, which is kind of stupid.

55 Stembiso: Well, to what she just said, American people come down here, I think they get better publicity than our own local stars. For example Ja Rule. When Ja Rule came here it was like months before he came and Ja Rule was going to be in South Africa on this day. Ja Rule this Ja Rule

that and apparently his concert was packed. People in thousands. People were there. But let's say a South African guy, for example Kabelo, if he was to come down here. He can't come down here by himself. He would have to bring Kabelo, Mandoza. It would have to be like 10 or 15 guys to come down here and perform on one stage for those numbers to actually weigh up to the number of people coming to watch Ja Rule by himself. So I think we need to get more publicity and start supporting more of our South African people.

5
10 Samantha: I believe the reason why that is, because personally I never hear those people singing on TV. I hear of them or I don't even hear them on radio. I know of them because I've heard people talk about them and how good their music is but I don't hear them. And they need the publicity and that's what I'm trying to say. We need more publicity.

15
20 **I think you have brought up quite an interesting point of the fact that South African music is very segregated along the lines of radio stations. It depends on what radio station you listen to what type of music you are going to be exposed to. So what do you guys think of that the fact that 5fm aren't going to go out on a limb and play kwaito? They have a couple of token songs like Nkalakatha, and a few others like that. At the same time Metro fm, they are not going to play rock music. Do you think this is creating further segregation in our country or do you think that is the way it should be? You want to listen to a specific type of music so you know that if you go to that radio station that's the type of music you will get.**

25
30 Ayanda: On different stations different people ask for different music. So most of the music that DJs play is asked for by the people and they can't really play Nkalakatha if people ask for Tweak. Well they can't really play that music, the station is gonna lose the number of people that are listening to that station. They don't want to do that because they want publicity for that station as well. So I think that they are looking after themselves so people keep on listening to their stations.

35 Stembiso: I agree with what she is saying, but I reckon that they should at least try and play, like, one or two other music, because I don't know nothing about this Tweak you keep on talking about. I heard that they are going on tour overseas, but I'm sorry, I have never heard one song of theirs. But as she just said [gestures to Samantha], she knows nothing about kwaito and she is South African. And I think I'd feel pretty swak if someone from America came over and said, "Hey bru, you're South African, do you know a band called Tweak?" And I'd be like, "No". A group from my own country, that will just be wrong. Radio should, I don't know, try and play at least one or two songs from different racial groups, just to let the guys know, and to be aware that they are out there.

40
45
50 Thabo: I agree with what you said Sarah, because most of our radio stations play like one type of music that caters for their audience and I think it is for people, they don't want to step out of their box. It's like they are comfortable in their comfort zone. Experiencing or doing things that are new is like, it's just too much of a task. They are too lazy or too scared to do it. That's why the radio stations just keep on playing the same old music from one genre and not exploring other genres and stuff.

55

5
Nomthandazo: Too many people listen to CDs these days. No one really listens to the radio so the radio station, that is why they play the same genre of music. They need to be told that people need to hear other music. No one is gonna tell them because no one even listening to them anymore. Everyone listens to the CDs nowadays.

10
Samantha: The thing is, you see the good side and you see the bad side of every point. It would be brilliant if we could have our radio stations playing a whole bunch of South African music and to try and include every genre and everything. The problem is, imagine if we just had a radio station that just played everything. Some of that stuff you don't like. Then obviously, what is the point of listening to the radio anyway if they are going to play stuff you don't like? Then what's the point? You have to try and make a compromise between the basic point of having a radio station is because the population wants to listen to that type of music. You cannot really take that away from them because they are going to stop listening.

20
You don't think you guys want to listen to that because the radio station is telling you what to listen to? If you had never heard someone like Eminem would you want to listen to him? No, because you had never heard of him. You got to think very carefully, because I personally am very wary of radio stations because to me they are putting stuff down our throats, their choice. They choose, and I did this study on radio stations last year and I went up to 5fm and a couple of radio stations in Durban and don't be naive enough to think like I did, that the DJs chose the music, they sit there and think "what shall I play today?". No, it is randomly selected by a computer. And this is what is happening at all radio stations. Not just white 5fm, this is what happens at all radio stations. They have different lists, so they have an A list, B list etc. and the A List are the songs they are gonna pump, there are always those songs that they play all the time. You switch on the radio and you hear those songs 5 times a day. It's like this song must be popular, shove it down the public's throat. Then the B list are maybe songs still new but not that well known. And there are all these different lists and the D List is rock and E List is punk. So it goes. And the computer is programmed to play one rock song, then a song from the eighties. It is scary.

Nomthandazo: Who chooses those songs?

40
I can only tell you about 5fm, they sit at a table like this, eight of them I think. There is only one DJ represented per week. There is also the stations manager, marketing, it public relations its those types of people. And then they are deciding, yes this fits our profile or no this does not fit our profile so we're not going to play it. Be conscious of that when you listen to the radio. I had to become very conscious of the fact that No! why am I listening to this when some computer is choosing what I am going to listen to. Some radio station is deciding this is going to be popular so we're going to play it 25 times this week during prime time radio.

50
Nomthandazo: I hear what you are saying but I find people different. It plays those popular songs, but it plays mostly the 80's songs most of the time when I listen to it. Each time there is the song they will be playing like this new song by "Ja him". It's always playing, I switch on the radio and it's there. But they do play the 80's songs but they never play the

house or the kwaito songs. They do play South African music like Ringo and all them people but they, it's different.

5 Thabo: We shouldn't criticise radio stations too much, because they have to make a profit - so they have to stick to things that they know. Things that will entertain the audience and keep them listening to the radio station. It makes them feel comfortable and safe instead of exploring too much and swaying too much over the boundaries. They will have less profit if less people listen to the radio station.

10

They have got to have their set market thing because that is how they advertise. They have an age like 16 to 25.

15 Thabo: Ja, they have to target a specific market to actually get money at the end of the day. Some of the sessions that come on the radio they sometimes go bankrupt. It's because maybe they could've explored different genres of music to actually get people listening to it and stuff. So it's quite a risky business if you are in it.

20 Stembiso: I'd like to criticise a radio station, Metro fm. Somewhere in November they are going to have Metro fm awards. They say "Proudly South African" but I don't hear them voting for the best rock album in South Africa. The house DJs say thank you for voting for us but I have not heard one person saying thank you for voting for rock or maskandi or jazz. It's like all they're concentrating on is R&B, house and kwatio. That is all that concentrating on and this is meant to be Proudly South African.

30 Nomthandazo: Stembiso have you ever heard the people who asks for the music in Metro fm. Do they ever ask can you play us a song by Mahlathine or a song by Tweak? That is why they never put those songs in because no one actually asks for them. I have heard them once play a maskanda song, it's because of the people. People don't actually want to hear maskanda. But on a certain station they always play maskanda but they never play rock. They always play South African music. They play too little of American music and so much of South African music.

40 Thabo: I think, personally, that Nomthandazo is quite brave saying that she listens to Maskanda music. Amongst young black people it is like, if you listen to that type of music they are like, "Okay you have matured"

I love maskanda

45 Thabo: But, it's because it is usually listened to by old people, like when you hear a young person saying that they listen to maskanda its like Wow, okay, where have you been living for the past ten years or so? I think it's really brave of you, I have to commend you on that. My mother and my aunts listen to that type of music whenever it is on the radio I get so irritated and stuff . I don't like it, the one song talks about this women beating a man. Its like this guy goes to the hostel and cries "My wife is beating me and stuff", and it's so old fashioned.

55 **Which maskanda artists are you guys listening to? I know Shiyani Ngcobo and Madala Kunene and Phuzekhemisi.**

Nomthandazo: I also listen to that one. But the reason that I listen to maskanda is because it's funny. It tells you something and adults actually listen to it because they know what it talks about. And I know what it talks about and it's funny.

5

Thabo: I have to disagree with you, it's funny, it is quite a enjoyable, but it is like for me as a guy standing in front of my friends saying, I listen to maskanda music it is like WOW, jeeze. Some songs when they hear them it's like quite funny. You can quite enjoy it, but be too embarrassed to talk about it with our friends.

10

Its primarily guitar based taking from the umakhweyana bow, the Zulu bow that has one string. That's where it started and then they moved it onto guitar. Basically it is a lot about social commentary and they are talking about things that are happening in their lives and things that are happening around. Traditionally it is one guy playing guitar and singing like Shiyani Ncgobo does and now it has been adapted to have a whole band behind it and quite electrified. This is quite a vibrant part of South African culture and so many of us don't know about it. I knew nothing before I went to university about maskanda.

15

20

Thabo: I guess it's the type of music that you have to listen to it. It's not the type of music that is seen as cool to listen to, and if now that you have told me that you listen to it its like Wow, jeeze, 'cause its really getting out. There has been some positive aspects of South African music because it, like, it's uniting people so they have something common to talk about. It's quite nice.

25

Nomthandazo: What I see that is difficult to listen to maskanda music for so many people, especially the white people, because it is mainly Zulu. And some of them don't understand it and I think that that is the problem with maskanda.

30

Ayanda: I also find another problem is that people who listen to maskanda are the older people, grandparents and everything. When you look at teenagers we would look like "What's going on? What planet are you from? And all that, so I think we've lost our background, like where do we come from actually? We have adopted the American style and everything, so we want to be like them. We forgot about our history. If teenagers listened to more maskandi it could be like more advertised, more on the radio, so I think it could become famous.

35

40

Nomthandazo: I agree with you, but there is a problem because where could you play maskanda, at a party? You can't play maskanda at a party because the music that teenagers listen to is the kind of music played at the party.

45

I think we need to move on from maskanda.

Ayanda: Yes, you can listen to [inaudible, possibly Usembity], it's been changed but it's a mix of house and kwaito music with maskanda and it works. It sounds very nice, so we could improve it some more then I think we would listen to it.

50

5 **Maybe someone should take maskanda and make it popular and very now. Maybe make it English as well. Again with the radio stations, but you know that 40% deal that I wrote about, what do you guys think about that? Is it good? Is it Bad? Is it right or is it wrong? Now I've let on that they choose it all by computers. Should the radio stations be allowed more control over that? Or not?**

10 Stembiso: I reckon it's okay, or it should actually be 50-50 'cause if they are playing more South African music, more people will be exposed to South African music and they can get a chance to hear better things about South African music and know the artists and what is happening around us instead of filling our brains with American stuff. It's like we are more informed about what is happening in America with Eminem's life than we know about our South African artists.

15 Thabo: The thing about them having to play 40% South African music is not a policy that I would adopt if I was in control of things. It's like you are almost forcing people to do stuff they don't want, so it makes them dislike it automatically, even if they would have enjoyed it. But as soon as you impose stuff on them it's, like, no ways this is wrong and stuff, and they tend to hate it rather than enjoying it and accepting it and being part of it.

25 Samantha: I strongly believe that music is a freedom of speech. You shouldn't have to enforce it on anyone, if you don't like it, you don't like it. I am not a great supporter of South African music. I do like some of it, I don't like most of it, but music is freedom of speech in a different form. And if you are going to force people to listen to it, then it's not going to be a freedom of speech anymore. It is just going to be basically dictatorship and you are going to have to listen to it whether you like it or not.

35 Glen: I agree with Stembiso with the 40% deal, or at least 50-50. The fact that, and maybe it will force some people, but there needs to be some sort of measure taken to get people to start listening to South African music. I think a prime example is that our class went to the Diamonds and Dust show at the Barnyard and we are all teenagers and a lot of us don't really relate to that Johnny Clegg music and all that music that came out of the apartheid era in townships. But we all had such a great time, we could all feel the beat inside of us that we didn't really know it was there. But it is there because we are South African. We all have it, and if we exploit it, it's going to work.

45 Stembiso: I'd like to go on Glen's point about the Barnyard theatre stuff, because there we listened to classic South African songs and then, when I was sitting there, I was the only black person there from our class. I was seeing these white people jumping on the tables, dancing around and it was like WOW, this was fun. A lot of the white guys were just clapping and stuff, but Glen and stuff, Jonathan and all of them were jumping around dancing, it was quite surprising and entertaining to see them quite enjoying it. You tend to think that if you make them listen to it they will be, like, "No this is boring and stuff, and it's not my taste." I was quite surprised and impressed by it.

I think the main problem is that a lot of white people haven't been exposed to it. I love marabi and that type of thing and South African jazz, and I would be on the tables 'cause I can't keep still. When I listen I bop around in my chair. What about concerts, do you guys go to a lot of concerts, do you not? Is it a problem, why do you or why don't you go to concerts?

5

Stembiso: Well with kwaito guys and the house DJs, they mostly do their stuff in nightclubs and some of us aren't allowed to go to nightclubs. It is virtually impossible to actually hear them do their thing because they are at nightclubs. That's the only reason why we don't really attend them. With the other music, like rock, I'm sorry, I don't see myself going out there paying my money to listen to rock when I haven't even been exposed to it. I don't know what's happening about it. If I go to a party and listen to rock, like I went to this guys party, I actually enjoyed listening to rock. I was dancing to it, I danced the whole night. This was something new that I didn't know about, but I enjoyed it. But I don't see myself going to a rock concert yet.

10

15

Thabo: But the thing with rock music is that us as black people, we have to strive to try and find out more about that type of music so we can actually see it and receive it on a more extensive scale. 'Cause you say the only time you enjoyed it was when you heard it at Glens house and stuff. That's why we need to explore new genres of music so we are able to listen to other stuff.

20

25

Jonathan: I think we don't hear enough rock music because they used to have Barney Simon. He used to be late at night and every night but I think they have moved him to an hour on a Sunday. He used to play a lot of overseas rock but then he would also play quite a lot of South African. That is where I heard about quite a lot of these South African bands like Saron Gas and Wonderboom. But, like now, I don't even know what time he is on Sunday, it's just for an hour so you are basically not hearing any of South Africa's bands at all, so they are not getting any support at all.

30

35

Nomthandazo: Well, the reason why I don't go to concerts is because of the stuffy people. It just smells. I've been to two concerts and I didn't like it and I said I would never go there again. First one was a whole group of kwaito stars and the second one was a jazz festival. I quite enjoyed that, but eish, too many people just don't do it for me.

40

Glen: Your involvement in how often you go to concerts relies a lot on where you come from and your parents and what they do. I've been to a lot of jazz stuff around Durban with my mom. She loves a lot of jazz and she plays piano and she knows jazz. A lot of it is advertised, as I've said before, in the newspapers. If you look, there is an events list for all the different music genres. There is stuff that caters for everyone of things that are happening in Durban, every week whether you know it or not. Durban's development is strong, but it is stronger in the genres that appeal to older people, jazz and that type of stuff. If you go down to Cape Town you see the culture for teenagers is a lot stronger. It is just a matter of time before it gets up here, but it is definitely there.

45

50

Samantha: I went to the Shaggy concert and the opening act was Mandoza. It was firstly Semisane and they did the whole Big Brother song and

55

everyone was just like Aagg, like, whatever. As soon as Mandoza came on everyone just started screaming and jumping around because it's got beat. It is good because everyone wanted to get up and dance.

5

Ayanda: I think that they should make more concerts for young people here. They only make concerts for the old people, like jazz and fusion and all that. Young people don't enjoy it and I just think they should have music for us.

10

Stembiso: I think the music for us isn't properly advertised, as we have already mentioned. Last week Saturday at a club in Durban, Tilt, it was the battle of DJs and the top three or five DJs in South African were there and nobody knew about it. Until it happened and it was like "oh, well by the way Fresh was in Durban this Saturday" and nobody knew it was happening because it was not properly advertised.

15

Once you are in that scene you then find out. The problem is that they don't try and capture people from outside of the scene 'cause once you're in the scene, like, if you went to Tilt the week before there would have been pamphlets under your windscreen wiper. That is the big problem with South African music is that it is quite underground, so once you're in the loop then you start to hear about a lot of other stuff. Especially, remember earlier, you were talking about hip hop, now there is a lot of commercial hip hop, but there is a very vibrant underground hip hop scene in Durban. You only hear about it if you start going to the hip hop things. And if you start going, then you get pamphlets and start to hear people talk. There used to be a very vibrant drum and bass scene in Durban as well, it was the same thing. I remember once I had a very hectic semester so I got out of the loop and I stopped hearing about everything. I thought nothing was happening anymore, but it was, I just wasn't hearing about it. This is a problem because if you don't hear about it word of mouth or by pamphlets then you never know what's going on.

20

25

30

Do you feel as the youth of South Africa that South African music speaks to you? You've spoken a lot about international music maybe speaks to you and that, but South African youth I think we've got a lot of individual problems that youth in other countries aren't facing. Are musicians trying to talk to you, or are they just on their own mission?

35

40

Stembiso: For starters, kwaito guys, most of them are on their own mission to make money. The only guy that is out there and sings about what's happening in his life and what's happening in the lives of black people and the youth of South African is Kabelo. He is pretty recent in his new CD and he talks about the drugs and how he has actually quit. Now he's back and he's clean and he's doing his own thing and he's actually speaking out to us. The hip hop guys, the likes of Skwatta Kamp, and those guys are saying it and they are putting it right there, this is it. And they are putting out there what its like in the township and they are going on about it . The likes of Loyiso with his R&B, I'm sorry. The dude, I think he goes to America and comes back and releases a CD, 'cause everything he does is American. For one of his songs he even went California to shoot his video up there. He needs to do something about his music.

45

50

- Thabo: I have to strongly agree with Stembiso because the hip hop scene is growing in South Africa because artist like Amu and Skwatta Kamp, they like rap about things that we experience as young South Africans so we are able to relate to the music and enjoy it. It speaks to you.
5 You know when a song is, like, almost directed to you, it's like speaking about personal experiences that you have had. You enjoy the song and want to hear it everyday and it lifts you up. As soon as you hear the song you want to get on you want to be positive and stuff. It's quite enjoyable and its good for the soul and the mind.
- 10 Ayanda: Most of us could listen to rap music if it was advertised properly. But it is not. The music I listen to, it speaks to me. South African music that I listen to speaks to me. But most of it, I just listen to the beat. There's that South African beat that I like. And it has that thing about American beat, it clashes the American beat, and that's why I like it.
- 15 Samantha: I going to touch on a very touchy subject right now. You say that these people, Skwatta Kamp, I've never heard of them before, you think they are rapping for the different races or do you think they are rapping for all the races?
- 20 Stembiso: Well from their background they are from Cape Town, so it's all like coloured, black people, like its not really talking about the white people and stuff. Instead, some of the guys, what's his name? I've forgotten
25 the dudes name, they are actually talking about apartheid and that really touches deep down, hey. So, I reckon they don't really sing with regards to everyone in South Africa. They sing for those people, the coloureds and the black people mainly.
- 30 Nomthandazo: Well, the reason why if I was white I would listen to Skwatta Kamp is because I would want to understand the other cultures, what is actually happening and what's going on. When you listen to the kind of music, it actually talks about South Africa. It tells you what's
35 happening underground. And it tells you what's happening out in the world and here in South Africa. This is one of the reasons why I listen to that type of music.
- 40 Thabo: I have to agree with Samantha point that, okay. Skwatta Kamp rap for like black young teenagers and it is not really applicable to white people. But then if you look at Eminem , I can relate to his music. He is a white American, but I am a black South African, but I can actually relate to his music and understand what he is saying in his songs. Whenever I listen to his tapes, I find them inspiring. It touches
45 something deep within me, even though we are different races. If more white artists, if they could do rap and talk to you and stuff, and able to inspire you and cross the racial barriers, that would be quite good.

Anyone heard of Max Normal

50

General mumble: No

- 55 Nomthandazo: The reason why Eminem is so popular is because he has been all around. He can relate to whites, and he can also relate to blacks. That is why people listen to him. People like Mandoza, he relates to black

people only and doesn't relate to whites. That's why Black people listen to Eminem, and so if black people could also do the same thing as Eminem then maybe.

5 **The reason why I asked about Max Normal, they are from Cape Town, they are white rappers. If you are into hip hop you should do yourselves a favour and go and check it out. It is actually very cool, you should go into Look and Listen and do yourselves a favour and listen to them. I can't remember what the album is called but its something about a shopping mall. Go listen to that and**
10 **he has another band called Constructus that he put together and also very cool. But it's not getting out there, it's underground and he's a white rapper. It is not the type of music that will be played on radio. If you think about it if someone is not going to hear you on radio where are they going to hear you? He has done a lot of concerts and he played at Splashy Fen two, three years**
15 **ago. He has done a fair amount, traveled overseas. You know with this Danish exchange going on when a lot of Danish hip hop artist came out, they've got this collaboration thing going and he has traveled a lot. He is not the type of person to be played on the radio. Does anyone has anything final to say?**

20 Samantha: I went to New Zealand at the middle of this year and I went to look at CDs and I saw that Seether was on almost all of the compilation CDs. And I was so amazed, because they are South African and I didn't know they had made it this far. And in Australia and New Zealand apparently they are quite big. And I went to my friend, "Do you know
25 these people?" and she said she "Ja, Seether, I know about them". I'm like "do you know where they're from?" She didn't know. The thing is when they do get out there, they think they are from America or from England. They don't know they are from South Africa.

30 **I heard them on the radio in America, while driving. Me and my sister heard them because she was living there for 7 months and we were like, Ahhh Saron Gas, we knew them from years back. From the first time they were on at Splashy Fen and they didn't even play on the main stage, they were on the Blunt development stage. They were so funny and the guy lead singer,**
35 **because now he is all nicely cut, but then he had long hair and you could hardly see his face.**

Nomthandazo: Now, I'd like to say that I think South African young kids should stop
40 the music thing because it is not getting there. Its kwaito and its there in two months and no one then listens to it again. I think that they should stop the young kids getting into music industry. It's really not going well.

Thank you so much.

APPENDIX C 4

Focus Group Interview Thomas More College 5 Feb 2004

Participants:

Andrew	Melissa
Brett	Katherine
Joshua	Jane
Graham	Emily

We are just going to go around the group and can you say your name and what you feel about South African music in a nut shell i.e I hate it, I think it sucks or I like it. Maybe you want to tell me some of the bands you like, if you do like any or if you think they'll all really awful, say so as well.

- 5
Emily: I don't know a lot of South African bands, but I don't think its terribly bad or terribly good. Not the highest standard, but not the worst. I really do like Tweak.
- 10
Jane: I don't really know that much South African music either. What I do know I do quite like.
- Graham: I think South African music still has a long way to go but I listen to Springbok Nude Girls and that sort of thing.
- 15
Joshua: I think South African music is good and up-and-coming, it just needs to grow through more encouragement from the public.
- Brett: I really like a lot of South African bands, I think that they need more international promotion. I like bands like Seether and Prime Circle.
- 20
Katherine: I don't really know much South African music either. I do like Tweak and that kind of music. I think a lot of South African bands just need more publicity, not many people know about a lot of them.
- 25
Melissa: I like all the well known South African bands. I like any music, so I'm happy with anything.
- Andrew: I think that South African music has got a lot of growing to do, but what we've got is very good.
- 30

- 35
What about radio stations? So are you guys listening to a lot of radio stations? I said in my questionnaire that they had to play 40% South African music and I have since found out that it is only 25%. What do you think about that? Do you think there should be a quota? Do you think they should have to play South African music? Or should it be the choice of the DJ and the public?

Jane: It should be the choice of the DJ and the public. I don't think they should be forced to play any music.

5 Emily: I disagree with you, because all of us just said that South African music just needs more publicity. I think it should be 40%. I definitely think so.

10 Katherine: I think that maybe they should have that percentage, but then they should play more of a variety, they always play the same songs.

15 Andrew: I think they should definitely have a quota for South African music, otherwise how are they going to get coverage and so people get to know them better? But then, as Katherine said, they must play a lot of the unknown songs so we get to know the band as a whole, instead of just one specific song from them.

20 Melissa: I think it depends on the station as well. Some people will listen to a certain station because it has their favorite music. Like, if they want to listen to an overseas station then they want to listen to music from there. Like if someone wants to listen to local music, then they should have a station that they know they can go to listen to more local music.

25 Graham: I don't think South African bands really need to be enforced because they are mostly good enough anyway.

30 Joshua : I think South African music needs to get on the international standard, once it gets to an international standard then of course the DJs will play them. If they are going to play a South African band then the band has to be good enough. They can't just play it because they have to. So they must only play the bands if they are good enough.

What about the songs that they do play? Do you think they are up to an international standard?

35 Joshua: I think only some of them are. Mostly no, mostly they are just playing any vague song that someone will want to hear. They find one song that a few people like, then they play it over and over and over. Because they give that song so much publicity they think everyone likes it.

40 Jane: I think that they should play the variety, because it takes people a little while, they have to hear the song a few times before they think they actually like it.

45 Emily: Isn't it that some songs have already made it overseas, because last time I checked, a couple of the South African songs had made it bigger overseas than they did here.

50 Katherine: The Dave Matthews band, nobody knows them here, but all the Americans know them. Well, you know them and you're the exception to the rule and they're South African.

55 **No, Dave Matthews is South African but you can't call him South African because he has grown up in America.**

Katherine: We, like, hardly knew who he was, and we did this bi-continental video with an American class and they were like ,”Dave Matthews band!!!” and we were like “who?” Nobody knew who he was.

5

What about kwaito?

Jane: Kwaito is cool. I don't know, it's kiff to dance to.

10 **Do you know a lot of kwaito?**

Jane: Not really, I only know the stuff that is played.

What radio station do you listen to?

15

Jane: I listen to 5fm and East Coast.

20 **I noticed in my questionnaire that South Africans are very divided by the music they listen to and that's sort of promoted by the radio stations. At Hillcrest High there was this guy and he was really into kwaito and he said he was embarrassed because he was a young South African and Tweak, because he heard the rest of the group talk about Tweak, and he said he was very embarrassed as a South African that he had never heard of this band. He obviously listened to Metro or P4. And what about people like Kabelo or Brothers of Peace. These are all bands that are really big but are not played are certain radio stations. Comments?**

25

30 Emily: Wouldn't you say like East Coast get an older type of group listening to that? Sometimes they find that type of music not acceptable and they would think it's head bashing music and they wouldn't enjoy it. So sometimes it kind of restricts people because of their audience.

35 **I definitely still agree that we have to remember radio stations are commercial and they have to, for their own survival, play for their audience. They have to have a very clear demographic group for this advertisers. They have got to say to like Axe, like, 5fm can say that their age group is 15 to 25 is their main listenership, primarily white earning this much to this much. Different people will advertise with them, you will not get iJuba advertising on 5fm it would be stupid.**

40

Melissa: A lot of the black music is usually on TV most of the time. You only see black music videos now, and you don't usually get the most popular stuff, which is only on the radio.

45 **What do you guys think of these music videos, do you watch them? Do you enjoy them?**

50 Jane: Most of them seem so like fake and I suppose that they are doing them on a limited budget. I think that if they want to compete on an international level then they have to step up their music videos.

Andrew: I find that Channel O and stuff, they play all of the songs that come out. Some of them that you hear on the radio do have music videos. A lot of our South African bands like Prime Circle and Tweak, you only

get the music video when their song is really popular. A lot of the time you don't even see them.

5
Melissa: Personally, I don't believe that the music is about the music video. I have my radio on all day and I don't really watch TV now. For me it has nothing to do with the music video, it's just an added bonus if they have a nice music video 'cause its like fun to watch and everything. For me it doesn't matter about the music video because it's all about the music.

10

Some of you spoke about the standard of South African music does anyone care to elaborate on that? What would you improve? You mentioned putting extra money into their music videos. Do you think South African music is getting the funds they need, do you think the recording is up to quality? Do you think the recordings suck and that sound technicians don't know what they are doing?

15

Graham: I do believe that South African musicians usually go overseas and leave us here because there is not enough local support for their big events. There are big events but not enough of them and all they do is go overseas and go play for America.

20

Joshua: My main problem with South African music is that there is not a large variety. I listen to heavy metal, that sort of thing, and there is not that much of it around from South Africa.

25

Jane: I disagree. I know many bands that you probably have not even heard of, I don't even know their names. I found out that there is a recording studio in the Assagai valley. I was shocked, because they had a heavy metal band there that are unheard of. I think that there is kwaito, hip hop, rap, and we had that band that came to the school and they did their DJing. The Illuminating Shadows. I think that every music that exists we have it, you just have to find it.

30

Yes, they are very interesting. Did Illuminating Shadows run it? The guy on the turntables on the back studied music with me but I don't like to call them DJs, 'cause to me DJs are the guys on 5fm who double click on the mouse when he wants a song to come on. They just have personality, they don't know anything about music in my opinion.

35

40

Jane: When they are on the radio chatting about issues and you can ask him any question he is actually pretty smart and pretty clued up. If you listen to the radio he knows about old stuff as well as new stuff. I think he is pretty clued up. Being a DJ, yes, his personality comes through, but he has to know about current political issues and all that. People all over the country listen to him 'cause people are going to listen to him, so you don't want to make a fool of yourself.

45

Andrew: I think DJs in general are not just run of the mill people they are. They all have, like Nicole Fox, journalism degrees and I think to be a radio DJ you've got to be a worldly person, you've got to know a lot of stuff for you to actually even hold a talk show. To have to disagree with a person and have an augment on the radio with someone you have an understanding of what you are arguing about. They do know a lot, and they do know a lot about the music industry.

55

Emily: They are playing the right music for their listenership.

5 **You say they know what music they are going to play for their listeners. I was**
also so naive but then I went up to 5fm myself, I did quite a cool project last
year I spent 100 hours in the music industry so I went to nightclubs for 100
10 hours and radio stations. I went to 5fm, and it was so distressing to learn that
they don't choose any of their own music its all computer chosen. What they
do is they have music in different categories: A,B,C and it goes up all the
15 letters in the alphabet and all the A tracks are the 5 or 6 tracks that they are
really going to pump for that week, and the B tracks are the ones that were
really popular last week so they are still semi-popular. After that they have
alternative sections and punk sections and R&B sections and whatever. The
computer is programmed to have a certain mix of music. It's programmed to
randomly choose songs. 5fm is not so bad they have about three songs per
show chosen by the DJs themselves, but East Coast Radio, nothing is chosen
by the DJ at all.

20 Graham: That is a good thing, because the difference between a radio DJ and a
club DJ, is a club DJ, he reads the crowd. If the music is not getting
the crowd working he changes the music, whereas a radio DJ, he is in
a little box, he can't see his crowd. If the crowd doesn't like his music
he won't know, and all his finds out is from his consumer section from
25 surveys.

**There has to be a way of doing it. I would like a more personal approach. I
don't like the thought of a computer choosing what I listen to.**

30 Brett: We need more people like Barney Simon. When he got kicked it was a
pity because he played a specific type of music which was very good,
and he was one of my favorite shows on 5fm. You got the feeling he
had a little more control over what he would play, he didn't have to
pump this song that song. He promoted SA music and he could play
what he wanted mostly.

35 **Concerts. You love concerts? Do you go for a lot of concerts? Do you have
them coming here to your school?**

40 Andrew: When they are trying to market themselves we have a lot of MIC and
they play for us in assembly, which doesn't get the greatest response.
A lot of people don't like listening to that type of music and then they
have to stand up and jump and wave your hands. People just look at
them and laugh. A lot of the time people do that because they are self
45 conscious of themselves and what people are going to think. We
always have bands coming into assembly and stuff, last year we had
three, we had Jae, we had Illuminating Shadows and we had another
one towards the beginning of the year. We do get quite a wide
coverage and especially if they are doing stuff in the local areas. They
come in and play songs for us.

50 Melissa: At one school function we had the moonlight market at my old school
and they had Butternut there and that was such an awesome band.
They had the stage set up by these people that do international
concerts and it was the most awesome turnout ever. Things like that.

Now, if I were to hear a song I would turn it up and swear by it, because it's a nice band. All they need is something like that.

5 **What do you think about Seether? I was a little cheesed off with them 'cause I used to go and support them when they were still Saron Gas and they were at Splashy Fen one year and they weren't even on the main stage, they were on the Blunt development stage. They didn't even get paid to do that. You had to send in a demo and hoped you got a spot and then I supported them at Burn and I supported them I they played at the city hall and at Red Eye. Now**
10 **because they made it overseas I have to pay R150 to see them. What do you think of that? Do you think it was fair?**

15 Melissa: I think it is good, because that means that it some overseas band that you really like came to SA you would be happy to pay that money and I think they need the same sort of respect, and if you really want to see them they are worth it then you'll pay it. You can't make an exception just because they are South African and getting big, because now it is their chance to get people to want to see them. I think that they deserve it. If international bands get that, then they
20 should get that too. You should be supporting them. Paying to see them is a way of supporting them and you're prepared to support them and you like their music anyways, no matter what.

25 Andrew: They have really made it big overseas in America, in the Daredevil movie they had their song in there and I think they are very very popular over there. A lot of our bands go over, but we don't really hear them play, because like they will say that their song will be played on MTV but not on the MTV we get, but MTV2 which is the alternative music that isn't quite popular yet. A lot of the stuff we don't actually
30 know what's going on overseas from our South African bands. I think they should maybe put in a notice type thing, where you kind of know what's happening, say Boo! went overseas, they did so well and this and that and that and that type of thing. People should know what's happening with the South African bands overseas.

35 Joshua: Seether is an international band now and when they come here, because they are based in America they are touring here. It is the same as them touring anywhere else except this is their home country. It needed to be more advertised because when they came
40 back they went to the Wave House but no one knew about it, I didn't know about it. It wasn't advertised at all. I might have been announced on the radio once or twice but I didn't know, and also the Wave House is too small for a big international band and I heard they fitted 500 people there and it was packed. But if they had had it at the
45 Convention Centre, they could have had a lot more people.

50 Melissa: That's what really counts. No one is going to watch the music video because not everyone has access to a TV. We are talking about South Africa and generally there are not many people who do have TVs. You have to spend money on advertising because everyone has to walk pass a poster and most people can read. Just watching a picture and knowing where it is fine and you're sorted. It is setting your
55 priorities straight and knowing that if you are going to go somewhere and you are not quite sure how, you've got to make sure that your advertising is first.

Do you guys think that generally the message isn't getting through to you? That there is no real channel for you to hear about South African music? Magazines and stuff, what magazines are you guys reading are they saying anything? Are there enough crits, are there enough stuff in the Tonight section in the newspaper? Is there enough, is the message getting through to you?

5

Andrew: They need to maybe make a special column in the newspaper that is specifically designed for younger people to know what is happening. The Tonight section mainly concentrates on the jazz music, like there is a specific women, I can't think of her name, and she does the jazz corner and they speak about all the music that is coming around there. They don't have stuff that's like a rock band or alternative music like Counting Crows type of thing. I know that they are not South African, but that type of style of music. We really don't know when it's happening and where it's happening and if you do it's by chance that you hear it on the radio that they are advertising that they are coming in, or it's a poster or something like that. They need to market them more.

10

15

20 Melissa: My sister is getting into the whole Christian thing and she brought home a Truth magazine and I just squizzed through it and they had a whole section and I think most of it was South African music, and obviously it's all the Christian type of music. If you look in the right places I think they have got South African advertising, but just not enough and not in the popular things. If you want to look for Christian Gospel music then you have to go out and pick up a magazine that is focused in that field. I think it should be in a magazine that everyone reads like You magazine, but Cosmopolitan is more like an overseas magazine and that is why everyone is interested in that because it is overseas stuff. Common like FHM, that's South African right?

25

30

Andrew: Like Cosmopolitan and FHM here and all those magazines are all South African versions of the overseas magazines.

35

Melissa: I think in popular magazines like that they should have more coverage, because, not just in the magazines that they specify in.

Katherine: I agree that they have to have somewhere where everyone can go to and read up on where people are playing. I like to go to concerts but usually if it is a South African band it is cheaper to go and it is somewhere near so you can go, but you never know. You usually have to hear about it word of mouth, but not a lot of people know. If your friends or whoever doesn't know then you don't know. Then you can't go.

40

45

Joshua: The magazine that I think is really good is Blunt. It is a "Local is Lekker" magazine. I found out a lot of bands through them with their Blunt development stage at Splashy Fen. They help out bands hectically in their magazine, they check out new bands and they review the CDs. They actually have full-on huge articles, it's great. It focuses on local stuff. It's great.

50

I think that's a very good point. There needs to be something that is really across the board. Like it's kwaito as well and it's hip hop and it's whatever. 'Cause there are so many really cool underground bands, you know the

55

question I had, "what kind of South African bands are you guys listening to?" Most people wrote 3 or so responses and I came up with a list of 160 different bands that people had said. People I hadn't even heard it before, and a lot of people that I like weren't even on that list. I don't know if any of you guys know Max Normal? Is anyone here into hip hop or rap? Its just awesome awesome music and you guys should do yourself a favour and if you have some time go and listen to them at Look And Listen or whatever. And Blk Sunshine, if you like Butternut you would like Blk Sunshine. There is just so much out there that just isn't getting through. What about the club issue? You guys are in matric now and you all powder your noses and wear cool clothes and get into nightclubs. Is that a problem that they are not really catering for the youth by playing in nightclubs 'cause I'm out of the loop as far as concerts that school people can go to?

15 Andrew: Ja, I think there are, but that's if you hear about them. They also have those under 18 clubs you can go to but they are the crowds that they draw are all kids that are like in standard 5 and that are really young and shouldn't be going out at that age. I think that they are a bit too young because they get involved in things that they really shouldn't be getting involved in. If they are going to do concerts and stuff then they should really pump it. So people wanna come to their concerts and play their music, so that people get to know who they are. So when they do have a concert they have a really good response. There should be maybe even a club designed for that specific use.

25 **Anyone else? No. One last thing then, do you think that South African bands speak to you? Do you think they talk about issues that, I mean let's face it, when you listen to music it is really cool to hear something that touches you and you think, "Aahh, I understand that, that is great". Does South African music do that for you? As South African youth the music should be talking to us, does it?**

35 Katherine: I think for a lot of the stuff I heard, a lot of the South African bands, once they get big they forget about us, the music becomes all about them

40 Andrew: I think that when they make it big that is what they aim to do. They really are a small time band in South Africa, then they go overseas they make it big there, they really don't care from what their music was to what their music has become now. That's why they always say that bands change. Their music changes from, for example, played alternative rock but wasn't heavy and now they play all this heavy stuff because that is the type of crowd they have been drawn into.

45 Melissa: I think that while you are writing a song, all songs have words and those words have to come from somewhere and no matter where it comes from I think that everyone has that same place where that is coming from. I think you can always find something that you relate to, if you don't relate to it there is someone who does. Every aspect of music, whether it is a different language, everything all links together. And if you don't find something in it someone else will. They talk about issues, a lot of people are trying to make it big, like these other stars, and if you look at the other stars they are talking about real issues from their heart, because they didn't have to try so hard to be like someone else. They just got there because everyone like them so

they just carried on doing what they are doing and singing and writing lyrics from their heart or from where ever it was that it came from. They are trying to do the same thing and that's a good sort of role model because they are also doing that.

5

Andrew: Generally, when a person writes a song it's a personal reflect of their life, so whether they be South African or they be American, British or whatever, a song is a personal thing so generally people will have something that they can identify with but it's not their song. It's the type of music that it's something from the soul that they were having a problem dealing with, so then they write about it or it's something that is fun. Like with Tweaks music, a lot of it is fun, it's just a whole lot of jumping around, having fun, saying things. There is no real depth to their music when it comes to soul and stuff like that.

10

15

Katherine: If you say there is no depth or soul, maybe that is their way to deal with an issue. Some other people can find a common, like if someone has a bad experience and they react to it a certain way and it doesn't feel like it comes from a place where they are getting their lyrics, then maybe that is the way. Lets say, for example, Marilyn Manson, it doesn't sound like them, maybe it just comes from pain. There have been sayings that he was molested when he was younger and that's why he acts the way he does. Even if it's not in the words, the music sort of comes out the pain. You might not listen to the lyrics but listen to the music, it's the feeling you get from the music. There are so many different musics out there that if one doesn't suit you you'll find one out there, whether you want to feel worse or you delve into your emotion or whatever there is something out there, and it all comes from somewhere.

20

25

30

Thank you all for taking part.

APPENDIX C 5

Focus Group Interview Sastri College 10 March 2004

Participants:

James
Kubandren
Kenneth
Tarique

Omeshree
Vrenika
Mizan
Prenika

Okay, so we are just going to go around and you are going to tell me your names and something about yourselves, and what music you like. Just what you are into, what you like. Do you like movies? Do you like magazines?

5 James: I love movies, I love clubbing, socializing. Music: hip hop, R&B, house, jazz, classical music. What else, have fun!

Tarique: I listen to hip hop and Shady and all those characters. I listen to it mainly because my parents tell me not to.

10 Kubandren: I listen basically to all types of music, from traditional, rap, hip hop what else? Basically anything. I listen to jazz, classical and other stuff.

15 Kenneth: I am a musician myself, I play the drums and guitar, specialized in the drums. I love jazz, I listen to hip hop, pop, and stuff like that, but basically I love jazz and rock.

Dhivekha: I love hip hop, and that's about it.

20 Vrenika: I listen to anything that sounds good, but mostly R&B.

Omeshree: I like rave and sometimes I don't really like it, like hectic rave. I like R&B, songs that you can sing along with and I don't really like kwaito.

25 Prenika: I like all types of music, even kwaito sometimes, but I am not very excited about it. I like all types of music, even the Hindi ones, though I think I listen more to the Hindi ones more than anything else, but I like hip hop, R&B, not too much rap, but I go for everything.

30 **It is good to meet all of you! So now I am going to throw out a question and hopefully you guys will argue amongst yourselves and I can just take a back seat and won't say much. I am going to ask you what do you think of South African popular music?**

35 James: Crap! No,no, not all of it is crap, just that,

Which is crap? What do you like? What don't you like?

- James: Pitch Black Afro is crap! What else, just about everything. Have you seen those videos on SABC 1? Those people who try to make their videos on the farm, this is shit bra! No, but like Skwatta Kamp is good, TK, and Danny K, but, Jae what else, what else is? Tirusha, she's making nice music now. That new group, East Coast Flavour is good.
- 5
- Prenika: The songs that nice, mostly, like, we are all saying like Danny K, English songs, not actually kwaito, mostly English songs like Danny K and like those songs we can relate to that we can understand. But for the African, most of the blacks there, I think they mostly like kwaito and stuff, so the majority are black so.
- 10
- Kenneth: It's not really a majority, okay, it is a majority that they are black, not most of them like kwaito and stuff. If you listen to people like Brenda Fassie, Miriam Makeba, a lot of others. What about Ray Phiri? All good music. We listen to them at all the shows, we go to a lot of shows, like the Awesome Africa Festival down in Shongweni. It's classical, it is good music, not, but you acquire a taste for the music as well, so it is not something you just pick up.
- 15
- 20
- Tarique: Kwaito is okay, it's just that we don't speak Zulu. We don't know what they are saying, we don't understand where they are coming from.
- Kenneth: You see the thing is, that, that is not only the song, because kwaito is like very popular and stuff. People forget about musicians like Ernie Smith, but I had the privilege of meeting Ernie Smith because he studied through my music school, so there's like a lot of jazz musicians and they are good, because I have been to Cape Town a lot, and I have been to all of the Jazzathons. I've been to the Jazzathon that happened at the beginning and the jazz festival that happened the other week while I was in Cape Town.
- 25
- 30

Where the North Sea?

- 35 Kenneth: Ja, and it is really good

I'm Jealous.

- 40 Kenneth: And the talent that South Africa has and the potential is scary because you know the launch of, how can I put it, the launch of artists that we have, musicians, and because there is no like real scope in Durban there's, like, nobody realizes musicians are from Durban. Look at Ernie Smith, where did he grow up? In Wentworth, he stays in Wentworth.
- 45
- James: I agree with what you are saying. I know there are a lot of good artists, and all that there. I mean they are really good. I listen to South African music, I do. I mean I have got a South African CD. I mean I have got, I've got South African music, but I'm talking about people who try and just don't have it. No, it's like I don't know man, there is a lot of good kwaito artists and everything, you get those I mean, I don't even know the name of them. You know what, they are like, they have these videos where they are on farms and they like dancing around. I don't know who watches that, 'cause I don't, I put the TV off.
- 50
- 55

Kenneth: You see, you see, with the new South Africa especially, right. Not to be racist or anything, but the African population has, has more like a better opportunity than maybe the Indians or the white guys. Because
5 I have played with a lot of musicians, right, white, African, coloured, everything, right, and now with regards to, you see right, and now. When I was in Cape Town, when I went to the Jazzathon, you know the outside and stuff, the amphitheater. There was this one group that caught my eye, but they weren't involved in the Jazzathon, you see,
10 they were alongside, you know, how you have the side line attraction and they were playing the xylophones. They had three, one of them was for base, one for lead, one was for like treble and stuff. Now with those guys, those guys, I'm talking. These guys were hot and you know there's no people that realize that these guys, you know, if they are to cut a CD. My father took a lot of photos of them because my father is also a musician, and he sat there for like, maybe closer to two
15 to three hours. He wasn't worried about the Jazzathon, he was watching what these guys. So you see what I am saying? There is a lot of hidden talent, and these guys, where are they from. They are from the farm.
20

James: Ah, the best music is from Cape Town. Those coloured guys that sit on the road and these guys who play guitars with like 2 strings on it and a small drum and a harmonica or something, they make music.
25 Those are the guys who play music. They play beautiful music. I rather listen to them – seriously they make music.

Kenneth: You see, I have got a number of CDs at home with bands like Cream and all that stuff. When you listen to it you think its overseas
30 musicians. My father has played with some of these guys. Yeh, it is bands like Cream, Rhythm Hot Shot, the Flamingos and all of those. I am into music like that because it interests me. When I get into like you know, The Beatles, Bee Gees and stuff like that, I listen to a lot of music like that. I listen to Hindu music as well. Right, that is also like
35 wicked.

So now tell me about your Indian music because that interests me, because all the other schools have been like that haven't really had that Indian element.

40 Kubandren: Hindi music you get different things, right? Like Film songs, chutney songs, baksham all different things okay? Bhangra and stuff like that. OKAY, now I must explain this to you. Film songs is basically.

What does it do to you? Do you enjoy it?

45 Kubandren: I enjoy it. Ya, I come from a background Yes technically, it is not really an understanding.

Background: I listen to it too.

50 Kubandren: Ja, Hindi makes you more like, you listen to a, a kwaito number or something like that there. You don't understand for the life of you what he is saying. But you'll get the beat. Yes you want to and plus you enjoy the music if it sounds good. Okay, some people might not
55 like it at all.

Kenneth: It's like having a beer, when you have a beer, the first time you have a beer, right it tastes horrible. You have to acquire a taste for it.

5 **You said something about Indian Music?**

10 Prenika: Ja, I think Indian music is not recognized in South Africa fully because if you go like to Chatsworth, they are always like having these Bhangras and it's full of local musicians from South Africa. Some of them sound nice, but then some of them don't sound nice!

15 Kenneth: The problem is youth from South Africa are listening to too many things that are coming in from overseas. They are not worried about what is happening here. You see how we get a few like Jae and stuff, they become popular right. What's it? There's this new number, ee ya [sings a tune]. What is it? They suck right. But they are like a new South African Band. I mean okay, it's because of well they tried. They cut their CD and did their thing.

20 James: Those Afrikaans groups on SABC 2. You know they have those CDs? Do people buy those things? Because,

25 **Let me tell you something about Afrikaans music. It is the most sold music in South Africa. You are more likely to move more CDs as an Afrikaans artist than any other!**

30 Kenneth: My brother, the CD he cut recently is like, right has like got a whole lot of those heavy boere numbers or should I say Afrikaner numbers. So he is like into any type of music. That's my brother. So he like listens to that and it, it like annoys me because it is like the same beat over and over again. I can't understand what they are saying.

35 **Don't you think that your brother is quite clever because he is marketing himself to a to a wider audience?**

40 Kenneth: Well my brother is an accomplished musician. He plans on opening up his own record label so like he's been in music all his life. He plays the keyboard, now he plays the guitar, base guitar. Ja, I am teaching him how to play the drums. We've got a whole lot of equipment at home. He like re-mixes all songs with it. The equipment we have at home is like, we have quite a few things and we can do vast things with it. So like this keyboard and stuff he can like mix if you play the song for him. For instance, you know he works it out. If you listen to it, you have got it on a stiffer. The keyboard can take stiffer discs right. You store it on that and then put it on a CD. Besides, if you put words into that - if you sang it right, we would swear it was from the movies. So you get what I am saying.

50 Kubandren: Okay, people think now that when they listen to music, whatever, some musicians say the beat is easy. It is not – I go to a lot of weddings and stuff. I hear people's bands and stuff playing. They can't get the right beat, it's there, it's there, you can hear it is a particular song but it is not the exact beat.

James: You know what the problem with South Africa is, and why even I've fallen prey to this is because we've been exposed, like you said, to overseas artists and there is this image around them, and if you're not like them you are not good enough. So because we Africans and South Africans are like trying to be ourselves, because that is what should be selling to us, that's what should be appealing to us because we're from here. We've been overexposed to Americans and not the Europeans because they're crap. The Americans, ja, we've been exposed to them, ja, the whole rap lifestyle and the gold and platinum's and the diamonds and the FUBU because the South African artists now would wear Lokshen Kulture. They would be like, well, they are not good enough, because, well, you know they are not like the Americans. So, even I have fallen prey to it, as I am suffering from it, that's the image we've been exposed to, from the time well music it is all coming from overseas and so our artists will never be good enough because we always, the standard is the Americans. So because we don't meet their standard and we are not like them, it doesn't mean we are not good enough

20 Kenneth: Look and Listen in the Pavilion has some really good bands. Some people just walk around and wander what that room is at the back, you know that place surrounded in glass, that is the jazz section. Now, whenever I go there all my friends are like looking at the DVDs, CDs and stuff, but I won't, for I am a member of the Jazz Club there. 25 When I walk in and take someone like Tarique, if I make him look at one of those CDs right, they'll think, no, it's an overseas band. Practically almost every single CD in there is from South Africa. You see the young people of today have got this idea about pop itself, listen to it right, but let me tell you something, but we call it all the musicians, call that pop bubblegum music because its like all the same beats in most songs and stuff. You listen to it and get sick of it. 30 Right, and then I can get jazz CDs for you, you listen to the CD for an entire year and you will not get sick of it, it's like you can, but not everybody has the same taste. But what I'm saying is that people must stop like saying, no jazz is stupid, and stuff like that. You must, because, like, I respect the music my father listens to right, so he respects the music that I listen to, you see because amongst our friends and stuff, we must have respect for whatever each person likes. Now like it's like converts to a religion and stuff. I respect his religion and he respects my religion, that's how it is alright. 40

Who is next?

45 Tarique: Me too, because there are some people trying to be like the Americans and people see right through them and people have got their own South African flavour and well, most young people listen to Eminem, Shady and all those from there from America. So that is the standard.

50 James: Because they have been themselves, so South Africans must do the same thing. They're not trying to be like the Americans, like first of all.

55 **You can see the dilemma that's starting now, on the one hand, people want South African artists to be identical to American artists, but then on the other hand you go, oh no they copy. South African artists are faced with this really**

hard thing. What are they going to do? We want to be like them, but we want to have our own roots, then we're not like them.

5 James: Look at the new band Skwatta Kamp, they're hip hop, they rap but they're not American. They're purely 100% South African, but they rap, they hip hop, there are hardcore hip hop, they sing about life and about South African life. What we go through.

Do you think they've got it right?

10 James: They have definitely got it right because they are not American, they are South African. 100% pure South African and you can see it. They're not trying to be American and they don't even dress like them, they dress how we dress, they talk like we talk, they walk how we walk, they come from where we're come from but they're still rapping and still hip hop.

15 Omeshree: Sometimes, you get like these South African singers who want to like, who try to become like Americans, like Patricia Lewis. She tried a bit too hard and it is just not working for her because she tries to be like a Barbie doll instead of singing properly, and when she sings it doesn't sound nice.

Which South African artists do you like?

25 Omeshree: Oh ja, there is a lot of groups, like Tweak, the Finkelsteins, those are nice. Mean Mr Mustard sound very nice. But then there are some, like, groups that don't sound so nice. I'm not sure what their names are, I really pay attention to them. But if you see their videos also, it's so cheaply made.

That seems to be like a trend nobody likes the music videos.

35 James: I know what the worst thing on TV? Shine.

Omeshree: Oh my God, you saw that?

40 James: It's a kids program, right. They go round looking for people who have talent. All these areas, these are places that you'll find the talent now in South Africa. Our country is full of poverty and stuff, right. This is the place, if you don't go to these places you're not going to find where all the talent is. In some dump somewhere there will be someone with that voice looking for that person that will take over the world, like. But they haven't found that person yet, and other people are like trying, it's bad. This one guy's got this record deal and he can't sing, and he's got a record deal. He goes to a studio and they are cutting a CD for him, and I am sitting there thinking I sing better than this, and I sing in the shower. Why don't they come to me, you know it's like pathetic, it's like, I don't know.

50 Vrenika: Fair enough, but you see a lot of these programs on TV bring South Africa, like try to look for the talent and stuff but, like Popstars and Idols, but what happens to the groups? They break up. Look at 101, they broke up. They tried to make it high, they sing well, what

happened? They broke up. All the other groups break up. They don't really have that talent if they are just going to break up.

5 James: South Africa is full of diverse people. Everybody comes from somewhere else. We are all equal, we've all got the voices. I don't know, I'm not exposed to Americans like family staying in America. All American kids are the same. They all use make-up and go to school. They all chew bubblegum in school, all grow their nails, they are all
10 into satanism. They are all the same. It is easy for them to get on with each other as they all like the same things. In this country we've got so many different things, there're so many different people. We are exposed to so many different things, unlike America. Americans are exposed to America and that's it. No one else comes there and does anything. Here we've got, there's Africans, there's coloureds,
15 there's whites, there's Indians. There are a whole lot of people, we are exposed to different things all the time. So it is hard for people to get on.

20 **Don't you think we should appreciate more that we have got this diversity? How great is it that I live in Durban and I can go down and listen to jazz and go to Burn and listen to Tweak and the Finkelsteins and go to Chatsworth and go to a Bhangra Bash.**

25 Omeshree: I think South Africa has talent, but then with the music, I don't think there is too much talent, because if you see acting, you see the local soapies, like Isidingo and Generations, they are all quite interesting you know. Ja, but then when it comes to music there are not like good at all. But you handful of musicians that are okay.

30 **What I want to ask is, can you identify more what's not good about them? I mean, like, is it, is it actually their talents or is it things like their videos suck, which has nothing to do with their talent, or their sound isn't very good, which again has nothing to do with talent, that is to do with the person doing the recording. Maybe it is because they are not marketed well enough. Or maybe
35 because as South African's we don't hear enough of our music and don't actually know what is happening. I throw it out to the table.**

Kenneth: All of us take an hour to watch Backstage. It is one programme you should watch. I used to think it was some dumb programme, until I
40 watched it and you figure out that the talent that we have in this county is excellent. You go to places like Cape Town, you'll see the talent. You think all these Jazzathons right. You must look the musicians coming from South Africa they are really hot, as you can say jazz musicians and stuff. I mean like Durban, there is not enough scope
45 for us. I can tell you that first hand that there is not enough scope in Durban for us. Also, when it comes to record deals and stuff, you see, because it is a new South Africa, the blacks, they have like first preference in anything, whether you like it or not. I can be the best singer but that black can suck but because he's black he can get in.
50 One issue is the Pavilion always has the Yamaha Young Talent, right? Now I have been involved in that. The first year my brother won. The second year both of us went, but trust me from all the guys here, you know my brother? He's damm good! So now he played his thing then he got through and he went to Jo'burg. I went with him, right, but
55 there it was like when they called out the winners, he actually got a

standing ovation, but he played one of his classical pieces. He was the only person besides another girl that got a standing ovation. Yet there were guys, African guys coming and dancing and not even dancing properly to kwaito. I think this guy Clinton, and not one Indian took an award that day and there were quite a few of us. I'm not being racist or anything. There was a lot of racism involved.

What radio stations do you listen to?

10 James: 5fm

Background: Lotus, East Coast.

Who do you listen to and who supports South African music?

15 James: 5fm definitely. They support South African rock. Because practically every rock band that is in South Africa is played on 5fm. We hear a lot of local rock a lot, a lot, a lot. As much as there is imported music, music from overseas, like international bands, they play a lot of South African rock. You put the radio on at six in the morning it is just South African rock all the time, South African music. That's definitely good. You were talking about the reasons why we don't like South African music is, one of the things are that we are not exposed to enough, like you said we don't hear enough of it to start liking it. Like you said how you enjoy your beer, the first time you don't like it, you're not exposed to it long enough for it to start growing on us. You sit and hear a South African song, and we say it is like crap. And you'll never put it on again. But if you put the radio on and they put the song on you don't have a choice as that is the station you listen to. You're going to leave it on and think, maybe they'll play a nice song afterwards and you are still going to listen to that song and maybe you'll think it is not so bad after all. I never listened to rock music. I hated it. I hated rock with a passion. I seriously hated it. No offense, it was like a white boy thing, right. But I'm so over that now when I listen to 5fm and hear rock music, but our guys are good.

20
25
30
35 Kubandren: The thing with 5fm, they play music but it is the new music. Like, if you listen to East Coast Radio, they play the oldies, they play a variety of music, that's why I prefer East Coast Radio.

Does East Coast Radio support South African music?

40 Kubandren: Yes they do, East Coast supports. But one bad thing with East Coast, they kill the music. They kill it.

45 Kenneth: Radio stations like SAfm, Metro fm, P4, you know what I am talking about, right? Every song you can hear is a South African band, right, on P4 and then also right, like with the Indian community, like, we have two radio stations, mainly Radio [inaudible, possibly Radio Induwani] and Lotus FM. And now they, they play their songs from the movies and stuff right. But like you know during the day and stuff like that, they are always playing South African Hindi music. No I'm not talking about that music. I am talking about Hindi music and stuff.

Prenika: What I think that they should do is they play a lot like East Coast and stuff they play a lot, quite a lot of South African music, local music. And I don't really like it, so I think they should have a separate station, a full blown station with all South African hits and local stuff and then they should have like. Okay, I listen to Jacaranda and stuff, the ones that are overseas, like on satellite, those are nice, that's music that I like, overseas music. I don't like this music here. They should have a station for local stuff.

10 **Do you guys agree? A station for local music?**

James: No, not at all. I mean think about it. Say for instance they play an international song first and then they play a South African song. No, you can compare the two and then can say, we're getting there or we're not there yet.

Prenika: What about the people who like a certain music and do not want?

Omeshree: If you don't like the music, you can change the radio station, you can go to the next station

Kenneth: I agree with her. I think we should have our own station. We need as much scope as we can get.

25 James: That's not scope.

Prenika: Who wants to listen to South African music all the time?

30 Tarique: People are like listening to South African music all the time. I like hip hop jazz, rap and kwaito and stuff. They play good music. They play like,

James: I love jazz and that type of music. It is not music, rap is beats and they talk about stuff and some of it you get your artists, like there's three artists I can name that sing about issues you can relate to. With an exception of the beat, it's like you take the beat away and listen to what they are saying. That's what I listen to music for. When I listen to music I listen to what the person is telling me. I don't listen to this for beats, okay, fair enough there is music with nice beats and stuff and you dance to it, but when you're home alone. You listen to the words.

Does South African music talk to you? Can you relate to it ?

45 James: Not all of it. Because some of it, you don't understand the kwaito. And you don't know what they're talking about. Some of it you get the gist of it.

50 Kubandren: But sometimes in kwaito they just speak rubbish. Just rubbish. Just sounds good, speak rubbish.

James: Like TRO, they talk shit, they talk crap.

They're a good band

55

James: Ja, they're a good band, but they talk crap.

Tarique: Eminem just listen to what he says. Okay he can relate to me, it means something, it means something

5

James: Skwatta Kamp, Skwatta Kamp. They talk to you, they talk to you.

Tarique: Okay listen to it, fine, no I don't know, no, it sounds good, I like that music.

10

James: It's for your soul, it's not for your ears.

And guys, what about concerts? Do you go to concerts? Are there enough?

15 Kenneth: I went to a lot of festivals.

James: There are always South African bands playing. The rock bands are going, are like going, way surpassing the kwaito groups now, as far as concerts are concerned. You get your concerts, but the kwaito concerts are not, like, you get the guys dancing and jumping like apes on stage. It's a fact. They are singing and stuff, and some of it's good, but there are these guys jumping and dancing in they're acting like animals on the stage. That's it. You know, you don't even want to listen to the music, they just do the same things all the time. And you get these women who dance and they are like, you need to go to a South African rock concert. And there will be chicks there, but they won't be showing everything and people go there to listen to the music. And I think South African rock is way better than South African kwaito and stuff. South African hip hop is also getting there, I think we are way past the Americans because we are singing about stuff that we can relate to.

20

25

30

Tarique: I think anyone can listen to hip hop, not everyone can listen to kwaito.

35 **Do you guys go to concerts?**

Kenneth: Awesome Africa, I probably went there for the last four years, and Splashy Fen for the past two years. The music is good. And it's not just music from South Africa, its music from Africa, from Northern Africa, Western Africa.

40

Tarique: Ja, you get artists like Ismael Lo. That guy I swear, people look at his appearance, and say like what is wrong with this guy and they say you like have horse teeth or something and he looks like a buck. These guys are filthy, no offence, but they are filthy, you can see they are filthy. And like what they do I, they smoke dagga and stuff, they smoke like I don't know, they smoke like two or three, four. Aaay, but their music, you cannot beat their music. They are just too hot. Like some of them just don't care, don't care what they look like, but the music they play at the end of the day is too good.

45

50

Kenneth: My father told this one guy is, he told this one guy when we were at Joburg, look you know those guys I told you about with the xylophones and stuff. He said look at these guys. All of these guys are doing it with nothing at the Jazzathon. The instruments they were

55

5 using weren't of the highest quality but they were playing better music. You see because they don't have a good opportunity 'cause they are from a rural community. Nobody goes there and checks out what's happening. But the talent that they have there is unreal. It is genuine. You know like a lot of our guys, like our rock and stuff, they like use the same instruments and I got all those instruments at home. Then it is like if you check these guys, James you know we went on an excursion they showed use the different types of instruments, right? And these are the instruments the African communities use, and you get a better sound than the instruments that are made professionally.

10 James: And some stuff inside it sounds sweet, its just like shit. I say those are instruments, before they come like electric then they sound like shit. The drummer from Cream is the best in the world so there is some talent from South Africa.

15 Kenneth: Let me tell you something about that, he is my fathers' friend, he's blind.

20 Tarique: One place I went to, Cream was playing. This guy was playing with his daughter, right. He was playing the drums and his daughter was playing the bass. She messed up the whole show. She played the bass like this.

25 Kenneth: It's calming music if you listen to it. Okay, for all the guys from our class. For all the guys from our class I will bring a CD for you all tomorrow. We can listen to it. Just like listen to it and then you will understand. Just listen to the music, because nobody really takes it. Which person will really take the time to listen to music that they don't now about but criticize.

30 **That is a big thing with South African music, 'cause all of us. There is so much that we are not exposed to because we have this diversity, there is so much that you don't know about. Finally, because you guys have to get back to your life. How is it going in matric so far? It is so weird for me to back in a school environment it is very strange. So the last question. What do you think about marketing? Do you think there is enough advertising? Do you think there is enough marketing? Do you think about when you guys walk into a CD store?**

40 James: There are some things are.

Compare the advertising for something like Enrique [Iglesias]. This week or even next week. Compared to lets say I don't know, a band like Skwatta Kamp. So tell me about that.

45 Tarique: The international stars have the money to spend on advertising.

Tarique: You see it is not him spending the money it is the agents that are spending the money. And when you walk into a CD store now, it is a small section in somewhere in the corner over there, that is where South African music is, and the rest is international.

50 James: You know, the responsibility lies with us, not with them. Because if we support them then they can advertise. But it's because when we go into the stores we would rather walk straight past the South African

55

5 section which is like three rows long, which is, like, one small section
in the corner of the shop and you don't even see it, you, like walk
straight past it. In fact the classical section is like that as well. I don't
know about jazz. Classical music, like in old, old music, not like the
Beatles and that. I am talking about Beethoven. You like walk
straight past, the CD covers are like bland and dry, but that's music.
That's like classic music. It's good to listen to. But like its, society is
the problem, because we have hacked up all the wrong things. And
so you would rather buy the CD that has the parental thing on the
back than the other CD. You would walk straight past the classical
CD. I don't understand why, it's a shame, it happens.

15 **And otherwise magazines and newspapers, do you see anything about South African music?**

Dhivekha: The You magazine has a special section just for South African celebrities. It is just one page.

James: It is, like, really small, but it is there. It is growing

20 **Do you think it's improving?**

James: It definitely is improving. But at too slow a rate.

25 Kubandren: It is still developing.

James: That is why I am going into marketing.

30 Omeshree: There is defiantly not enough marketing for South African music like she said. If they have a separate station having South African music it will definitely expose South African music more.

35 James: I do not agree with that. Why is it that American music should have first preference to have it played on every station that they want to be played on, but South African music has to be confined to one single radio station, that, tell me the truth, you're not gonna turn onto that.

40 Omeshree: Fine, there should be a separate station for that. And then you can have another radio station for the international stuff.

James: You think about it logically. Nobody's going to put their radio station on, because, I know the majority of youth today would not, you understand.

45 Tarique: P4, they play international music, but they play it how 5fm or East Coast plays local, one or two, P4 plays international music like that.

50 **In South Africa you are never going to get a radio station that will simply play international music as there is a law. There is a law which is a quota system, which says 25% of everything played on South African radio has to be of South African content. Now places like P4 play more, and that is their choice. But you have to submit to ICASA, which is the broadcasting corporation, you have to submit your play lists. You have to submit your play lists which has to be 25% South African. Do you agree with that, do you think that is fair?**

55

James: There should be more, but another thing is, you know what we should use, if you want to market our music we use the international music as a draw card, so that people will listen to your music station because you know what. You know in Durban you do a survey, and you find out that 90% of our youth listen to rap and hip hop. And you know that we have ten hip hop bands in South Africa and that's it, there are only ten hip hop bands in South Africa. You play your international music, but you put your hip hop music in between that, the South African music. And I promise you that the person listening will not know the difference. And they go out and ask who is that artist, what is that group and what's that bands name, I want that song. Because that is what they use, use the international music to draw the people to our music.

15 **Is that the end of the lesson now? Okay you guys must go now. Thank you so much for your time.**