

# **An analysis of articles on classical music in the *SABC Bulletin***

by

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## **Abstract**

The history of broadcasting in South Africa involves the political, cultural, intellectual, technological, and social aspects of the history of South Africa. The South African Broadcasting Corporation (SABC), as South Africa's first public broadcaster, played an important role in both these histories. It is therefore important to gain a deeper understanding of the SABC throughout South Africa's history.

The SABC has been the subject of much recent research – from its programming and programme content to censorship and the political role it played during the apartheid era. An aspect of the SABC's activities that seems not to have been studied yet is the publications of the SABC, including the *SABC Bulletin*. The *SABC Bulletin* was published weekly from 1961 to 1973, and was used to advertise and promote the contents of the forthcoming week's broadcasts. A study of articles on classical music in this publication may enrich and inform current understandings of the SABC and its role during the apartheid era.

These articles illustrate the prominent role that the SABC played in the establishment and promotion of local classical music, both in respect of composers and performers. Through these articles on classical music and the subsequent classical music broadcast on the SABC radio stations, the SABC provided a forum or public platform for the work of these local musicians. Providing such exposure to musicians of a high calibre may also have served the purpose of setting a benchmark for the quality of local classical music to be composed and performed. It is argued that a degree of contradiction existed between these music

programmes and the articles in which they were discussed on the one side and the overt political agenda on the other. Taking note of these contradictions will allow for a more nuanced understanding of the SABC before 1994. These articles represent an important source for the historiography of classical music in South Africa. They provide interesting insights into the classical music landscape of South Africa during the years 1961 to 1973, and detail classical music events which may be worthy of remembering. It is thus suggested that these articles could enrich our understanding of classical music and its role at the SABC and in South Africa during the years of their publication.

### **Opsomming**

Die geskiedenis van die uitsaaiwese in Suid-Afrika toon raakpunte met die politieke, kulturele, intellektuele, tegnologiese, en sosiale aspekte van die geskiedenis van Suid-Afrika. Die Suid-Afrikaanse Uitsaaikorporasie (SAUK), as Suid-Afrika se eerste openbare uitsaaiër, het 'n belangrike rol in beide hierdie geskiednisse gespeel. Gevolglik is dit belangrik om 'n dieper insig in die SAUK in die konteks van hierdie dubbele historiese verloop te verkry.

Die SAUK was reeds die onderwerp van heelwat onlangse navorsing – van sy programaanbod en programinhoud tot by sensuur en die politieke rol wat dit gedurende die apartheidsera gespeel het. 'n Aspek van die SAUK wat tot dusver nog nie nagevors is nie, is die publikasies wat deur dié korporasie vrygestel is, spesifiek die *SAUK Bulletin*. Die *SAUK Bulletin* is weekliks vanaf 1961 tot 1973 gepubliseer en het ten doel gehad om die

programme van die daaropvolgende week te adverteer en toe te lig. 'n Studie van die artikels in hierdie publikasie wat fokus op klassieke musiek verbreed ons insig in die SAUK en die rol wat dit gedurende die apartheidsera gespeel het.

Die genoemde artikels illustreer die prominente rol van die SAUK in die vestiging en bevordering van plaaslike klassieke musiek, beide ten opsigte van komponiste en uitvoerende kunstenaars. Deur hierdie artikels en die daaropvolgende uitsendings het die SAUK 'n landswyse openbare forum vir die werk van plaaslike musici geskep. Die blootstelling wat vooraanstaande musici daardeur gekry het, het terselfdertyd gedien om 'n maatstaf vir die hoë gehalte van plaaslike klassieke musiek daar te stel. Verder word die standpunt ingeneem dat daar 'n mate van teenstrydigheid was tussen hierdie musiekprogramme en die artikels waarin hulle bespreek is aan die een kant, en die korporasie se blatante politieke agenda aan die ander kant. Die erkenning van hierdie teenstrydigheid sal bydra tot 'n meer genuanseerde begrip van die SAUK voor 1994. Die betrokke artikels moet ook as 'n belangrike bron vir die historiografie van klassieke musiek in Suid-Afrika beskou word. Hulle verskaf interessante insigte in die landskap van klassieke musiek gedurende die jare 1961 tot 1973 en dokumenteer musiekgebeurtenisse wat verdien om onthou te word. Hulle verryk ons insig in die klassieke musiek van daardie jare en die rol wat die SAUK daarin gespeel het.

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## **1. Introduction**

### **1.1 General overview of broadcasting**

“The history of radio is the history of technology, of patent alliances, of popular culture, of war, peace and social change from our grandparents’ and even great-grandparents’ time to now” (McDonough 1995: 22). In other words, the history of radio represents to a large extent the history of technology and socio-political issues from the time of radio’s invention. This chapter will attempt to understand broadcasting as situated at the intersection of a diversity of forces. These forces can be said to include: the rise of electric and electronic technology and its impact on culture as part of “the media”; the democratization of culture made possible by the development of these technologies; the shifts in social structures generated and exploited by this process; the growing commercialization of radio and the shift away from government funding towards commercial interests; the shift away from dominance by middle class values and middle class (or “sophisticated”) culture towards mass culture; the discovery and exploitation of radio by political interest groups for subtle or blatantly propagandistic purposes; and the realization that radio cannot be truly neutral or objective.

The root of broadcasting and the electronic media, as argued by Eric Louw, is in nineteenth-century newspaper production (Louw 2001: 37). Within the organizational

forms of the nineteenth-century press, “packaged meanings” (Louw 2001: 37) were created which were aimed at a broad middle-class audience. This formed the foundation of future practices of media communication within the cultural industry (Louw 2001: 37). As broadcasting emerged and developed out of the realm of electronic technology, it gradually developed into a mass medium. The impact of electric and electronic technology on cultural production ultimately led to the development of what has been termed the “big five” (Louw 2001: 38) of mass media, as it added radio, television, and film to the already existing forms of mass media, namely newspapers and magazines. This “big five” influenced how people thought, what they discussed and the boundaries within which they lived their lives, resulting in a conformist and media-centric Western society (Louw 2001: 38). Western culture has thus largely become driven by the media in all its forms.

The invention of radio technology followed on the invention and advancement of electricity, the telegraph, and wireless telegraphy. By the second half of the nineteenth century, telegraph lines could be found spread across Europe, the United States, England, Australia, and South America (Regal 2005: 12). Regal states that telegraphy “began the first worldwide communication network” (2005: 12). Radio could be argued to be a technology that grew out of the advancement of telegraph technology. Guglielmo Marconi helped develop wireless telegraphy, which was used during the First World War. Finally, through improvements brought to the technology of telegraphy by various amateurs and inventors during the early 1900s, the technology behind the radio was conceived. By the



1920s, radio was a “new form of home entertainment”, with stations such as the British Broadcasting Corporation (BBC) being broadcast to a mass audience (McLellan & Dorn 2006: 353).

After the Second World War, the content and programming of the media, being aimed at the largest possible audience, was finally designed in a way as to please as many people as possible (Louw 2001: 49). This means that the media were aimed at the masses, and therefore tended to exclude those groups and individuals situated on the outskirts of the mainstream, such as the upper classes – a phenomenon that became more dominant following the end of the Second World War (Louw 2001: 49). As Western culture has by this time become driven by the media, the democratization of the media meant the democratization of Western culture. As the media now addressed and influenced a mass audience, it thus became a necessity for democracy whilst also relying on political institutions to provide it with independence or the conditions therefore. As Katrin Voltmer and Gary Rawnsley state: “...democracy needs the media, and the media need democracy” (Rawnsley & Voltmer 2009: 246).

The evolution of journalism into telephonic journalism, then radio and finally other forms of media resulted in a “democratization” of the high cultural aspirations of the elite and upper classes, such as access to classical music and in-depth political discussions (Kern 2007: 209). According to Stephen Kern, an English journalist once explained that this

“democratization” occurred because “the humblest cottage would be in immediate contact with the city, and the ‘private wire’ would make all classes kin” (Kern 2007: 209). This means that an overthrow of the cultural aspirations and the power of the upper classes occurred as the middle classes, and more so the social masses, gained power and a voice in society through the media. As Voltmer and Rawnsley explain: “...the media [has] transformed from an instrument in the hands of autocratic political elites to an independent institution in democratic life” (2009: 234). The media thus now provides a platform on which all voices can be heard and engage in dialogue – an empowering function by which the rule of the upper classes is replaced by a system in which everyone having access to and engaging in the media have some degree of power (Rawnsley & Voltmer 2009: 234).

Radio now seemed to be in the hands of the masses. In this way, Regal argues, “it was the newspaper that was the philosophical ancestor to the radio”: radio messages, as in the style of newspaper messages, were sent out to an anonymous mass audience (2005: 17). However, John McDonough, in discussing the history of radio, mentions that “above all it is a history of how to make money out of thin air” (1995: 22). Robert Hullot-Kentor mentions the moment in which advertising and commercialism gained control and power through radio and the media: “On 15 February 1940...Frank Stanton, soon to be the president of Columbia Broadcasting System, wrote to John Marshall, the grant supervisor at the Rockefeller Foundation, to announce with pleasure that on that February evening Paul Lazarsfeld would be honored by the advertising industry as the individual who had

revealed ‘the educational significance of radio programmes’” (Hullot-Kentor 2008: 11). Lazarsfeld thus received recognition from the advertising industry for his contribution to both radio and education (Hullot-Kentor 2008: 11). As this recognition came from the advertising industry, this honor may also indicate that the advertising industry saw some economic potential in bringing together radio and education. A turn in the monopoly of control in the media thus occurred through the increasing commercialization of radio, or an increase in the amount of power and control held by those with financial capital and advertising power (Louw 2001: 96).

From a technological perspective it is important to note that frequency modulated (FM) radio was already developed by engineers in 1939, which allowed for “high fidelity reception” (McLellan & Dorn 2006: 353) and replaced the amplitude modulated (AM) radio technology. It was only during the 1950s, however, that the technology of FM radio started spreading. It was also during this time that the transistor was introduced to radio technology, allowing “truly portable radios” to be produced (McLellan & Dorn 2006: 353). Radios during this time became mass produced, and reached a truly mass audience.

In explaining the type of product now broadcast on the radio and displayed through the media, Theodor W. Adorno states: “In our commodity society there exists a general trend toward a heavy concentration of capital which makes for a shrinking of the free market in favor of monopolized mass production of standardized goods; this holds true particularly of

the communications industry” (Adorno 1945: 210). Here it becomes clear that the power the mass audiences held through the media was gradually diminishing in response to the force of control of commercialism, consumerism, businesses and advertising companies. This loss of power is explained by Adorno and Horkheimer in saying: “The triumph of advertising in the culture industry is that consumers feel compelled to buy and use its products even though they see through them” (Adorno & Horkheimer 1979: 167). Within commercial media, the advertisers need to be provided with the highest number of listeners with access to disposable income (Louw 2001: 98). Hence, the masses became the ideal audience for advertisers and all efforts were made to avoid any content that would alienate such listeners. A sense of uniformity of what the average middle-class citizen would listen to thus acted as a mediating force in the choice of content presented on mass radio (Louw 2001: 98).

Governments and political parties were quick to recognize the propaganda potential of the media, which obviously offered these institutions great benefits. Corner defines propaganda as “the deliberate and systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist” (2007: 671). This propaganda can take two forms: political and cultural. The political aspect mainly involves news management, whereas the cultural aspect involves using various forms of culture, such as music and drama, to educate the individual listener and influence national and individual identity (Chiumbu & Moyo 2009: 197).

Examples of uses of propaganda include the use of the printing press for propaganda purposes during Martin Luther's reform in Germany in the 16<sup>th</sup> century (Eisenstein 1981: 104) and the "first fake propaganda newsreel [during the] 1899 – 1902 Boer War" (Jesser & Young 1997: 28). It seems then, as Knightley argues, that warfare is always accompanied by propaganda (1982: 22).

The following section presents a historical overview of both radio in South Africa and the South African Broadcasting Corporation (SABC). The literature study within this section provides an overview and critical discussion of academic publications relevant to this research project. This section will include an examination of literature relating to the history of broadcasting globally and in South Africa, and the history of the SABC.

## **1.2 Historical overview of broadcasting in South Africa**

To a large extent, the history of broadcasting in South Africa parallels the history of radio in Britain. Both evolved from serving military needs to serving the public at large. Both are also heavily influenced by a specific style of broadcasting, which focuses on public benefit. The parallel nature of these two lines of history comes as no surprise, as South Africa was a British colony during the time of radio's development in South Africa. Britain's dominance in the story of radio's history then explains the parallel nature of the British and

South African history of radio. What follows is a discussion of these parallel histories, followed by a more detailed discussion of the history of the SABC.

The beginnings of radio hail back to the Italian inventor Guglielmo Marconi: during the 1890s Marconi created a point-to-point model of wireless communication, a technology which soon became central to naval wireless telegraphy (Sloten 2006: 485). Dean Juniper describes the maturation of radio following the First World War. He claims that radio not only presented a great military advantage during World War One, especially in the navy, but that it also benefited from the war: radio seemed to experience a “sudden adolescence” during the war, transforming it from something primitive and experimental, to a powerful yet user-friendly communication device (Juniper 2004: 36). This development also provided the platform for radio’s “social, commercial and political applications” (Juniper 2004: 36 – 37).

Victor Nikitin, Melanie Pillay, and Malcolm Theunissen (1996) trace the history of radio’s functions in South Africa from use by the military to its role in education and entertainment, with its consumers gradually changing from political and military personnel during the first two decades of the 1900s, to the South African population at large, from the mid-1900s onwards. They introduce this history by examining radio’s initial “military use in the Anglo-Boer War of 1900” and later in the South African navy during the First World War (Nikitin, Pillay & Theunissen 1996: 11). Radio’s development is then shown to

progress from this solitary purpose to having all the functions of a national public service broadcaster (1996: 11-32). One example is radio's "commitment to improving local music" (1996: 30), such as the SABC dedicating programmes to new classical music works by South African composers during the 1950s and 1960s (Van den Berg 1976: 118).

In discussing the history of broadcasting in South Africa, David Wigston makes it clear that this development is mostly also the SABC's history as, for the majority of the twentieth century, the SABC was the only South African broadcaster in existence (2007: 6). The first broadcasting company in South Africa was established in April of 1927 by the Schlesinger organization. This station, the African Broadcasting Corporation (ABC), finally found itself in dire financial straits despite emphasizing "popular appeal" in its content (Orlik 1968: 70). Thus, in order to reduce South African listening fees (which were amongst the highest in the world at that time) and to introduce some politics into broadcasting (as it was considered a shame not to include political discussions on air) the ABC was taken over by the SABC on 1 August 1936 (Orlik 1968: 75 – 77).

Laurence Alster (2003) describes Lord John Reith as "the founding father of public service broadcasting" (2003: 22). Reith served as the first director general of the British Broadcasting Corporation (BBC) from 1927 until 1938 (Buckingham 2003). According to Alster, Reith based public service broadcasting on two core principles: "public benefit and freedom from government influence" (2003: 22). Of course, the responsibility for

following these principles now rested with broadcasting authorities. One must therefore “distinguish between public service as a responsibility delegated to broadcasting authorities by the state, and the manner in which the broadcasting authorities have interpreted that responsibility and tried to discharge it” (Scannell 1990: 11).

Closer to home, Nikitin, Pillay, and Theunissen (1996) show how both radio and the South African government were involved in the creation of South Africa’s first public broadcaster. They mention that the SABC was formed when the South African government established a framework within which the SABC could become a broadcaster in the full sense of the word: “On 1 August 1936, the South African government acquired the rights to the ABC [African Broadcasting Corporation], giving birth to the South African Broadcasting Corporation” (Nikitin, Pillay & Theunissen 1996: 18). Ruth Teer-Tomaselli asserts that the formation of the SABC “inaugurated” South African national broadcasting (2004: 29). Cheryl Abboo explains the role of the British Broadcasting Corporation (BBC) in this history by describing the involvement of Lord John Reith in the formation of the SABC: “Reith was invited by Prime Minister J. B. M. Hertzog in 1936 to establish a broadcasting regime” (Abboo 2008: 1). It follows that the system of broadcasting in South Africa followed guidelines set by Reith, indicating its acceptance of Reith’s BBC as a model.



Indrajit Banerjee and Kalinga Seneviratne (2006) highlight the parallels between international and South African public broadcasting. The SABC, they claim, also adopted the internationally accepted style of public broadcasting created by Reith, with its mandate to “inform, educate and entertain” (Banerjee & Seneviratne 2006: 11). According to this model, public broadcasting should guide the public taste instead of responding to it: “He who prides himself on giving what he thinks the public wants is often creating a fictitious demand for lower standards which he himself will then satisfy” (Reith 1925, as quoted in Scannell 1990: 13). Scannell argues that Reith’s statement indicates the emphasis he placed on the educational role of public service broadcasting (1990: 13).

Until 1936 most broadcasting in South Africa was in English, but section 14 in the Broadcasting Act of 1936 insisted on more Afrikaans broadcasts. The time devoted to Afrikaans programs, however, remained minimal (Wigston 2007: 6). Therefore, in 1938 the decision was made to split the service into an A program, or the medium-wave English programming, and a B program, or the short-wave service Afrikaans programming. By 1956, the rural short-wave Afrikaans service was also replaced by medium-wave Afrikaans programming. The policy of splitting the service was initiated by the United Party-led government, a party which held power from 1933 to 1948 (Wigston 2007: 9 - 10). The SABC also began experiencing financial difficulties by 1946 with the solution being the installation of a commercial radio station. This station, initiated on the first of May, 1950,

was named Springbok Radio, and the income it generated was used to subsidize the existing SABC stations (Wigston 2007: 10 – 12).

Three important figures in the history of the SABC and who are relevant to this study, hence worth discussing, are Gideon Roos, Anton Hartman, and Gideon Fagan. Gideon Roos was appointed as Director-General of the SABC in 1950 (Crook 2002). Charles Hamm argues that the SABC, under the leadership of Gideon Roos, attempted to imitate the “objective” style of the BBC from the time the “Afrikaner-based National Party” came to power in 1948 (1995: 214). Roos’s leadership and ideals remained with the SABC until 1959 (Hamm 1995: 214-215), after which Roos founded the Southern African Music Rights Organisation (SAMRO) in 1961 (SAMRO n.d.). Hamm’s argument both assumes that the BBC was a politically neutral model, and that Roos saw this model as exemplary for the SABC. Crook (2002) contradicts this argument, however, by stating that “[Roos] was sensitive to the ascendancy of the Nationalist Party” which was “accompanied by the international isolation caused by formal implementation of apartheid ideology” (2002: 62).

From 1959, however, the South African government systematically increased its involvement in and control over broadcasting. David Harrison makes two points which, when brought together, indicate that the SABC started to reflect government policies and ideologies more and more (1981: 206-210). Firstly, he mentions that Roos was replaced by Piet Meyer as Chair of the SABC in 1959, an appointment made by the government

(Harrison 1981: 208): “Gradually [Roos’s] responsibilities as Director-General were whittled away...” (1981: 207). Harrison then argues that Meyer was the influence that caused the SABC to stop using the BBC as a model, that he announced that the SABC would have its own editorial policy, and that he steadily appointed more people who were also members of the *Broederbond* into critical positions at the SABC (1981: 209-210).

Hartman’s career in the South African music industry began, arguably, in 1944, when he was appointed as part of the music commission of the “Federation of Afrikaner Cultural Organizations” (FAK) (Walton 2004: 66). Hartman studied conducting under Albert Coates in Cape Town in 1947, and under prominent Austrian musicians from 1950 to 1951 (Malan 1982: 171). In 1948, the year in which the National Party won the general election, Hartman was appointed as part-time conductor to three amateur orchestras in Johannesburg. Piet Meyer, deputy secretary of the *Broederbond* and himself an official at the SABC, also seemed to have befriended Hartman. Hartman was a member of the *Broederbond*. In 1951, Hartman was appointed to the post of the permanent assistant conductor of the SABC orchestra (Walton 2004: 69). In 1959 Piet Meyer was appointed as Chairman of the SABC Board and, shortly thereafter in 1960, Anton Hartman was appointed “Head of Music” at this institution (Walton 2004: 67 – 70).

Hartman was also a prominent conductor, and conducted at the official ceremony during which South Africa was declared a Republic in 1961. In 1964, Hartman’s request to be

transferred to the position of Principal Conductor of the SABC Orchestra was granted. He filled this position for three years, after which he moved back to post of Head of Music. Hartman left the SABC in 1978 to become the Head of the music department at the University of the Witwatersrand. He was a champion of South African music, often commissioning works from leading South African composers (Walton 2004: 63 – 71). He seems to have been a supporter and promoter of all contemporary, “new” classical music, bringing “the likes of Stravinsky and Stockhausen to South Africa to perform and talk” (Walton 2004: 63).

Gideon Fagan was a prominent composer and conductor. He conducted the combined SABC and Johannesburg City Orchestras at the inauguration of the Voortrekker Monument in 1949. He was appointed as manager of the SABC’s music department in 1954 and, in 1964, appointed Head of Music at the SABC, a position he kept until 1967 ([www.sacomposers.co.za](http://www.sacomposers.co.za), accessed 9 January 2014). Like Hartman, Fagan “strived to promote South African music” ([www.sacomposer.co.za](http://www.sacomposer.co.za), accessed 9 January 2014).

With the introduction of FM transmissions, a radio station aimed at black listeners was begun. The service, known as Radio Bantu, was initiated on 1 January 1962 and broadcast programs in seSotho, isiZulu, North Sotho, seTswana, and isiXhosa (Wigston 2007: 14). Charles Hamm argues that an outcome of Radio Bantu was the strengthening of tribal identities amongst the non-whites, which prevented the non-white cultural groups from

uniting and thereby increased general acceptance of the homelands policy (1995: 148). This could be argued as an outcome favored by the apartheid government. However, his argument can be contradicted by Wigston's statement that there were separate English and Afrikaans services for Whites at the time (2007: 9). Hamm further states that, within SABC programme content, classical music was at the top of the musical hierarchy. This music was played on the "A" and "B" programs (or "white" programs), with Springbok Radio playing more popular contemporary and folk music, and Radio Bantu playing tribal and choral music (Hamm 1995: 215 – 217).

This history is summed up by Ruth Tomaselli, Keyan Tomaselli, and Johan Muller in their argument that the BBC stance of neutrality and objectivity was replaced by a pro-government and strongly political one (2001: 62 - 74). More specifically, these writers argue that the aim of the SABC was not to create a "national interest", but rather to maintain ethnic differences and divisions, an aim which became more prominent as broadcasting and the state became more closely aligned (Tomaselli, Tomaselli & Muller 2001: 71 – 74).

Various authors argue for a view of the SABC as a pro-government institution. Peter B. Orlik states that "broadcasting within the Republic is a government monopoly known as the South African Broadcasting Corporation" (1968: 2); Peter Joyce describes the SABC as having been supportive of institutionalized racial segregation and discrimination as it

emulated the government's laws and regulations (2012: 183); Charles Hamm shows how the SABC reflected in its structures the government policy of dividing the country into homelands for all the racial and ethnic groups (1995: 212), explaining that the structural organization and programme content of the SABC during this time reflects how radio became a part of the strategy to entrench government policies of what was called "separate development" (1995: 145); and Ruth Teer-Tomaselli expands on this idea: "...radio services were provided, divided along language and racial lines, which reinforced, and served to draw the contours, of a segregated apartheid society and social attitudes" (2004: 29).

Some researchers are also of the opinion that the SABC's existence as a propaganda tool was mainly due to restrictions imposed upon the institution by the government. Barney Mthombothi argues that one of the main objectives of the SABC during apartheid was to make sure that the "correct" message would be relayed to the public (1996: 60 – 63). It has been documented that this "correct" (Mthombothi 1996: 60) message was reinforced by strict political censorship: Pippa Green wrote in the Nieman Reports that censorship occurring on the SABC's "current affairs" programme was "inappropriately political" (2006: 41) and Claudia Jansen van Rensburg described music censorship at the SABC as significantly stringent and effective (2013: 77). The question then arises as to how these measures played themselves out in relation to the broadcaster's listeners.

To recognize the SABC as a pro-government institution may lead to the conclusion that all its ideologies and activities were party-politically inclined rather than overtly independent of party-political affiliation. This, however, would be a one-dimensional view and its validity can be questioned. Such an interpretation could result in a view of the SABC as having been little more than “his master’s voice” (Amanor-Wilks et al. 1993: 32). The SABC, in a great deal of its broadcasted content, may simply have reflected the reality of the principle population group to whom it broadcast its programmes and whom it regarded as a target audience. At the same time it has to be stated categorically that even if a radio station steers away from overt party-political affiliation it does not mean that it is or can ever be completely neutral or independent of a general political or ideological orientation. Possible examples of such a general orientation would be that the station is conservative, liberal, pro-democracy, nationalist, subscribes to popular culture, and so forth. In the case of the SABC, and accepting the close link between itself and the government policy of the day, the question remains, then, whether it can be defined only in the terms of a propaganda machine. Or was that only one aspect of an organization that also pursued the general aims of a public broadcaster as they were set out by its model, the BBC. In other words, is a more nuanced view of the SABC during the apartheid years possible?

Of particular interest from a research perspective – and as part of coming to terms with our own history – is the role the SABC played in reflecting the government policy known as apartheid. While studies like those mentioned above have shown that the SABC not only asserted the ruling party’s policies of racial segregation but actively sanctioned and even

promoted them within both its corporate structure and its programming, the question arises as to whether there was more to this public broadcaster than being a mere “cog in the government’s propaganda machine”, as Jansen van Rensburg puts it (2013: 68). This raises the question whether a link between a public broadcaster and government policies of the day are not, in various degrees, inevitable or inherent in the principle of public broadcasting as such, and to what degree this has changed in South Africa after 1994.

Charles Hamm argues that radio programming and its ideologies cannot be forced on anyone, as each individual has the agency to decide whether to listen to a specific radio station or not (1995: 242). This should prevent one from positing a simplistic one-on-one relation between radio and its audience and should provide the possibility for alternate interpretations of the SABC’s activities: “Where there is choice there is meaning and power” (Tomaselli, Tomaselli & Muller 1989: 2).

In addition, instances seemed to present themselves in which South Africans had a degree of choice between various radio stations that “broadcast news and music – and commercials” (Powell 1994: 49). According to Hamm, the SABC’s competition initially came from *LM Radio*, a commercial radio station broadcasting from Mozambique (1995: 243). He states that, by the 1960s, its short-wave signal was strong enough to be received throughout most of South Africa (Hamm 1995: 243). Furthermore, Hamm explains that *LM Radio*’s programme content offered an often contrasting alternative to that of the



SABC, through the former's more commercial approach of transmitting popular music and ideas from the United States of America and the United Kingdom (1995: 242 – 245). This commercial approach parallels Springbok Radio's focus on light or popular music, although *LM Radio* placed greater emphasis on the general taste imported from the United States and the United Kingdom (Hamm 1995: 242 – 245).

A strictly political, propagandist and anti-apartheid station was the African National Congress's (ANC) *Radio Freedom* (Lekgoathi 2010: 139). Created in the 1960s (Bonnet, 2011) this station has been described as “the oldest liberation radio station in Africa” (Mosia, Riddle & Zaffiro 1994: 3). Much later, other alternative stations included *Capital Radio* and the “commercial black station of Lucas Mangope's Bophuthatswana” known as *Radio Bop*, itself also an apartheid structure (Modise 2003). Hamm's argument concludes with the statement that, by the mid-1980s, the SABC's control and monopoly of the airwaves had finally effectively ended, giving South Africans greater accessibility to alternative stations (1995: 245). As is seen above, this was the result of market forces and of political forces.

Although research such as that conducted by Mthombathi (1996) and Hamm (1995) has indicated that the SABC reflected the policies of the apartheid government, the corporation may not have been as monolithic as might be expected from the current perspective. Furthermore, not all the elements of the SABC as a broadcasting body have been subjected

to critical examination and analysis. Tomaselli, Tomaselli, and Muller show that various levels of ideology in broadcasting can be identified by examining the various elements constituting the broadcasting body (2001: 4). In the case of the SABC, these include the various SABC radio stations, publications such as its weekly magazines, and its infrastructure and logistics. Did the overt political orientation of the SABC completely overshadow its initial brief to inform, educate, and entertain? Did the political orientation permeate everything else to such an extent that it prevented its educational and entertainment roles from being anything more than government propaganda? Or was it more differentiated than that, allowing for a more nuanced view of the broadcaster, especially in respect of its promotion of classical music? This is the broad research question underlying this investigation.

A tool for advertising its programmes used by the SABC was the *SABC Bulletin*, a weekly magazine published from 1961 to 1973. This weekly magazine provided informative discussions on programmes to be heard during the week concerned and advertised certain programme highlights. Each magazine featured discussions on various musical genres, such as popular music and jazz, as well as discussions on varied topics, such as South African cooking, theatre productions, and sports. Much space was provided in the *SABC Bulletin* for the discussion of programmes dedicated to classical music. An analysis of articles on classical music in this magazine could provide interesting insight into the programming and content of the SABC, its activities, and its educational value.

## 2. Literature review

It seems that to date no research has been conducted on the *SABC Bulletin*. For this reason, no academic writing on the bulletins can be discussed in this literature review. This review, however, provides an overview of existing academic publications dealing substantially with the SABC during the apartheid era. Mention will be made of literature discussing the historical and political climate within which the SABC developed and existed, the role of classical music and music education in SABC broadcasting, and the influence of commercialization on the SABC and radio in South Africa. This section concludes with a summary of relevant findings.

An earlier thesis (1976) by Rudolf J. van den Berg provides a discussion on the SABC's musical activities from 1936 to 1966. Van den Berg argues that the Afrikaans- and English programming of the SABC during that time was largely driven by the tastes and recommendations of the general public, and a separate music station devoted to classical music was not in existence at the time (1976: 129). Whether his mention of a "general public" (1976: 129) refers to only the White population of South Africa, or the entire radio-listening population, is not specified.

Van den Berg then states that programmes broadcast by the SABC Afrikaans and English radio stations frequently introduced new compositions by South African composers, played lesser known and contemporary works by classical music composers, and devoted a considerable amount of playing time to important concertos within the classical music canon. Furthermore, he states that opera, operettas, and musical plays were the most popular form of classical music compositions amongst listeners, a taste for which the SABC had to provide. Chamber music, choral music, and organ music is also argued to have been a popular and frequent item on these radio stations. Interestingly, he notes a commitment of the SABC to provide an education on various aspects of classical music to the listeners of these two radio stations (Van den Berg 1976: 118 – 203). However, he does state that classical music still took second place to the taste of the masses during the broadcasting of these radio programmes: classical music is stated to have been played on Tuesday nights and some Saturday nights, whereas commercialized light music was played in an almost uninterrupted flow to the mass audiences (Van den Berg 1976: 115).

The earliest dated study found, and one of the most comprehensive, is that by Peter Orlik (1968). In his doctoral dissertation, Orlik discusses the SABC's history, from its conception in 1936 until 1968. Orlik places this history within the socio-political context of South Africa during the apartheid era. He provides external perspectives to the political situation within South Africa: "in a fairly precise sense it is true to say that while the polyglot population of America has, by natural evolution, produced from within itself the

*homo sapiens* known as American, from the similarly variegated people of South Africa has not evolved the archetypal South African” (Allighan 1960, as quoted in Orlik 1968: 9). In this sense, he argues that apartheid in South Africa created a “variegated people”, in which a division was even felt between the Afrikaans- and English-speaking White populations in South Africa (Orlik 1968: 78).

It is of interest to note that he argues that, initially, the SABC was not used for any propagandist purposes, as the only news it relayed was news from the BBC (Orlik 1968: 78). Furthermore, he states that the SABC attempted to broadcast shows in accordance with the Broadcast Act, which stated that “the Corporation will compile and present its broadcasting with due regard to the interests of both the English and Afrikaans cultures” (Orlik 1968: 78). Orlik continues by stating that, from August of 1949, “a tightening of Nationalist control over the Corporation was suspected” (1968: 93), as the SABC announced that it would commence with its own news service and would not relay news from the BBC anymore. He states that, by 1950, the SABC programming had a “demonstrable Nationalist influence” (Orlik 1968: 96) and that, by 1956, it was a fully “Nationalist-supervised SABC” (Orlik 1968: 102). As such, Orlik provides the political background within which radio and broadcasting in South Africa developed.

More recently, Catherine Morrow (2009) contributed a thesis on the government’s use of radio music programmes during the South African border war (1966 – 1989). In this thesis

she argues that music was used, through the SABC radio stations, “as an aesthetic device to inculcate trust in conscripted soldiers that the war was legitimate” (2009: v). She argues that music is used by various “expert systems” (Morrow 2009: 22) to increase the listeners’ trust in the safety and reliability of these systems:

...news bulletins (broadcast by Springbok Radio and the English Service of Radio South Africa), the *Ride Safe* advertisements, and radio music programmes...were shaped in particular ways, and used specific aesthetic devices, including music, to a) inculcate and sustain trust in the legitimacy of the war effort and the government's stance on communism and the war, and b) frame behavioural patterns and opinions in people, including soldiers (Morrow 2009: 22).

Thus, Morrow argues that music was used by the government during this time as a tool for increasing the listeners’ trust in the government, shape their behavioural patterns, and mould their opinions regarding the war (Morrow 2009: 22).

Two theses, both by Johanna du Preez, discuss radio and public broadcasting in South Africa before 1994. In the first, du Preez devotes a section to the discussion of the role of South African public broadcasting in the advancement of classical music (1989: 114 – 116). Here she argues that radio can serve a mediating function in education, increasing the standard of musical taste of the general public. She further states that the SABC during the apartheid era played a prominent role in shaping the public taste, but that this role was compromised through the major role of financial considerations in the construction of its

programming: if the programming pleases the audiences, the listening audience will increase, which will increase the profits made by the stations through advertising and listening fees (Du Preez 1989: 114 – 116).

In a later thesis, Du Preez (1993) provides a detailed historical-critical analysis of radio in South Africa, from its beginnings in the country until 1993. She focuses on the role of “commercialization and deregulation of broadcasting” in South African radio programming, a process which has gradually gained impetus following the Second World War (1993: 47). She states that, in this commercialization process, music programming was used by radio programmes to create target audiences which can then be sold to advertisers (1993: 129). The consequences of commercialization on South African radio programming, she argues, is also felt by serious music: “Radio’s potential regarding the democratization of music is seldom realized because even serious music programming is subjected to commercial considerations, which degrades serious music to a commodity suited to the instant gratification of the wishes and tastes of the audience” (Du Preez 1993: iv). Furthermore, she emphasizes the importance of broadcasting in educating the public, especially on the topic of serious or classical music (Du Preez 1993: 182).

Areas in which studies on the SABC focus frequently include the SABC’s role as supporter and propaganda tool for the National Party during apartheid South Africa. A thesis by Claudia Jansen van Rensburg (2013) is one such example. In this thesis she discusses

ensorship at the SABC at length. Jansen van Rensburg argues that, during the period from 1974 until 1996, the SABC “served as the most prominent censor of musical production and dissemination during that time” (2013: iii). She further argues that the ideologies of apartheid were well embedded within the SABC, to the extent that the SABC became a “cog in the apartheid censorship machine” (Jansen van Rensburg 2013: 68). She argues that the SABC served as the “most important extension of the government apparatus of censorship”, but that recognition by historians of the music censorship of the apartheid regime has been slow or delayed (Jansen van Rensburg 2013: 68). Within the same argument, however, she states that music was an “insignificant feature” in apartheid censorship efforts and mentions the “frequently indirect and inconsistent” characteristic of the role of the SABC in apartheid structures of monitoring and suppression (Jansen van Rensburg 2013: 69).

The question then still remains as to what role, if any, the SABC played in music censorship during apartheid. Michael Drewett does, however, offer some support for the view of music censorship during apartheid: “Musicians who overtly sang about taboo topics or who used controversial language often experienced the censorship of their music, especially at the level of airplay” (Drewett 2004: 189).

It seems, then, that the existence of the SABC as a national broadcaster during apartheid was not without tension. On the one hand, arguments such as those raised by Orlik (1968),



Drewett (2004), and Jansen van Rensburg (2013) indicate the strong presence of Nationalist influence and control over the SABC. On the other hand, arguments presented by Van den Berg (1976) and du Preez (1989, 1993) indicate the importance of the SABC in educating its listeners and advancing the status of classical music in South Africa during apartheid. Morrow's (2009) focus on the possibility of the SABC to inculcate trust in its listeners seems important to note here: whether in a political, cultural, or educational sense, the SABC may have been trusted by its audiences to a great extent. This may have led to a great amount of influence the broadcaster held over its audiences. As such, its role as educator in and promoter of classical music during the apartheid era must be emphasized.

### **3. Topic and aim of present study**

Focusing on either the SABC's activities in the music world or as a public broadcaster, it has become clear to the researcher that studies on the SABC have not provided any in-depth discussions on the SABC's own publications. The aim of this study is to analyze one such publication, the *SABC Bulletin*, and to examine its educational, entertainment, informative, cultural, and political value, and what these values mean for understanding the role of the SABC during the apartheid era. This fills a gap in the literature on South African broadcasting and print media.

Most of the attention of current research on the SABC and its history has been focused on the SABC's structure, programming, and programme content. This means that little, if any, scholarly attention has been given to the SABC's contribution to the print media – more specifically, the *SABC Bulletin* that appeared weekly from December of 1961 to January of 1973. Of particular interest from the perspective of a music researcher are the articles and items on classical music published on a regular basis in this bulletin. They provide a fascinating view on what was actually broadcast in the form of recordings and live music by the corporation's own orchestra or other musicians. Another fascinating feature of this publication is the articles that provide audiences with information which could lead to a deeper understanding of the music, its context, and its composers. These articles contain some of the earliest published information on South African composers and their music, making them potentially valuable sources. Articles on classical music in the *SABC Bulletin* can thus be argued to be an invaluable source for the historiography of classical music in South Africa. This study's aim could thus be considered as falling within the more general aim of contributing to the broader historiography of classical music in South Africa, as it will examine to what extent these articles are a source for this historiography.

This perspective adds a new dimension to the widely-held view of the SABC as an “explicit and unashamed propaganda machine” (Green 2006: 20). Recognizing both the SABC's role as supporter of the apartheid government's ideology and the SABC's mandate “to inform, educate and entertain” its audiences (Teer-Tomaselli 1993: 15), this study aims to

investigate how the SABC contributed to the education of its audiences in respect of classical music and to what end. Was it purely propagandist or did it also serve an important cultural and informative role? Why did the SABC devote a substantial proportion of its resources to the broadcasting of classical music to the extent that it even had its own orchestra? This project could add to a more nuanced view of the SABC during the apartheid period and should provide interesting material for comparison with the current SABC.

The field work for carrying out this research included a search for physical copies of the *SABC Bulletin*. Being able to conduct this search relied largely on the accessibility of the research materials, namely the *SABC Bulletin*. Following initial contact with staff at the SABC Information Library in Johannesburg, the researcher obtained permission to scan a few issues of the magazine. The magazine was also available at Pretoria Main Library. Following difficulties at the SABC Information Library, the researcher travelled to Pretoria Main Library in order to further access the magazine.

Articles dealing with classical music in the *SABC Bulletin* were thus identified and photocopied at the Pretoria Main Library. The issues in the possession of this library date from the 25<sup>th</sup> of December 1961 to the 22<sup>nd</sup> of January 1973. The researcher is confident that this will provide sufficient material for the study. The project, then, is limited to the period 1961 to 1973 - a period which, interestingly enough, also marks the birth of the

SABC library. It can thus be speculated that the name change from *SABC Radio Bulletin* to simply *SABC Bulletin* might coincide with the beginnings of the Republic of South Africa in 1961. The material found in the Pretoria Main Library provides evidence that the *SABC Bulletin* is preceded by the magazine *SABC Radio Bulletin* and superseded by the magazine *Radio & TV*.

The *SABC Bulletin* provides material reflecting the state of and consequent changes in the SABC's position on and role in classical music in South Africa from 1961, when South Africa became a republic. It seems possible to link the publication's name change to the *SABC Bulletin*, the availability of the material at the Pretoria Main Library and South Africa becoming a republic – together, the availability of the *SABC Bulletin* at the Pretoria Main Library happens to mark the beginnings of a new phase in South African history.

Articles from the *SABC Bulletin* that focus on classical music were subjected to analysis according to the method known as content analysis, following the guidelines as set out by Neuendorf (2002) and Krippendorff (2004). The final component of the research process began with subjecting the data from the so-called coding sheets (collected during content analysis) to a statistical analysis and representing these results graphically and/or in a tabular form. This analysis is finally incorporated into a discussion addressing the research problem.

#### **4. Methodology**

The aim of this chapter is to set out the research methods used for the study. The specific research techniques chosen for the current project are deemed to be appropriate and useful to this study. Following a careful study of content analysis, a decision was taken as to which aspects of this technique are relevant to the current study. The research instruments and desired data are also discussed.

This study, then, is based on articles from the *SABC Bulletin*, the issues dating from 1961 to 1973. The choice of articles for analysis is limited to those discussing classical music and having classical music as their focus. These articles can be seen to represent a particular view on classical music at that time. They are examined and analysed in terms of the topics they cover as well as both the quality and depth of their content regarding classical music.

The written communication messages within these newspaper articles thus need to be analysed – a goal which, according to Elo and Kyngäs (2008), is efficiently accomplished using the analytical technique known as content analysis (107). Earl Babbie states that “content analysis is the study of recorded human communications” (2013: 295). He explains that content analysis is ideal for answering the usual questions found in communications research: “Who says what, to whom, why, how, and with what effect?”

(Babbie 2013: 296). As a research method, content analysis allows the researcher to make “replicable and valid inferences from data to their context, with the purpose of providing knowledge, new insights, a representation of facts and a practical guide to action” (Elo & Kyngäs, 2008: 108). It provides the researcher with a concise and extensive description of the phenomenon in question, with the outcome of such an analysis being categories which describe the phenomenon (Kyngäs & Vanhanen 1999: 5).

The theoretical framework according to which the content analysis is carried out follows the guidelines set out by leading scholars on the method. For the current content analysis, two writers’ works are invaluable and resultantly form the core of the analytical framework. These writers are Klaus Krippendorff, especially for his book “Content analysis: An introduction to its methodology” (2004); and K. A. Neuendorf’s work “The content analysis guidebook” (2002). Complementary texts which assist the explanation given by Neuendorf and Krippendorff include those by Berger (1998), Berg (2009), Berger (2011), and Babbie (2013). The following explanation of the content analysis process employed within the current research project is based on the abovementioned texts.

The design of a content analysis is, by definition, created *a priori* to the process of analysis (Neuendorf 2002: 11). In other words, the analysis and the creation of its design cannot occur simultaneously. Guidelines set out by the instructional texts propose specific steps that need to be taken before the content analysis can even commence: a context for the

objects of analysis needs to be formulated, and a coding book and coding sheet as well as a list of operational definitions for the analysis must be created (Neuendorf 2002; Krippendorff 2004).

Babbie states that content analysis is “essentially a coding operation”, where coding refers to the process of “transforming raw data into a standardized form” (2013: 300). Once the abovementioned steps are completed, the results of the content analysis are coded onto a coding sheet (Neuendorf 2002; Krippendorff 2004). The results of the analysis are discussed in this study using descriptive statistics: the results are explicated in the form of specific graphs and tables. Finally, these results are discussed and explained in a qualitative way so that a deeper understanding of the significance of classical music discussed in the *SABC Bulletin*, and consequently broadcast by the SABC, during the apartheid period of 1961 to 1973 may be gained.

The steps taken in this study in order to perform the content analysis of the *SABC Bulletin* can be summarized as:

1. Examining the extent of the material in order to establish whether it is too vast. If this is the case, a representative portion is selected by means of a technique known as sampling. The sample of material to be studied is then defined.

2. Selecting (and defining) the unit of analysis – in this instance, the unit of analysis is the content of one article.
3. Constructing the content categories to be analysed.
4. Establishing a counting system.
5. Coding the content.
6. Analysing the resulting data.
7. Drawing conclusions and making appropriate inferences (Dominick and Wimmer 2006: 154).

In order to make the results of this analysis viable, the context within which these articles were embedded at the time of their printing and distribution is considered and understood. A context for the *SABC Bulletin* has been discussed in the first chapter of this study. A content coding sheet is created on Microsoft Excel, onto which data from the articles are recorded according to the content categories. The coding sheet is trialled on a pilot study of five issues of the *SABC Bulletin* prior to the commencement of the analysis.

The population of material studied is defined as all articles dealing with classical music in all publications of the *SABC Bulletin*. A sample is drawn from the population for this study as the entire population would simply yield too much data. In order to be able to create a



timeline of data, each month of each year in which the *SABC Bulletin* was printed is necessarily represented within the chosen sample by an issue of the bulletin. For this reason, the sample for this study consists of the first issue of the *SABC Bulletin* for each month. The first issue of the *SABC Bulletin*, however, appeared on 25 December 1961. For this reason, the sample includes that one issue from 1961. The most suitable unit of analysis must be both “large enough to be considered as a whole” and small enough to be considered as a context for a meaningful unit during the process of analysis (Elo & Kyngäs 2008: 109). The unit of analysis in the present study from which data is obtained is the content of each individual article discussing classical music.

The following variables are coded for each unit:

*The date of publication and page numbers for specific articles:* Allows for chronological order of opinions and facts presented. The date is shown as the year, month and day of release of that specific bulletin.

*Heading:* The heading of each article, for ordering purposes.

*Nature or purpose of the article, which is indicated using a number system:* 1 – biographical nature; 2 – broad programme notes; 3 – review purposes; 4 – purely educational purposes; 5 – information on radio programmes; 6 – advertising purposes; 7 – other (of which the specific details for each article are then provided in the coding sheet).

*Length of the article:* This is rounded off to a quarter, third, half, two-thirds or three-quarters of a page, a full page, etc.

*Author:* The objective is to establish the type of author contributing to this publication.

*Language of the article:* Indicates whether the article is in Afrikaans or English.

*The time of broadcast of music discussed:* The coding sheet indicates the time of broadcast of all music programmes discussed. This could indicate the target population or popularity of the music or show.

*The nationality of the composers discussed:* Specifically, the analysis notes the frequency of discussions on South African composers or composers of non-Western nationalities. A focus on specific nationalities is also examined.

*Composition date:* Whether the music is recently composed or older, with “recently composed” being defined as any time from 1900 to 1973.

*Works and composers:* A list of the specific works and composers discussed per article.

*Performers:* Details of who performed the works (soloists, orchestras and their conductors) and what their nationalities are.

*Live or recorded material:* Whether the material broadcast is played live in the studio or is an already existing recording.

*Recordings:* Names and details of recordings (such as LPs) discussed.

*Record labels:* Names and details of record labels discussed.

*Subjective vs. objective:* By this is meant the estimated subjectivity or objectivity of the various discussions, measured through the amount of facts versus the amount of opinions presented per article. The level of subjectivity or objectivity is rated as: 0 – completely or almost fully objective; 1 – more objective than subjective material; 2 – an apparent balance between subjective and objective material; 3 – more subjective than objective material; and 4 – purely or almost completely subjective.

*Topic:* The main topic chosen for the article. This is stated in the heading, shown using photos and illustrations and/or clarified within the first paragraph of the article.

*Reach within topic:* The depth within which the article's main topic is explored and discussed. This depth is indicated by a number system: '0' for no discussion, '1' for a superficial focus, '2' for a general focus and '3' for a detailed, in-depth look at the topic.

*Estimated fraction of the article dedicated to the topic:* Alongside the indication of how deeply the proposed topic is explored, an indication of how much space the article dedicated to its main topic is also supplied.

The final category on the coding sheet is dedicated to any relevant data or information which does not fall under any of the above-mentioned categories but which may be relevant and/or important to the research problem. This includes a checklist of which articles are worth a more in-depth analysis as their contents are very pertinent to addressing the

research problem in greater depth. This category is simply labelled ‘other’ and is investigated further once the initial content analysis is completed.

The technique of content analysis can be used with quantitative or qualitative data. The current project will employ both these uses. After double-checking the coding sheet for any errors or inaccuracies, the frequency of a specific category occurring is basically measured through each occurrence being counted as one unit within that category. This data is analysed using descriptive statistics, indicating frequencies and percentages of occurrence within each category in order to notice trends and patterns, or the absence thereof. The raw data on these sheets and resultant descriptive statistics address questions posed by the research problem. Inferences made and conclusions drawn from this raw data produce various answers to and discussions surrounding the research question. Through this process, the quantitative data leads to a qualitative discussion addressing the research problem.

Using the quantitative data, informed arguments can be made about various aspects of the *SABC Bulletin* as well as about the SABC. The results of this analysis may indicate a link to certain aesthetics – assuming that each article about music supports some underlying aesthetic. Identifying such an aesthetic in these writings about music provides evidence for the influence they had on the sense of identity of their readers and, consequently, the ideology fostered within the articles.

In discussing music-related articles in the Afrikaans-cultural magazines *Die Brandwag* and *Die Nuwe Brandwag*, Annemie Stimie argues that these are “texts in which a tension emerges between the national and international ingredients of a particular identity” (Stimie 2010: 103). Briggs and Cobley further explain that “media texts are thought to affect, in a very real sense, the way in which we understand ourselves or others and the way we lead our lives” (2002: 12). The current researcher attempts to use data from this content analysis to analyse the various ingredients of the identity encumbered and created through the analysed articles of the *SABC Bulletin*. Therefore, a secondary methodological question concerns how to convert this quantitative data into material for such arguments.

## **5. Results**

This chapter summarizes the data obtained from the content analysis performed on the sampled articles of the *SABC Bulletin*. Only those aspects of the analysis which produced results deemed as useful and applicable to the research question are mentioned and extrapolated here. The reason for this is that some of the categories were merely used for ordering purposes, or as a means of identifying which data belongs to which article. These categories therefore are seen as not adding meaningfully to the analysis of the *SABC Bulletin*. The results are also interpreted and discussed in terms of the research problem.

Where useful, these results will be displayed in the form of graphs. Each graph is presented along with an explanation and interpretation of the graph. Following these interpretations is a discussion of what these interpretations mean for the research problem and what conclusions can thus be drawn which address the research question. This discussion will be found in the next section under the heading “discussion of results”.

Those categories used merely for ordering purposes, and thus excluded from the current analysis, are: the date of publication and page numbers for specific articles; the heading of each article; the specific topic of each article; and all the works or composers discussed in each article. The first two abovementioned categories were used to identify each article discussed, and the second two abovementioned categories were used to identify interesting trends or discussions to be used for more in-depth analyses. These interesting trends were then listed under the “other” section of the analysis, which will be discussed within this chapter.

This then leaves 15 categories which will be discussed, compared and summarized in this chapter. By way of overview, these categories are: the nature or purpose of the articles; the length of each article; article authors; the language of each article; the time of broadcast of music or shows discussed; composers’ nationalities; composition dates; performers of live music; whether the music discussed is live or recorded; names of recordings discussed; record labels discussed; the subjective or objective rating per article; the depth with which

the article's topic is explored; the estimated fraction of the total article focused on its main topic; and the category of "other", which focuses on South African premières and programme series.

The first set of data indicates who the authors of the articles are (as their names appeared in the articles), and what the articles' lengths and nature or purposes are. Only some articles within the *SABC Bulletin* indicate an author of the article, thus a full account of all authors contributing to the *SABC Bulletin* cannot be provided. A summary of the average length of articles contributed per author is also provided. This may provide some indication as to the importance of each author's contribution. The nature or purpose of the article is indicated using a number system, which is explained on page 35. Data indicating the nature or purpose of each article is summarized in the form of a bar graph.

During the first two years of the journal (1961 – 1962), the major contributor of articles on classical music is Bosman de Kock. De Kock joined the SABC staff in 1945, where he compiled music programmes. In 1963 he was appointed as the deputy director of the Performing Arts Council of the Transvaal (PACT), where he later became promoted to the position of director (Malan 1979: 327). He contributed ten articles during this time, with an average length of one page per article and the articles generally being of the nature of broad programme notes (category 2). C. H. Weich, the permanent music critic at *Die Burger*

from about 1932 until 1962 (Botha 2005: 65), also wrote one article during this time, a category 1 article (biographical) of slightly less than a page.

The main contributor from the years 1962 to 1967 is Spruhan Keith Kennedy. Spruhan (spelled “Spruhann” in the *SABC Bulletin* articles) Kennedy emigrated from Australia to South Africa in 1949, and joined the programme staff of the Johannesburg branch of the SABC. In 1961, he moved to the Cape, where he was appointed as music supervisor to the Western Cape Region of the SABC. He moved back to Johannesburg in 1963, however, where he was appointed to the position of music manager and organiser of serious music. He also gave frequent talks on SABC Radio, discussing the aesthetic and historical aspects of classical music (Malan 1984a: 77 – 78). During this time he wrote a total of 54 articles (the greatest number of articles contributed by any author). These articles were, on average, one to two pages in length per article, and they mostly fell under category 2 or broad programme notes.

From 1967 to 1970, the most prominent and regular author of articles is Johann Potgieter, who contributed 25 articles. These articles were mostly just under two pages long and were also mostly category 2 articles. Danie (or D. J.) Fourie became the next prominent author contributing a total of ten articles between 1970 and 1972. His articles were mostly one page long and of a biographical nature (category 1). In 1972, another prominent author



joined Danie Fourie, namely Phyllis Elzas. In this year she contributed ten articles, most of which were one page in length and in the form of broad programme notes (category 2).

The only contributor mentioned by name during 1973 was Theresa Smuts, who contributed one article during this year of one page long, in the form of broad programme notes (category 2). Other contributors (who contributed at least two articles to the *SABC Bulletin*) include: Stephen O'Reilly, a composer who emigrated from England to South Africa (Malan 1984d: 315) and who contributed 7 articles in 1963; Roger O'Hogan, an organist who worked at the SABC as programme compiler (Malan 1984c: 308) and who contributed 5 articles between 1963 and 1969; Francois van Heyningen, who contributed 2 articles in 1964; Petrea van der Lingen, who contributed 3 articles in 1965; and South African composer Peter Klatzow (Malan 1984b: 110), who contributed 2 articles in 1971.

As mentioned in the previous chapters, the respective categories indicating the nature or purpose of each article are ordered using a numbering system. This numbering system is indicated in the table below.

<b>Category number</b>	<b>Which type of articles category refers to</b>
1	Articles of a biographical nature

2	Articles in the form of broad programme notes
3	Articles in the form of reviews
4	Purely educational articles
5	Articles that aim to provide information on radio programmes
6	Articles with an outright or explicit advertising purpose
7	Other

**FIG.01: Table illustrating which type of article each category refers to.**

As seen in the table above, category 7 is labelled “other”. The most prominent themes, which will be discussed here, were those in which the articles discussed some form of composition première and those in which the articles formed part of a broader series of programmes dedicated to a specific topic. Two examples will be provided of the types of articles that fell within specific categories, namely category 1 and category 2.

Although some categories appear much more frequently than others, the sampled articles presented examples of all the categories. An example of an article categorized under category 1 is an article which appeared on page 41 of the issue dated 3 March 1969. By way of example, this article is quoted below:

### **Jascha Horenstein**

*The programme with Jascha Horenstein conducting can be heard on the English service on Saturday at 10.30 am.*

Jascha Horenstein was born in Kiev, but at the age of six he left Russia and had his first lessons in violin playing with Max Brode at Königsberg, later continuing his studies with Adolph Bush, Joseph Marx and Franz Schreker in Vienna from 1911 to 1919. He also read philosophy during this period at Vienna University. He obtained his first experience of conducting with an amateur orchestra which he founded in 1919. A year later he went to Berlin to continue his composition studies with Franz Schreker, who had moved to the Berlin High School for music, and there gained further experience as a choral conductor. He made his debut as a conductor in Vienna in 1923 with a performance of Mahler, and since then has devoted particular attention to this composer's works. In 1928 he was appointed director of the Düsseldorf opera. Five years later he went to Paris and in 1940 he settled in New York, becoming an American citizen. At present he lives in Lausanne, Switzerland. Since 1947 he has regained a world-position among European conductors, directing performances of the leading orchestras in Paris, Berlin, Vienna, Milan, Rome, Madrid, Oslo, Brussels, Amsterdam, Zürich, Geneva, and Naples.

In Britain he has made numerous successful concert appearances, particularly with the LSO, which first introduced him to London, and with the BBC Orchestra, the RPO, and the Philharmonia; and the Royal Liverpool and the Hallé in the Provinces.

Horenstein has specialized in the presentation of modern operas. In 1950 he gave the first Paris performances of Berg's *Wozzeck*, and also conducted the Paris première of the unusual Janacèk work, *From the House of the Dead*.

Today he has become known in almost every European country as an exponent of the great classics, including the Beethoven Choral Symphony and *Missa Solemnis*.

He has also received a French grand prix du disque three times, for recorded performances of Strauss's *Metamorphoses*, Schoenberg's *Kammersymphonie*, and Janacèk's *Sinfonietta*.

Horenstein has visited South Africa on three occasions.

Articles categorized under category 2 generally ranged between 1 and 3 pages, making this the category with the longest articles. As will be seen below, this was also the category which appeared most frequently within the sampled articles. As articles within this category are generally longer, only a portion of such an article will be quoted here as an example. This article appeared on page 13 of the issue that appeared on 1 October 1962. Although the article is entitled “Recital by Pierre Fournier”, the focus remains on the compositions and not on the actual performances thereof. In the section of this article, quoted below, an orchestral piece by the South African composer Hubert du Plessis (“Music after three paintings by Henri Rousseau, op. 24”) is discussed:

### **This week’s music: Recital by Pierre Fournier**

*By Spruhann Kennedy*

...The following descriptions of the subjects chosen are from the composer’s programme note:

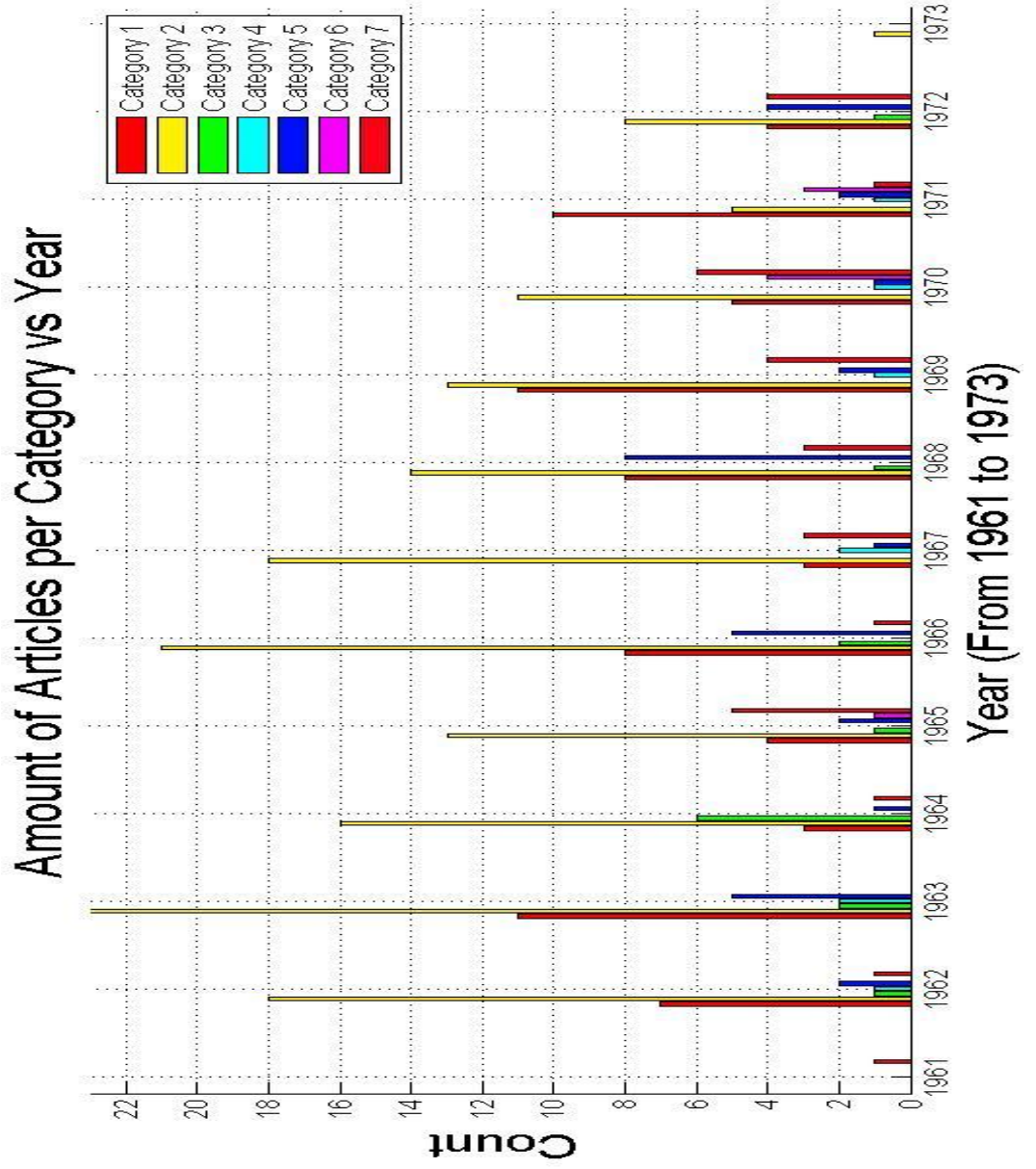
*Unsoir de Carnival* (Carnival Evening), A pierrot and pierrette pause arm-in-arm in front of a delicate tracery of black-boughed trees. To their right is a hut-like structure with a mysterious mask attached to it, and in the blue midnight sky clouds float beneath a wintry sun. The music portrays the flight of the lovers from the carnival bustle. Festival sounds are heard in the distance and distract their attention

from their love-making. Animated by the spirit of carnival they dance, first a polka, then a waltz.

*Pour fêter le bébé* (for the baby's birthday) is a droll and charming picture of a large, contented-looking child standing in a field or park. His right hand holds up his shirt-front to contain a bouquet of freshly picked flowers, and in his left hand he proudly holds up a large moustachioed marionette dressed in gaudy colours.

The gigantic jungle picture, *Le Rêve*, was painted in 1910, the year of Rousseau's death. Yawwigha, a lady of his fancy, reclines naked on a couch and dreams that she is surrounded by luxurious tropical foliage, wild beasts and strange birds. A snake charmer plays on his pipe, and a white moon sheds light on the strange scene.

The bar graph below provides a summary of the number of articles falling in each category describing the nature or purpose of the articles:



**FIG.02: Bar graph illustrating the number of articles per category of article type per year of articles sampled from the *SABC Bulletin*.**

As is evident from the graph, the yellow bar, or category 2, dominates each year except for the years 1961 and 1971. It seems, then, that the sampled articles on classical music in the *SABC Bulletin* are mostly in the form of broad programme notes. This seems to reflect a purpose of the articles, as these articles are used to inform listeners about upcoming music programmes and provide them with detailed information regarding the music played on the programmes. The pink bar, or category 6, seems to show the least prominence throughout the years. This is interesting as it proves that the least number of articles in those sampled were for pure advertising purposes. This could point to the SABC being more interested in providing listeners with a mild education on the music programmes presented on radio than on just advertising these programmes. Could this point to the possibility that the SABC was more interested in culturally educating its audiences and promoting the music concerned than in gaining a greater number of listeners through advertising?

Articles discussing recordings of classical music and/or record labels were few compared to the total number of articles analyzed. Out of all the articles analyzed, only 17 mentioned recorded music, record companies, or broadcasts which will be playing recordings of classical music. This may indicate an emphasis on live music over recorded music. Broadcasting and playing live music requires more resources in terms of accessible

musicians, available instruments, and the necessary finances for the abovementioned than would be required if recorded music were to be broadcast. Live music also may support the livelihood of local musicians and thereby could add to the overall promotion of local classical music. This emphasis on live music could thus also indicate a certain value accorded to the culture of classical music: classical music could have been regarded as worthy of such an expense.

Discussions on recordings and record labels within the sampled articles were also summarized in some detail within the categories. These results indicate that the only two years in which such discussions were found are 1963 and 1964 – five LPs and three different record labels were discussed in 1963, and twelve LPs and five different record labels were discussed in 1964. Of the LPs discussed in 1963, three are instrumental, one is choral, and one is a compilation of classical music works. The record labels discussed in this year are Delyse, CBS, and Festival. Of the LPs discussed in 1964, eight are instrumental, three are operatic, and one is choral. The record labels discussed during this year are CBS, Philips, Mercury, HMV, and Columbia. It is interesting to note the shortage of labels from the continent of Europe. The label *Deutsche Grammophon*, for example, is not mentioned within the sampled articles, resulting in limited exposure of musicians associated with these labels, such as Herbert von Karajan and the Berlin Philharmonic Orchestra.



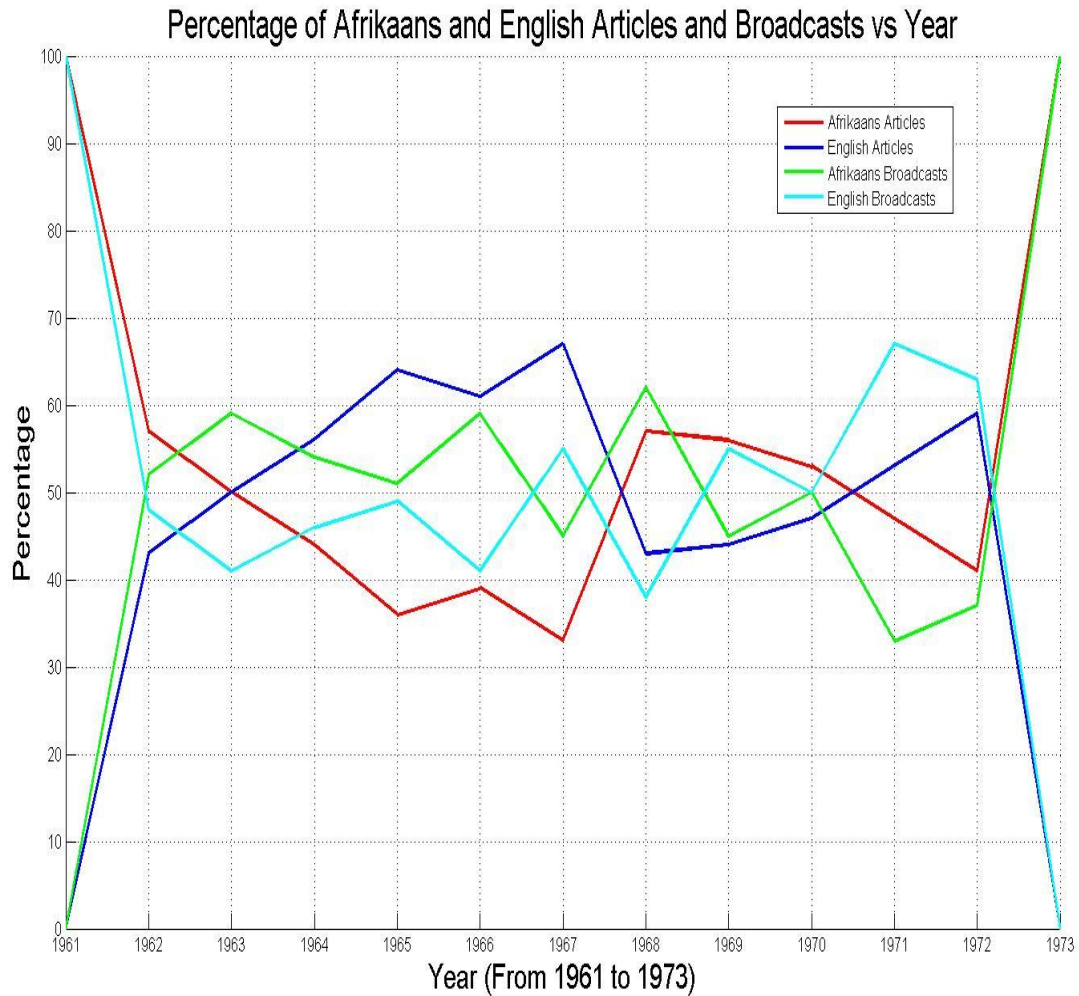
The types of recordings discussed during these years indicate a focus on instrumental classical music, with fewer discussions on choral and operatic recordings. Such a focus on instrumental classical music corresponds with the focus on what could be termed serious classical music throughout the articles discussing classical music in the *SABC Bulletin*. Record labels included in the discussions showed some variety, indicating no clear preference for any one record label.

The preference for live music over recorded music, made evident by the sampled articles, indicates the position allocated to classical music during the years of publication of the *SABC Bulletin*. Today the situation is different. Active classical musicians hardly ever receive such exposure on the South African airwaves. This indicates a close relationship between radio and classical musical life on the ground at the time.

As it seems that live music was regarded as valuable by the SABC and, consequently, by the *SABC Bulletin*, it seems fitting to provide a summary of performers featured in discussions of classical music within this journal. A great variety of performers feature in these discussions. South African performers frequently featured in these discussions and performances include: Annie Kossmann (violin); Peggy Haddon (piano); Ivan Melman (piano); Marian Friedman (piano); Lionel Bowman (piano); Jossie Boshoff (soprano); Helena van Heerden (piano); Constance Brothwood (piano); Dianne Coutts (piano); Boudewijn Scholten (organ); and Mimi Coertse (soprano). Various international artists

also performed in South Africa during this time, of which a number of performances were discussed in the *SABC Bulletin*. Such performers include: Alfredo Campoli (violin); György Pauk (violin); Alicia de Larrocha (piano); John Browning (piano); André Navarra (cello); Severino Gazzelloni (flute); Jascha Heifetz (violin); and Agustin Anievas (piano). Other international artists, who settled in South Africa, are also discussed in these articles. These artists include Walter Mory (violin), Artemisio Paganini (violin), and Vincent Fritelli (violin).

The possibility of live performances was also aided by the presence of various musical groups within the country. Many of these groups seemed to be funded and to exist within the SABC. These groups had a strong presence in discussions of classical music in the *SABC Bulletin* and are thus assumed to have played a large role in allowing for frequent live performances of classical music on the radio. These groups include: the SABC choir; the SABC Symphony Orchestra; the SABC Junior Orchestra; the SABC Chamber Orchestra; the SABC Studio Orchestra; the SABC Concert Orchestra; the Radio String Quartet; and the SABC String Orchestra. The number and variety of these groups indicates a strong emphasis on classical music within the SABC, in terms of employers and funding, and therefore the prominent role the SABC played in promoting classical music. In this respect the SABC took its cue from broadcasting services in other first world countries at this time.



**FIG.03: Line graph illustrating the average percentage of Afrikaans and English articles and broadcasts discussed in these articles per year of articles sampled from the SABC Bulletin.**

The line graph above indicates the respective percentage of Afrikaans versus English articles, as well as the respective percentage of Afrikaans versus English broadcasts

discussed in these articles, for each year of publication of the *SABC Bulletin*. This provides two mirror images: one of the Afrikaans and English articles, and one of the Afrikaans and English broadcasts. Between the years 1962 and 1968, the English articles are more dominant than the Afrikaans articles, whereas from 1969 to 1973 they alternate in predominance more frequently and their percentages are closer together. The difference in percentage between Afrikaans and English broadcasts is substantially smaller than that between Afrikaans and English articles. There is more of a balance between the number of Afrikaans and English broadcasts discussed, although there are generally slightly more Afrikaans broadcasts discussed than English. It becomes evident, then, that a balance is reached between the two languages within the sampled articles of the *SABC Bulletin*: although there are more English articles on classical music than Afrikaans articles, Afrikaans broadcasts are discussed slightly more frequently than English broadcasts.

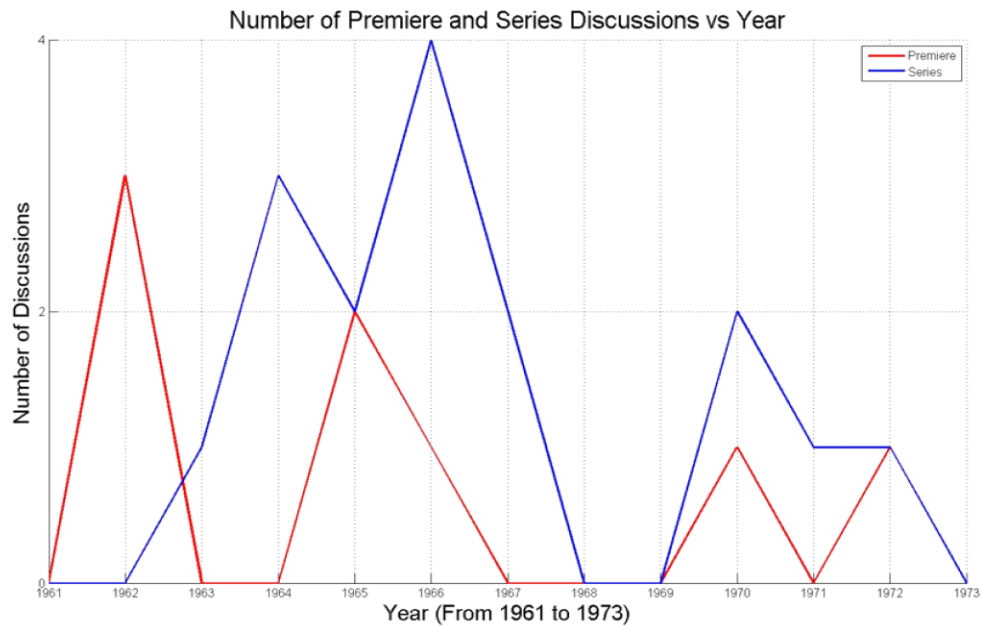
This observation indicates that an attempt was made in the *SABC Bulletin* at reaching a balance between serving English and Afrikaans audiences. Might one expect to see a greater dominance of Afrikaans articles and broadcasts discussed as these articles were published during the apartheid era at an institution known for its political involvement? The above graph indicates that at least all of the English- and Afrikaans-speaking white population of South Africa was served by the *SABC Bulletin* as it was addressed to both the Afrikaans- and English-speaking groups.

The time of broadcast of programmes discussed within the articles sampled was overwhelmingly during the evenings. Most programmes not featured during the evenings were presented either mid-morning on Mondays or on Sunday afternoons. The most popular day for hosting classical music programmes (or, rather, those discussed in the articles) also seemed to be Sundays, and the most popular time seemed to be during the evenings. The least popular day for hosting programmes discussed within the articles sampled seemed to be Thursdays, and the least popular time tended to be during the mornings. On occasion, however, live music was broadcast on Thursday evenings. This may indicate a certain target market for classical music programmes: possibly the working class population who would be home and relaxing during the evenings and on Sundays. The shortage of programmes during the mornings, or even during the afternoons of weekdays, may also indicate that the target market for such programmes was not specifically stay-at-home wives or mothers, or their children. It must be emphasized, however, that this conclusion only relates to programming content discussed within articles of the *SABC Bulletin*, which may not be a true representation of actual programming on the SABC radio stations. It is therefore possible that other conclusions may be drawn if the actual broadcasts are subjected to a similar assessment as in this study.

Within the “other” section of the analysis, two interesting phenomena appeared: series of programmes in which weekly programme slots or articles were dedicated to specific composers or events; and discussions on South African premières (or, in the case of South

African works, international premières) of specific works. Throughout the years of the *SABC Bulletin*'s publication, ten different series appeared, each of which were dedicated to specific composers, and each of which lasted a number of weeks. The composers (or group of composers) that were the focus of such series were: British composers; Beethoven (a focus of three separate series); Strauss; twentieth century composers (such as Peter Racine Fricker, Howard Ferguson, Paul Hindemith, and Josef Suk); Sibelius; Bruckner; Schubert; and Russian composers. There were also four separate series not dedicated to a composer or group of composers, but which were either devoted to a specific instrument, a group of instruments, or a genre of classical music. The focus of each of these series of articles was, respectively: historical organs; opera; choral works; and the violin. Furthermore, one specific series had a political focus, as it was dedicated to the tenth anniversary of the Republic of South Africa.

Amongst South African premières of compositions, eight premières were discussed, of which only three were premières of works by South African composers. These works were Fagan's *Albany Overture*, John Joubert's *In Memoriam, 1820*, and Newcater's *Tempelmusiek*. The premières of works by South African composers appeared in issues of the years 1970 and 1972, and were also the only premières discussed from 1970 to 1973. The other premières were of works by Shostakovich (*Second piano concerto*), Martinú (*Les freques*), Sergiu Natra (*Music for violin and harp*), P. R. Fricker (*Twelve studies for piano, op.38*), and F. Mitler (*Five songs*).



**FIG.04: Graph illustrating the relationship between the number of South African premières of compositions and discussions of musical series, and year of publication of the *SABC Bulletin*.**

The graph above represents the number of South African premières of classical music works and the number of musical series programmes discussed in sampled articles of the *SABC Bulletin* per year of its publication. Initially there appear only discussions on South African premières of specific works, but from 1963 onwards there are more discussions on music series programmes than on South African premières of compositions. By music

series programme is meant a number of programmes broadcast under the title of and with the intention of being a part of a series with a specific focus.

The number of South African premières discussed within the sampled articles reached two definite peaks, one in 1962 and one in 1965. The other years have relatively little discussions of South African premières. The number of musical series programmes reaches a peak in 1966, but remain dominant from 1963 onwards. It seems, then, that musical series programmes were gradually preferred to the once-off event of a première when it came to introducing and educating audiences on a specific composer or type of musical work. This once again indicates an emphasis on a more thorough education in, association with, and promotion of Western Classical Music through the *SABC Bulletin*. It must be borne in mind, however, that the production of new South African compositions may have been reliant on commissions, many of which may have come from the SABC. The broadcasting of premières of South African works may thus, to a large extent, have been reliant on how many works were being commissioned at the time and whether these works were completed on time.

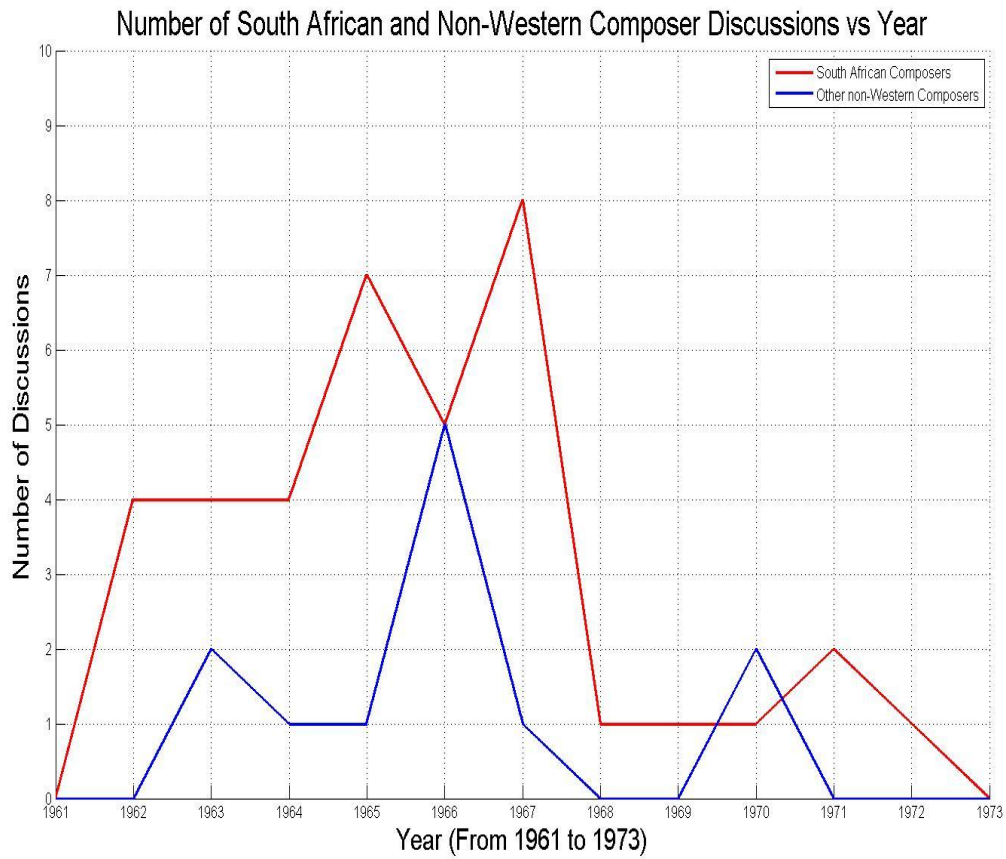
Various composers of non-Western (those that are not European, English, or North American) nationalities were discussed in the sampled articles of the *SABC Bulletin*. A total of 48 discussions on composers of non-Western nationalities were found. Of these discussions, only one (a discussion on the Venezuelan composer Reynaldo Hahn) focused



on composers who were both of non-Western nationalities and twentieth-century composers. Interestingly, out of these 48 discussions, a total of 36 discussions focused on South African composers. This indicates an emphasis placed on twentieth century South African composers within the *SABC Bulletin*.

These South African composers include: John Joubert (2 April 1962, p. 11); P. J. Lemmer (1 July 1963, p. 7); Blanche Gerstman (1 July 1963, p. 7); Stefans Grové (1 July 1963, p. 7; 7 August 1967, pp. 54 – 55); Malcolm Forsyth (6 January 1964, p. 5); Arnold van Wyk (2 March 1964, p. 11; 3 January 1966, p. 10); W. H. Bell (2 September 1964, pp. 10 – 11); Graham Newcater (2 December 1964, pp. 38 – 39; 5 September 1966, pp. 44 – 45; 7 October 1968, p. 51); Jerry Idelson (2 December, pp. 38 – 39); Ivor Keys (3 November 1965, pp. 44 – 45); Adolph Hallis (3 January 1966, p. 10); Arthur Ellis (3 January 1966, p. 10); Gideon Fagan (2 January 1967, p. 10); Horace Barton (3 July 1967, pp. 8 – 9); Dawid Engela (3 July 1967, pp. 8 – 9); Hubert du Plessis (7 August 1967, pp. 54 – 55); and Peter Klatzow (3 May 1971, p. 34).

The nationalities to which the rest of the composers belong are: Venezuelan (Reynaldo Hahn); Australian (Charles Mackerras); Canadian (Harry Somers, Pierre Mercure, Joaquin Ninkochanski, and Malcolm Forsyth – a South African in exile); Israeli (Sergiu Natri and Ami Ma'Ayani); Japanese (Shuretsu Miyashita, Tohrü Takemitsu, and Ryuta Ito); and Armenian (Alan Hohvaness).



**FIG.05: Graph illustrating the number of discussions on South African and other non-Western composers in articles from sampled issues of the *SABC Bulletin* per year of its publication.**

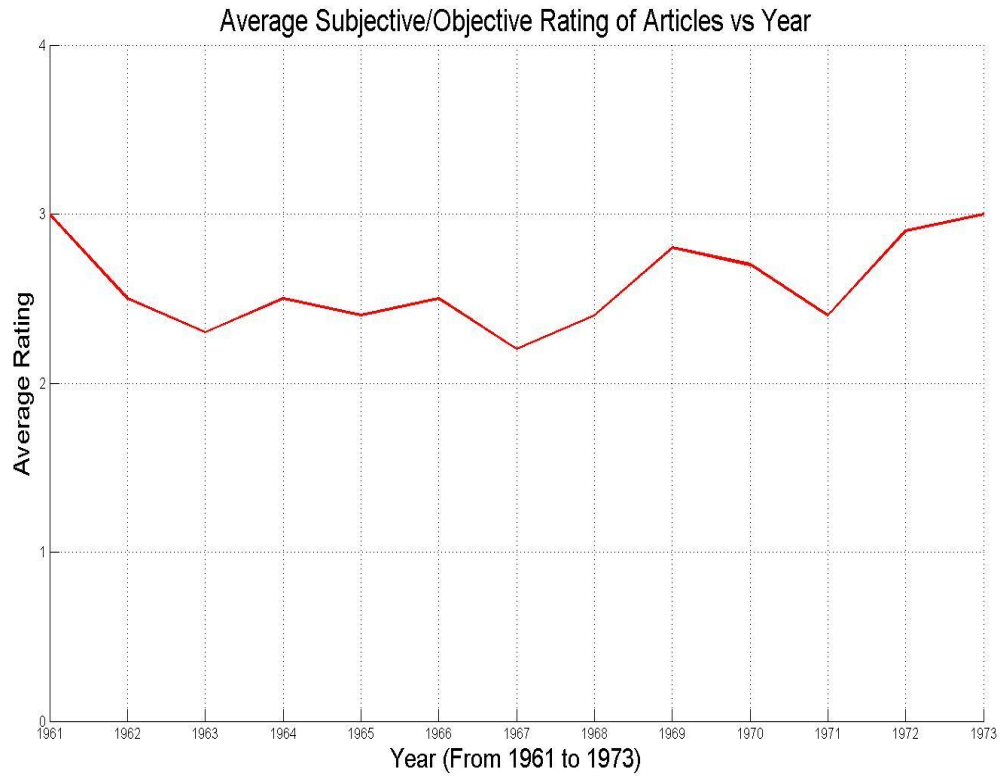
The above figure is a graphic representation of two sets of data: the number of discussions on South African composers and the number of discussions on other non-Western composers for each year of the sampled issues from the *SABC Bulletin*. By “non-Western”

is meant those composers who are not of a North American, English, or European nationality.

Altogether there are 38 discussions on South African composers and 12 discussions on other non-Western composers: 76 percent of the discussions are on South African composers and 24 percent on other non-Western composers. The number of discussions on South African composers is thus substantially more than those on other non-Western composers. This indicates that the primary aim of discussing non-canonical or non-Western composers in articles of the *SABC Bulletin* is to inform and educate the readers on South African composers, and of promoting the music and careers of these South African composers by giving them exposure to a wider audience than they could have hoped for in their immediate surroundings. A secondary aim, then, is educating the readers on classical music in other non-Western countries. Also, the number of discussions on South African composers generally increases until 1967, from which it experiences a sudden and dramatic decrease. This decrease may be interpreted as a result of the decreasing output of classical music articles within the *SABC Bulletin* shown in FIG.09, or as a decrease in the level of interest in South African composers within these articles.

This focus on South African composers could be argued to be a manner in which the *SABC Bulletin* assisted in setting benchmarks for South African compositions: to have a work broadcast on radio, it would have to be of a high standard. In this way the SABC may have

contributed to the level or standard of classical music composition and performance in the country.



**FIG.06: Graph illustrating the average subjective-objective rating of articles discussing classical music sampled from the *SABC Bulletin* per year of its publication.**

The above graph represents the change over the years in the rating of subjectivity or objectivity in discussions on classical music from sampled issues of the *SABC Bulletin*. As

mentioned in the previous chapters, the level of subjectivity or objectivity in the articles is rated along a continuum, in which: 0 – completely or almost fully objective; 1 – more objective than subjective material; 2 – an apparent balance between subjective and objective material; 3 – more subjective than objective material; and 4 – the material is purely or almost completely subjective. The years 1961 and 1973 each only contain one article discussing classical music. These articles were both given a rating of ‘3’, as the content of both these articles was considered by the current researcher to be more subjective than objective, although some objective material was present. Although indicated otherwise on the graph, it can be argued that giving a rating of ‘3’ to both these years is inaccurate, as neither the entire year of 1961 or of 1973 are represented by these articles.

By way of example, articles of two different ratings will be quoted here. A rating of ‘0’ was given to an article which appeared on page 16 of the issue which came out on 5 August 1968:

### **Suid-Afrikaanse sangers**

Die foto’s wat u hierbo sien is die van die deelnemers aan die vyfde afdeling in die SARI-kompetiesie 1968. Hulle ding mee in die afdeling Suid-Afrikaanse sangers.

Hierdie deelnemers is waarskynlik almal bekend aan luisteraars. Die enigste nuweling is Ronnie Powell.

Luisteraars wat graag wil deelneem aan hierdie kompetisie moet sorg dra dat hulle inskrywings ons nie later bereik as die Woensdag na afloop van elke afdeling nie. Met ander woorde, elke afdeling eindig op 'n Donderdag, die sluitingsdatum is die daaropvolgende Woensdag.

'n Kontantprys van R200 word uitgelooft aan die luisteraar wat die wenner in elke afdeling korrek of naaste aan korrek plaas. Die wenner van elke afdeling sal egter nie bekend gemaak word voor 25 September nie.

Daar is egter ook 'n boerpotprys van drie motors, om gewen te word.

'n Zephyr de Luxe, 'n Corsair en 'n Cortina, al drie met outomatiese transmissie.

Luisteraars wat in aanmerking wil kom vir hierdie pryse moet na elke afdeling van die SARI-kompetisie luister en inskryf. Die drie luisteraars wat die wenners in al tien afdelings korrek of naaste aan korrek plaas, sal dan die wenners wees van die drie motors.

U moet dus seker maak dat u na al die afdelings luister.

Die SARI-kompetisie word elke aand vanaf Maandag tot Donderdag om 10.30 op Springbokradio uitgesaai.

A rating of '4' was given to an article which appeared on pages 38 and 39 of the issue dated 3 March 1969. Only an excerpt of the article will be quoted here, due to space constraints:

## **Meet Peter Klatzow – dynamic young South African composer**

*By Heather Sutton*

If there were any maidens foolish enough to fall for that platitude of young composers starving in garrets they would quickly be enlightened by three minutes in the company of the young South African composer Peter Klatzow.

In fact twenty-three year old Peter Klatzow is the very antithesis of everything that anyone might imagine a composer to be like. He's dynamic, vital and has lots to say on any topic. And he has the sort of wild, unruly hair that almost any girl would like to run her hands through.

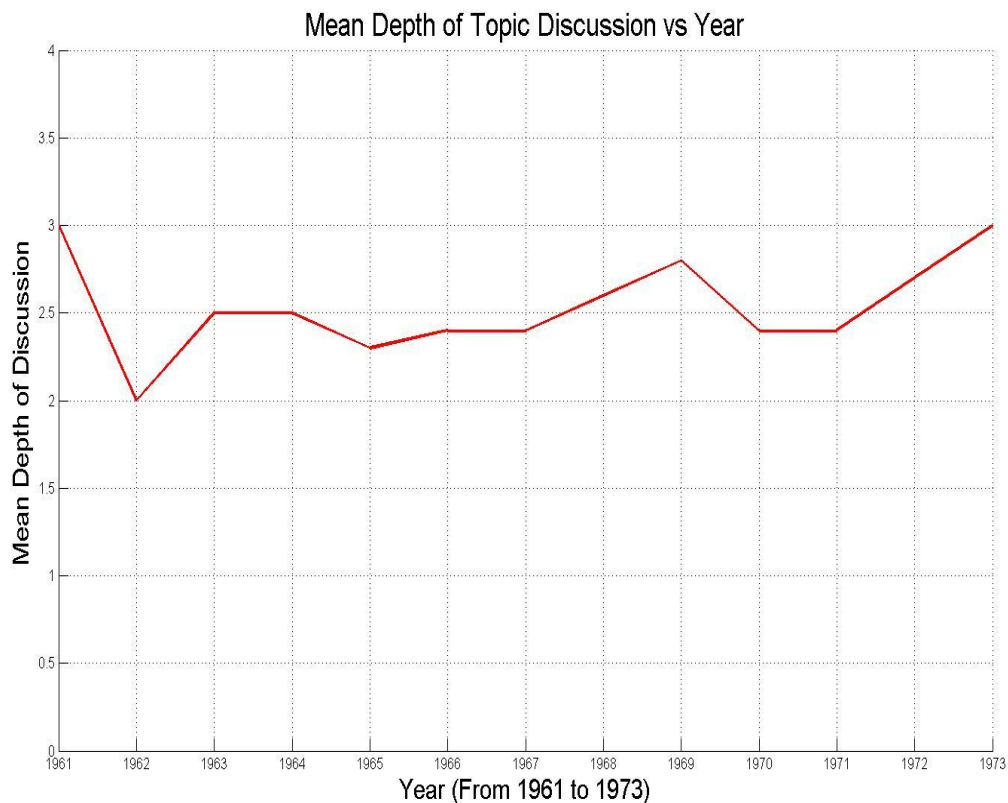
Words means as much to him as music. "They're every bit as important, as I'm a prolific reader. And when I'm not composing, smoking profusely, winning at bridge or losing at scrabble or merely practising, you'll find me reading. I'd also like to be good at chess but that's strictly for the intellectuals."

Peter loses himself in science fiction and says he likes T. S. Elliott and Lawrence Durrell, and is wild about N. P. van Wyk Louw. Though currently he's off Thomas Hardy.

Peter's *Nagstuk* – a fifteen-minute tone poem – was inspired by N. P. van Wyk Louw's *Raka*. He first read it when he was a student in Paris and immediately thought how he would like to write music around it. "I brooded about it for a long time as I think that *Raka* is the most exciting epic poem that I have ever read."

The graph above (FIG.06) indicates that the average subjective-objective rating per year remains between the values of 2 and 3 – it therefore falls between being balanced in terms

of subjectivity and objectivity, and containing more subjective than objective material. Thus, on average, the sampled articles from the *SABC Bulletin* are only slightly more subjective than objective. It could thus be that the presentation of facts in these articles occurred in a more colourful style than what would be found in textbook representations of facts, making it easier and more enjoyable for audiences to read. This makes it seem that, alongside its mission to educate its audiences, an aim of the *SABC Bulletin* was also for it to entertain its readers and thereby generate an interest in the persons or events discussed.



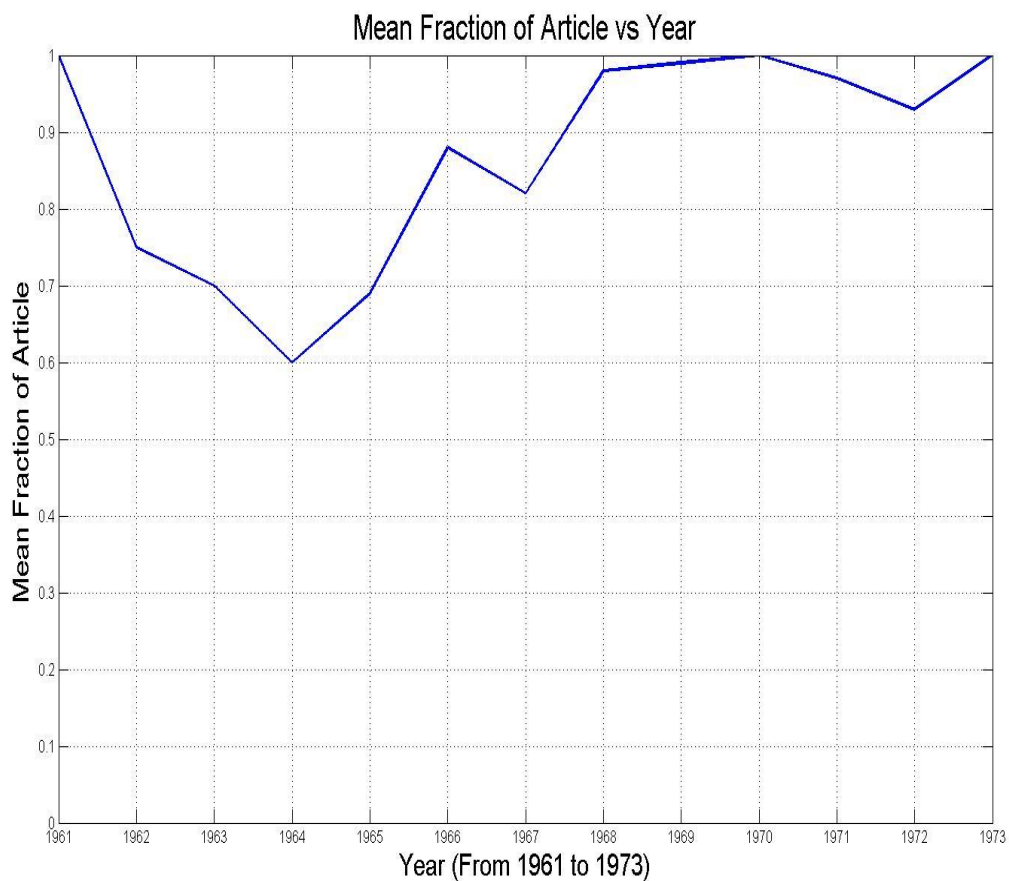


**FIG.07: Graph representing the average depth of main topic discussions per year of sampled articles discussing classical music from the *SABC Bulletin*.**

Figure.07 above shows the average depth of discussion of the main topic for articles sampled from the *SABC Bulletin* per year of its publication. The depth of discussion is rated according to a continuum in which: '0' stands for no discussion, '1' for a superficial focus, '2' for a general focus, and '3' for a detailed and in-depth look at the topic. Once again, the years 1961 and 1973 each only contains one article, and both these articles were given a rating of '3' as the content of both these articles was detailed and deeply focused on the subject matters at hand. This '3' rating for both these years can thus be interpreted as inaccurate, as these single articles might not be representative of a full year. On figure.07, the years 1961 and 1973 are given a rating of '3', however, merely to prevent excluding these articles or years from the analysis.

What becomes evident from this graph is that the average amount of detail and depth in the sampled articles from the *SABC Bulletin* is greater than just a moderate amount. The mean rating for the depth of discussion remains between 2, or a general focus, and 3, or a detailed and in-depth look at the topic. For the most part, the graph indicates that the mean remains between 2 and 2.5. In other words, although the depth with which each topic is explored in the *SABC Bulletin* articles is greater than moderate, it leans more to being a moderate amount than to being a greatly detailed discussion. Readers of these articles will thus not

become experts or hugely educated on the topic matter, but will be informed in more detail about the topic matter. This information may still be enough to increase their interest in the topic and to be used in everyday conversation. In other words, it could very well be enough information to serve as sufficient promotion for the music concerned and to generate sufficient interest and background knowledge for the music to be broadcast to create a receptive audience.

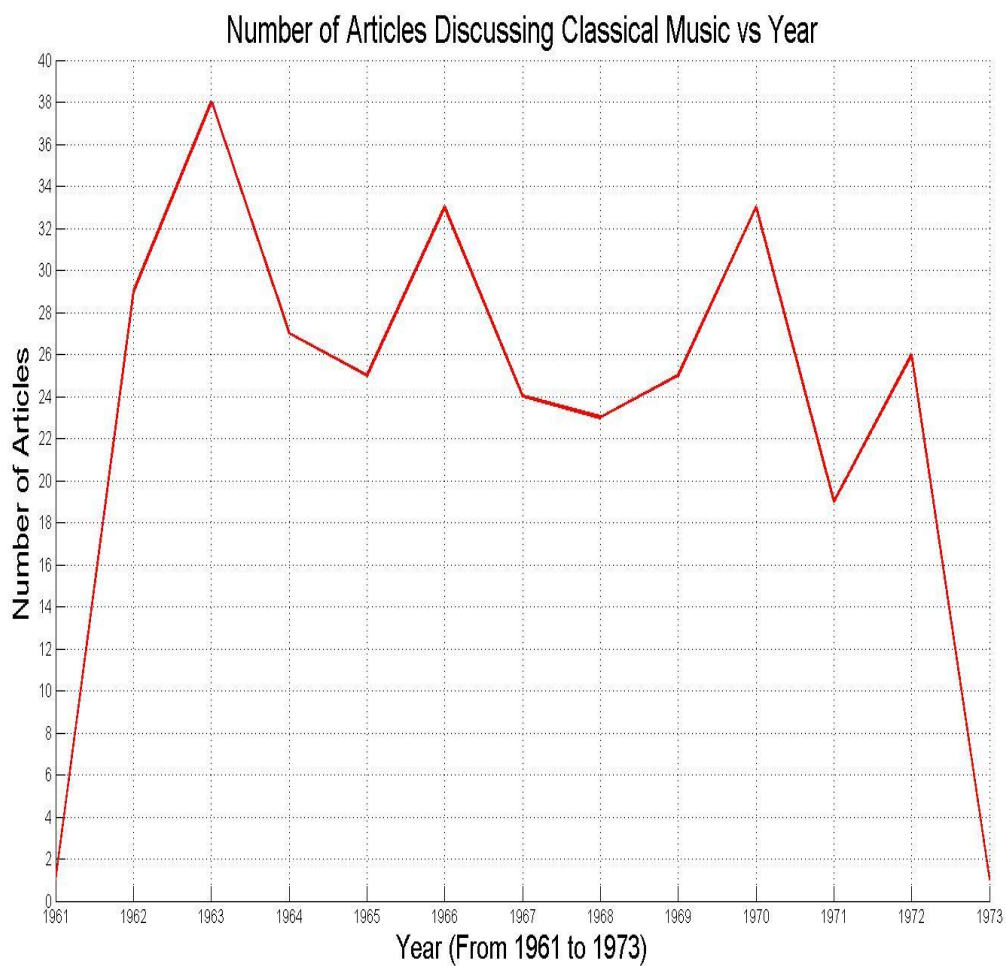


**FIG.08: Graph illustrating the average portion per article dedicated to its main topic within articles sampled from the *SABC Bulletin* for each year of its publication.**

The above graph (FIG.08) is a representation of the average fraction which the articles sampled from the *SABC Bulletin* dedicated to a single, main topic. For obvious reasons, this fraction is given between the values of 0, for no mention of the main topic, and 1, for a complete and unfaltering dedication to the main topic. The length of articles discussing classical music generally range between half of a page and two pages. These results can thus be interpreted with these lengths in mind. As the years 1961 and 1973 each only contained one article, the '1' rating for both these years is interpreted as inaccurate – one cannot represent an entire year with results from a single article. The graph does give a '1' value for both these years, however, in order to avoid exclusion of the articles in these years.

The years 1961 to 1964 show a decrease in the portion of the whole article dedicated to its main topic, but from 1964 onwards there is a more or less steady increase in the portion of the whole article dedicated to its main topic material. This may indicate a greater variety of topics explored in the sampled articles until 1964, with a greater focus on fewer topics from 1964 onwards. One could assume from this graph that exploring more topics in less detail within these articles was perceived as less effective by writers of these articles than

exploring fewer topics in more detail, as this seems to be the point to which they were striving from 1964 until the end of publication of the *SABC Bulletin*.



**FIG.09: Graph illustrating the number of articles discussing classical music in sampled issues of the *SABC Bulletin* for each year of its publication.**

The number of articles discussing classical music from sampled issues of the *SABC Bulletin* is represented for each year of its publication on the graph above. As twelve issues were sampled from each year, one per month, the difference between the numbers of articles per year is taken as accurate. The years 1961 and 1973, however, are perceived as inaccurate as these years consisted of only one month's publications each. The values given for these years can thus be interpreted for December of 1961, and January of 1973. The total number of articles sampled is 304.

The maximum number of articles discussing classical music in any one year occurs in 1963, from which the number steadily decreases until 1973. For example, the year 1963 features approximately 152 articles on classical music in the *SABC Bulletin*, with the year 1965 featuring about 100 such articles. Three peaks occur in this decline in number of articles: one at 1966, one at 1970, and one at 1972. Each peak, however, is lower than the previous one. These peaks, therefore, do not interfere with the pattern of decline. This steady decline continues until the year in which publication of the *SABC Bulletin* ceased and it was replaced with the journal *Radio & TV*.

One of various interpretations of this declining pattern could be that interest in classical music started to decrease until 1973, or that the popularity of the *SABC Bulletin* was decreasing and the creators of the bulletin attempted to increase readership by focusing on other, potentially more “popular”, topics. Either way, it could reflect a possible decrease in

classical music or in educating readers on classical music, or a conscious decision by editors or marketing teams not to promote this kind of music to the same degree as before. The 1960s was the decade in which popular music (such as Elvis Presley and the Beatles) began to dominate the airwaves. This represents an important cultural and demographic shift, which must also be taken into consideration here.

Although the above graphs, tables, and summaries provide quantitative descriptions of trends and characteristics of sampled articles of the *SABC Bulletin* during the years of its publication, these descriptions do not indicate important and/or interesting events and points of discussion within these articles. In order to avoid missing important details of these articles, a few of these events and points of discussion (which the current researcher deemed important and/or interesting) will be mentioned here.

A few interesting and important musical events for South Africa were mentioned in the sampled articles. These include the composition of a South African opera, important compositions for South Africans, and important performances in South Africa. The first of the above mentioned, that of the South African première, was an article in the issue of 2 April 1962 (p. 11: “This week’s music: 1st broadcast of complete Joubert opera”) discussing the broadcast première of John Joubert’s opera *Silas Marner*. The article states that this broadcast, which was to take place on the 6th and 10th of April 1962 (for the English and Afrikaans services, respectively), is of great significance to the South African

classical music scene: “It is impossible to overestimate the importance of the work. Joubert is the only South African composer to write operas...” (p. 11). It seems, then, that a broadcast of the entire opera over both the English and Afrikaans services emphasizes the importance of South African opera to the SABC. This is also a remarkable exposure of a composer who chose to pursue his career in England.

Another important composition, emphasized by an article in the *SABC Bulletin* of 3 July, 1967 (page 8), is one composed by an Israeli composer for a South African music trio. In this article, it is mentioned that composer Ami Ma’ayani wrote a work for a South African trio. This trio consisted of performers Kathleen Alister, Lucien Grujon, and Walter Mony. The work is titled *Improvisation variée* for flute, violin, and harp. It was completed in 1966. Its international première was in 1967, in South Africa.

An event involving an international composer was also discussed in the *SABC Bulletin*, in an article on page 3 of the issue dated 6 February 1967. In this article, the visit of German composer Werner Egk to South Africa is discussed, although (interestingly enough) he is not visiting due to musical or professional reasons. The article discusses his holiday with his wife in South Africa, including an interview with the composer. It seems, then, that composers of international stature were given celebrity status during this time period. This could also indicate the importance of classical music (becoming almost a popular culture)

to the SABC and even South Africa (or the middle- and upper classes of South Africa) during the time of publication of the *SABC Bulletin*.

Two important performances are also discussed in the *SABC Bulletin*. The first of these performances is discussed in an article found on page 5 of the issue dated 1 October 1962 (“Musiek vir ‘n ieder en ‘n elk”). The French cellist, Pierre Fournier, was to perform in South Africa with his son, pianist Jean Fonda, that week. Performances of classical music are here seen to be given a sentimental tone. It is important to note that a performance of an internationally renowned cellist is given such publicity, but is also presented in an intimate manner through the discussion of his performance with his son. It could be deduced that classical music is presented as something for the whole family to listen to or participate in together.

Another important performance, which even today might be considered of great value, was discussed on page 11 of the issue of 4 June 1962 (article titled “This week’s music: 1st broadcast of visiting Hungarian pianist”). Firstly, this article highlights the importance of overseas artists: “...that special interest which, understandably, is stimulated by visits from overseas artists” (p. 11). In this article, the discussion focuses on Stravinsky’s visit to South Africa, and the Stravinsky compositions which will be performed in the country during his visit. Furthermore, what makes these performances even more significant is that Stravinsky was in South Africa with his associate conductor (and Stravinsky specialist)



Robert Craft, and that Craft was conducting these concerts whilst Stravinsky was guiding the interpretation of the music. This is a rare and unique event in the classical music history of South Africa, and this article could well be one of the few published accounts of this event. The works by Stravinsky broadcast during this week were “The Firebird” Suite, *Scherzo fantastique*, and the music for the ballets *Le Baiser de la Fée* (“The fairy’s kiss”) and *Apollo Musagetes*

Various important performances discussed in the sampled articles are important for religious or, more specifically, Christian reasons. Easter and Christmas times seem to have been important occasions on the classical music calendar. An article on pages 4 to 5 of the issue dated 3 December 1962 (“Bosman de Kock se musiekkrubriek: Jaarlikse uitvoering van “Die Messias”) provides a detailed discussion on the annual performance of Händel’s “The Messiah”. In another article, which features on pages 46 to 47 of the April 4 1966 issue (“Seasonal music for Easter”), various compositions deemed appropriate for Easter celebrations are discussed. Music broadcast during Easter of 1966 include Haydn’s “The seven last words of Christ”, Mozart’s “Missa Brevis”, and Steiner’s “Crucifixion”. These compositions were then also broadcast during Good Friday and Easter Sunday of that year. The discussion of these compositions takes place within a religious context:

The programmes throughout Good Friday offer a wealth of music which by virtue of its direct connection with the sacred occasion or with the quality of its inspiration is appropriate to this, the most solemn day in the Christian Year (p. 46).

A further important series of performances is discussed in a series of articles titled “Jong Suid-Afrika”, such as the article found on page 7 of the issue that came out on 4 September 1972 (“Jong Suid-Afrika sing - 'n Program onder leiding van Dirkie de Villiers”). This article discusses the upcoming broadcast of a live performance of the Free State Youth Orchestra under the baton of Dirkie de Villiers. These articles serve the important purpose of highlighting performances of classical music by young individuals in South Africa.

Two articles also stand out for their educational value, or the educational value of the programmes to be broadcast which they discuss. An article, on page 17 of the December 1962 issue sampled, is titled “Schools broadcast: Of special interest to music pupils”. In this article, readers are educated about various music theory concepts and compositional techniques, such as the structure of theme and variations, or the voices in a fugue. This article is used to complement an educational radio programme for school children, in which they are given an education in classical music. Another such article, featured on pages 54 to 55 of the issue sampled from October 1967 (titled “Johann Potgieter discusses this week’s music”), discusses an educational radio programme in which the well-known piano duo, the Kontarsky brothers (Alfons and Aloys Kontarsky), will give a lecture-recital on avante-garde music. This seems to be quite a remarkable broadcast, as such an event would be rare in today’s radio programming. This radio programme thus seems educational, but it seems to aim to educate the adult population more than school-going children.

There are also two articles which highlight political issues, even within classical music in South Africa. These articles, coincidentally, both appear in the issue of 5 January 1970. The first, on page 34 of this issue (with the article titled “Die SAUK-Simfonie-Orkes, 1969”), discusses classical music concerts given to the non-White population. The following quote summarizes these concerts:

...Vier konserte is vir die Kleurling gemeenskap in die Coronationville-saal gehou. Edgar Cree was die dirigent. Vera Gow en Winifred du Plessis, twee uitmuntende sangeresse van die Kleurlinggemeenskap, het as soliste opgetree. Die konserte is deur 2000 leerlinge en 2000 volwassenes bygewoon.

Onder die stok van Edgar Cree is vier konserte vir die Bantoe gemeenskap gehou, twee in die Mofolosaal en twee in die Uncle Tomsaal, Orlando. Hulle is deur 1600 leerlinge en 1600 volwassenes bygewoon...

It seems, then, that classical music concerts were presented to non-White race groups, although the “Coloured” and “Bantu” groups were still separated during such concerts. It is interesting to note, however, that an apparent effort was made to present live classical music concerts to “Coloured” and “Bantu” people.

The second of these articles is found on page 7 of this issue (with the article titled “Choir competition 1970”). In this article, the rules for a national competition, the “new Choir competition” (p. 11), is discussed. These rules include that the competition is held for “only English medium high schools for Whites, government or private, in South Africa and

South West Africa” (p. 11). The fact that this competition was exclusively for “Whites” may indicate a political or apartheid undertone. Another clause states that “entries from boys schools will be particularly welcome” (p. 11). It is not currently known whether there was also such a competition for Afrikaans medium schools in the country, but it does seem certain that this national competition does not represent all choirs in South Africa during that time. Furthermore, it is also important to note the welcome of boys’ choirs above girls’ or mixed sex choirs. One has to wonder whether boys’ choirs were lacking during that time, and thus had to be encouraged.

A few interesting articles address the issue of an indigenous (or South African) identity within Western Classical Music in South Africa. One such article focuses on Japanese composers (featured on pages 44 to 45 of the issue dated 7 March 1966). This article discusses works by three Japanese composers to be broadcast during that week. These composers are Shuretsu Miyashita, Ryuta Ito, and Tohru Takemitsu. The works are described as important to Japan as they are considered “important pointers to the future development of traditional Japanese music” (p. 45). Although Shuretsu Miyashita did compose traditional Japanese music, Tohru Takemitsu was an avant-garde composer. One could thus question the focus on “traditional” (p. 45) Japanese music in this article. It would be interesting to consider why these works are discussed in detail within an article that focuses on classical music.

The discussion in this article focuses on the Japanese striving towards a fusion between “indigenous and foreign” (or Japanese and Western classical) influences, which may hint at a South African classical music culture striving towards the same. In other words, this article may hint at a striving within the South African classical music world to create a unique South African identity within the tradition of Western classical music. The following quote from the article may further highlight the focus on a search for identity:

...The forced introduction of Western ideologies and techniques to the Japanese islands from about the middle of the 19th century led to a general decline of the traditional Japanese music which, for a time, was in danger of being completely ousted by the popularity of Western music.

In recent years, there has been a strong movement, supported by the NHK, the Japanese Broadcasting Corporation, to restore the traditional Japanese music to its rightful place in the life of the country and to encourage its composers to employ traditional Japanese idioms and instruments in their works. Some are now aiming at writing music entirely free of outside influence; others, and it may be that these will eventually have the most lasting effect, are striving with some success to achieve a fusion of the various influences, indigenous and foreign...

An article which further emphasizes a striving within South Africa during this time period towards an indigenous classical music is found on pages 6 and 7 of the issue dated 5 June 1967. Again, in an article which discusses classical music, a discussion on indigenous music appears, yet this time the indigenous music belongs to South Africa. The following quote from page 6 of this article summarizes this discussion aptly:

...The programmes on Tuesday night (Afrikaans service) begin at 8.15 with a selection of songs by some of the South African composers whose work, apart from its intrinsic value, is of great historical importance in the development of an indigenous school of composition. It was song-writers such as S. le Roux Marais, P. J. Lemmer, D. J. Roode, Arthur Ellis, Johannes Joubert (the pen name of Haydn Matthews), and others, who by their writings aroused, stimulated and maintained a wider acceptance of and interest in the early growth of musical composition in South Africa. This is the first of a short series devoted to the works of these composers...

The article thus presents a focus on programmes dedicated to “indigenous” (p. 6) South African composers. This discussion takes place within a larger discussion on the classical music to be broadcast during that week. The article, therefore, may be introducing the concept of fusing the local South African (or White South African) musical style with the style of Western classical music, in order to create a uniquely South African form of classical music. Some of this music may also be considered indigenous as they involve the setting of Afrikaans texts to Western classical music.

## **6. Discussion of results**

This study aims to estimate the extent to which the SABC fulfils its mandate “to inform, educate and entertain” its audiences (Teer-Tomaselli 1993: 15) – specifically, how or if the SABC informs and educates its audiences on classical music through articles in the *SABC Bulletin*, and whether these articles contribute to a culture of promoting classical music.

The quality and depth of these articles are estimated in order to measure their educational and entertainment value. The results of this analysis can then be interpreted as indicating a link to a certain aesthetic in writing about classical music which helps to identify any ideologies fostered within the articles.

The graphs assist in estimating the value of these articles in terms of education, information and entertainment. From FIG.02, it is evident that the main types of articles which focus on classical music in the *SABC Bulletin* are those in the form of broad programme notes. Articles of a biographical nature are also prominent. Articles used for pure and explicit educational purposes do not occur very frequently, nor do articles of any advertising or reviewing purposes. This all indicates that these articles did not educate their audiences in the form of textbook education. Rather, the audiences were educated alongside the music to be presented that week and in a format which may be easier and more enjoyable to read – biographies and programme notes. This shows that the articles from the *SABC Bulletin* aim to both educate their audiences and present classical music in an appealing and entertaining way.

It is shown in FIG.04 that discussions on musical series programmes were preferred to those discussing South African premières of works. As mentioned, this can be interpreted as the SABC aiming to educate their audiences more thoroughly on composers and their works – a series of programmes discussing one such topic is capable of giving more

attention and detail to that topic than a single première of a work. FIG.06 indicates that the level of subjectivity or objectivity within these articles is situated between being equally objective and subjective, and being of a slightly more subjective nature. In order to make these articles more entertaining it is assumed that some subjectivity, or opinionated remarks, would be of assistance, yet objective facts are necessary for it to retain its educational value. What the graphs discussed here make clear is that the SABC both seems to have attempted to fulfil their mandate and to find a balance between the three different aspects of the mandate through the sampled articles of the *SABC Bulletin*.

The level of quality and depth of these articles can be estimated to a certain extent from the graphs shown above. FIG.07 illustrates the depth and detail with which the topics on classical music were explored in these articles. It can be deduced from this graph that the average depth with which these topics were explored is more than moderate but less than extreme. A balanced and reasonable level of detail is reached, although the depth of discussions could have been greater. FIG.08 shows that, on average, the portion each article dedicated to a single main topic was at least half of the article. The focus also increased to one that dedicates almost the entire article to a single topic from about 1968. This focus on a single topic can be viewed as an improvement on the quality of discussions (from an educational point of view), as they are more focused and detailed than those focusing on a variety of topics with a less clear main topic.



Finally, it is hoped that this analysis assists in indicating the aesthetic and underlying ideologies within articles discussing classical music in the *SABC Bulletin*. FIG.03 shows that there are slightly more Afrikaans articles on classical music than English articles within the sample, but there are slightly more discussions on English broadcasts than Afrikaans broadcasts. As discussed, this balance between the two languages indicates that the target market of these articles is both Afrikaans- and English-speaking readers – in other words, all members of South Africa’s white population at that time. FIG.09 shows a gradual decrease from 1961 to 1973 in articles discussing classical music in the *SABC Bulletin*. This decrease may indicate a declining interest in or emphasis on classical music within the journal. FIG.05 illustrates two points: a focus on South African composers above other non-Western composers in the articles, and a focus on South African composers which suddenly decreases from 1967 onwards. This indicates that, although an aim within these articles was to promote South African classical music, this aim was fulfilled or focused on less and less from 1967 onwards. One could postulate various reasons, such as a change in the appointment of the top management structure at the SABC, or a different editorial or marketing team at the *SABC Bulletin* from around 1967.

In summary, the results of the analysis assist in addressing the research problem of this study. It has been shown, in FIG.02, FIG.04, and FIG.06, that the SABC did at least attempt to fulfil its mandate “to inform, educate and entertain” its audiences (Teer-Tomaselli 1993: 15). The articles analysed are shown to have an educational value,

providing information on programmes to be presented and specific composers in a slightly more entertaining, subjective style.

Also, FIG.07 and FIG.08 indicate a relatively high level of depth and detail in the discussions of classical music (one which could have been more, however). These graphs also indicate that, generally, at least fifty percent of each article was dedicated to a single main topic – a percentage which increases over the years. Thus the depth and quality of the articles sampled are estimated to be of an acceptable, or greater than moderate, level. The educational value of these articles is thus not hampered by poor quality.

FIG.03, FIG.05 and FIG.09 show a target market of Afrikaans- and English-speaking white South Africans, a focus on promoting South African classical music, but a possible decline in the number and focus on classical music articles and South African composers throughout the years of publication of the *SABC Bulletin*. The aim thus seems to have been to educate the entire white population of South Africa on classical music, but this aim seems to have gradually faded within articles in the *SABC Bulletin*. Finally, the small number of recordings and record labels discussed indicate a lack of focus on recorded material. The main focus thus seems to be live concerts and upcoming classical music broadcasts.

From this discussion, various conclusions are drawn about the publication *SABC Bulletin* and, by extension, about the SABC. In accordance with the broad political situation of colonialist post World War II, the target market of this publication seems to be the middle-class population of South Africa during the years 1961 to 1973, a population which could be argued to also be the South African white population during this period. An aim of these articles has been identified as providing its readers with some form of an education on classical music, including an education on South African composers. Such an aim identifies a possible aesthetic in these writings about classical music, one in which educating audiences in and promoting classical music is primary, and one in which an understanding and appreciation of classical music identifies the readers as members of the South African white population. This could raise important questions regarding the cultural identity of white or middle-class South Africans during this period.

A further aim identified within the sampled articles could be postulated as the promotion of classical music to its target audiences, providing an exposure to classical music which would assist in broadening the horizon of the articles' readers and programmes' listeners. Schäfer and Sedlmeier argue that "repetition and familiarity" (2010: 230) may account, to an extent, for the strength with which an individual prefers specific music. Furthermore, Woody and Burns state that "long term exposure to classical music throughout one's childhood often produces appreciation for this musical genre" (2001: 58). Such arguments support the notion that more frequent exposure to certain musical works or musical styles

may increase the listeners' appreciation and enjoyment of the music – thereby increasing the popularity of the music. Through creating a form of environment in which appreciation and understanding of classical music is fostered, the *SABC Bulletin* would have contributed to the promotion and increased popularity of classical music amongst its readers (and amongst listeners of the SABC radio programmes discussed within the articles).

In examining music-related articles within publications such as “*Die Brandwag* (1910-1921), *Die Burger* (1915-1948), *Die Huisgenoot* (1916-1948), *Die Nuwe Brandwag* (1929-1933), *Die Brandwag* (1937-1948) and *Die Transvaler* (1937-1948)” (Stimie 2010: i), Stimie argues that a “large proportion of these music-related articles comprises the history of Western European music” (2010: i). She argues that this may be indicative of, or may have led to, a sense of belonging to the tradition of Western European music. Similarly, a focus on classical music within the *SABC Bulletin* may be indicative of the promotion of such a sense of belonging and, in the wider sense, identity formation. This may also be argued to contribute to a sense of belonging to a culture in which Western Art Music is important. In other words, the aesthetic embedded in these articles assists its readers in identifying with, or at least being familiar with, a Western culture in which classical music is important. This identifies an ideology in support of and emphasizing the Western art form of classical music. In this sense it could be seen as being representative of a cultural identity amongst white South Africans during the colonial and apartheid eras that still reflected first world identity and aspirations. This ideology seems to also have been found

in the SABC station known as Radio Allegro, a late-night service which broadcast classical music. This service was introduced during the late 1980s (Afolayan 2004).

## **7. Conclusion**

An overarching aim of this study is to find evidence for the SABC's fulfilment of its mandate. An analysis of articles in the *SABC Bulletin* is also an important aspect of an overall classical music historiography of South Africa. This enriches current understandings of the SABC's role during the apartheid era: was the institution purely used for propaganda purposes, or did it fulfil other functions as well? As discussed in the previous chapter, it seems that the SABC aimed to educate its predominantly white audience in classical music, foster an identity within Western culture, and promote an ideology in which Western classical music is central. Through the *SABC Bulletin*, it seems that classical music was promoted and popularized to some extent to the readers and target market of the journal. This could thus have contributed to a culture which is associated with classical music and in which classical music is supported.

The results and discussion of results indicate three overarching themes which can be deduced. Firstly, it seems that an aim of these sampled articles was to promote an interest in and understanding of classical music. Another theme of these articles is that a definite

promotion of local talent seems to have occurred through them. Finally, these articles indicate that the SABC did place a high value on the promotion of classical music, especially in terms of resources and finances, not only of the music of the great composers of the 18th and 19th centuries, but also those of the 20th century and, equally important, by providing a platform for local voices, performers, and composers alike. The *SABC Bulletin* not only can be seen to support the promotion of this music and to build a receptive and enlightened audience, but it reflects the fact that during the years under consideration (1961 – 1973) the SABC was one of the most important agents in the building of a South African classical musical culture. While the promotion of this kind of musical culture could perhaps be seen to support the efforts of apartheid ideology to create a separate white cultural identity, it could be argued to be simplistic or misleading to equate a cultural identity which promotes classical music with the apartheid ideology.

Various categories seem to indicate that an attempt was made to promote an interest and increase understanding of classical music through the articles of the *SABC Bulletin*. The greatest number of articles sampled fell in category 2, or broad programme notes. Also, the annual average for the subjective/objective rating of these articles remained between a rating of 3 and 4 – more subjective than objective, but not purely or almost purely subjective. As programme notes seem relevant to listeners as it accompanies their listening experience directly, these may have sparked a greater interest in the articles and listening experience than, say, purely educational or advertising articles. Furthermore, making these

articles more subjective but still with some objective information may have been an attempt to educate or inform the listeners in a more entertaining fashion.

Other categories also point to this aim of promoting the interest and understanding of classical music. Some authors, such as Bosman de Kock and Spruhann Kennedy, were regular contributors to the *SABC Bulletin*, with their names often appearing on the titles of works (for example, a weekly series of articles titled “Spruhann Kennedy discusses this week’s music”, such as the article on pp. 10 – 11 of the *SABC Bulletin* of 2 January 1967). This may increase familiarity with these authors, which may assist in creating a pattern of weekly reading of articles by these specific authors. As indicated by FIG.03, an attempt was also made to find a balance between Afrikaans and English language usage, in terms of both the articles and the programmes discussed within them. It seems then that an attempt was made to treat these two language groups as equal, in order to increase the target market (and classical music listeners) to consisting of both these language groups.

Finally, the lengths of the sampled articles on classical music, depth of discussion of each article’s specific topic, and fraction of the total whole of each article that focuses on the article’s main topic, indicate a definite focus on classical music in these articles. These may show that, although attempts were made to increase interest in classical music in an entertaining way, the articles were still focused and had a strong academic slant. Their aim

may thus also have been to inform and educate listeners as much as possible within these articles.

A second theme within the sampled articles, identified through the analysis, is that of the promotion of South African classical music and musicians. The analysis shows that live music was discussed and emphasized a lot more than recorded music. In fact, discussions on live music performances within the sampled articles greatly outnumbered those on recorded music. Furthermore, a great number of performers discussed and broadcast were South African performers. Therefore, it seems that emphasis was placed on live music played by South African performers, rather than recorded music of musicians and groups from abroad. Discussions on twentieth century composers also mostly focused on South African composers, and premières of compositions of South African composers were also discussed. This indicates a focus on twentieth century South African composers, as well as on recently composed South African works. It should be emphasized that a remarkable emphasis was placed on twentieth century music within articles of the *SABC Bulletin*, beyond the emphasis placed on the standard classics by composers such as Mozart and nineteenth century composers.

The third and final theme identified through analyzing the sampled articles of the *SABC Bulletin* is that of a high value placed on classical music. The focus on live music in the sampled articles of the *SABC Bulletin*, as well as in the broadcasted music discussed in



these articles, indicates that no money was saved in rather playing pre-recorded music. Time and money was evidently spent on hiring or employing performers and having them perform in studio, or broadcasting from their venues of performance. A focus on South African classical music performers, certain series of articles and programmes on a specific theme of classical music, and the sheer number of articles discussing classical music in this publication, further indicates a commitment to classical music in these articles. The time of broadcast of the music discussed in the articles is also during what could be considered peak times of radio listening – during the evening or at night (but not very late at night), and during weekends. This may be due to classical music being considered as important enough for more prime time listening slots, instead of slots during which most people won't be able to listen, such as early mornings or late at night.

This analysis thus allows for a different understanding of the SABC's role during the apartheid era: its promotion of a Western identity and ideology is complementary to the goals of apartheid, in which the white population should have a single, Western identity; but its focus on promoting a culture of classical music to its readers can be argued to go beyond political intentions, with a further aim towards an education and the fostering of a culture in which classical music is appreciated in its target market, and thereby a local classical music culture is promoted. These conclusions are significant as they provide a view of the SABC during the apartheid era as more than an instrument of propaganda and tool used by the government – alongside this view, the SABC can be argued to have been a

tool for promoting classical music in the widest sense. This could thus support the view of the SABC during apartheid as a multi-layered organization, in which some of the layers could be argued to be contradictory.

It must be remembered, however, that a study of the *SABC Bulletin*'s articles is not completely representative of the actual programming of the SABC radio stations during the years in question. A separate study would have to be conducted for a more complete representation of such programming. Various important programming contents may not have been picked up in this analysis as such content was not featured in the articles. Further interesting studies may include an exploration of the question of education versus advertising through SABC radio programmes in later years, as well as an analysis of content broadcast on Radio Allegro from the 1980s onwards.

A limitation of this study is that some of the categories, such as “subjectivity versus objectivity” and “depth of discussion”, are very difficult to measure reliably and consistently. This limitation is partially overcome by the fact that only one coder, the current researcher, is used to conduct the content analysis, resulting in only one individual's preconceived opinion on what constitutes “more subjective” and “more objective” writing, or what constitutes more or less detail in the writing. Although this produces results limited to the researcher's ideas on subjectivity and detail, the researcher is confident that her guidelines for these measures are clear and well thought through. A further limitation

of this study is that the time and space constraints of the project did not allow for an exhaustive study of all articles within the *SABC Bulletin*. However, the proportion of articles analysed provides enough data to draw reliable conclusions.

A further limitation of this study is that it does not account for the purely positive light in which classical music activities are placed within the articles examined. It may well be that the practical situation at the SABC was not as idealistic as portrayed through the articles. A consideration of individual musicians' experiences at the SABC and the actual situation within the institution of the SABC could be possible through a separate study, involving interviews with individuals who worked at the SABC during the time of publication of the *SABC Bulletin*. This same limitation and argument can be made for the experiences of audience members at concerts hosted by the SABC during the period in question.

This study is the first one to analyse or research the publication known as the *SABC Bulletin*. Therefore there are numerous recommendations for future research, some of which will be mentioned here. The other publications of the SABC, such as the *SABC Radio Bulletin* and *Radio & TV*, can be subjected to studies similar to this one. Cross comparisons of these studies could produce potentially interesting and enriching results. Interesting comparisons could also be made with the period after 1994. Studies could focus on other avenues within the *SABC Bulletin* as well, such as more detailed analyses of single articles, articles by single authors, and the role of the publication within the SABC. In

short, this area of research is important in informing our understanding of the SABC during the apartheid era.

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