

**A STUDY ON THE ROLE OF THE MEDIA IN IDENTITY
FORMATION AMONG ISIXHOSA SPEAKING YOUTH IN
GRAHAMSTOWN WITH FOCUS ON SABC'S YO TV**

THESIS

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MASTER OF ARTS**

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DECLARATION

I, Pumeza Mabusela, hereby declare that this thesis is my own work. All citations, references and borrowed ideas have been properly acknowledged. This work has not been submitted previously in its entirety, or in any part, at any other higher education institution for degree purposes. It is being submitted for the degree of Master of Arts in the Faculty of Humanities, Rhodes University, South Africa.

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Pumeza Mabusela

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Date

DEDICATION

This thesis is dedicated to the most wonderful women in my life, my late grandmother, Thenjiwe Violet Mabusela, my late mother, Nomthandazo Mabusela, and last but not least the queen of my heart, Nokubonga Mabusela Damba, thank you *Mamez* for your unconditional love and support, *ndiyabulela MaNdlovu*.

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*KUWO WONKE UMNTU ONDIXHASILEYO, **NDIYABULELA KAKHULU.***

ABSTRACT

This study explores the use of African languages, more specifically isiXhosa, in the South African Broadcasting Corporation (SABC). It does this by investigating the YO TV programme and its impact on identity formation amongst isiXhosa speaking youth.

The research was conducted in Grahamstown which is located in the Eastern Cape province of South Africa. Young isiXhosa speakers were used as participants for questionnaires and focus group interviews. The location of the study within the Eastern Cape was driven by the fact that Grahamstown consists of mainly isiXhosa speakers, and young people are a big part of the population. Secondly, the participants were chosen in order to look at how isiXhosa and the Xhosa culture are represented in the YO TV programme through the lenses of young people who speak the language, and whether the representation of these two aspects plays a role in the formation of their identity.

The goals of the research were to explore the relationship between language and youth identity, and the role of television in the construction of this identity. The research looked at the SABC's YO TV which is a youth programme targeting South African youth who speak different languages and the role it plays in constructing the identity of isiXhosa speaking youth in relation to language and culture. It also examined for what purpose isiXhosa was used in the YO TV programme. The study further identified and critically analysed the already existing strategies used by the SABC to promote African languages in youth programs.

The study made several findings, one of these being that there is a relationship that exists between language, culture and identity. As a result of this relationship, this study found that when one of these aspects is less represented on television, it affects the other(s). Thus, little representation of isiXhosa on YO TV has an impact on the identity formation of young isiXhosa speakers as they believe that language and culture are a part of who they are, their identity. This study also discovered that institutions of power such as the media play a key role in affirming the identity of young people. They play a role in influencing the way young people reason and do things.

This study argues that television programmes such as the YO TV programme must use African languages, as well as English because the use of African languages adds value to how young people perceive them. The use of African languages on television will contribute to their growth and

development. Moreover, the use of these languages in the media contributes in identity construction of young African language speakers.

ISISHWANKATHELO

Olu phando luhlola ukusetyenziswa kweelwimi zesiNtu, isiXhosa ncakasana, kwiSABC. Olu phando lukwenza oku ngokuphanda nzulu inkqubo iYO TV kunye negalelo layo ekwakhekeni kobuni kulutsha oluntetho yalo isisiXhosa.

Olu phando lwenziwe eRhini, iRhini izinze kwiphondo leMpuma-Koloni eMzantsi Afrika. Kuye kwasetyenziswa abantu abatsha, abantetho yabo isisiXhosa njengabathathi-nxaxheba ukuphendula iphepha lemibuzo nokuthatha inxaxheba kudliwano-ndlebe lwamaqela. Ukutyunjwa kwendawo yaseMpumakoloni ukwenza olu phando kuqhutywe yinto yokuba uninzi lwabantu abahlala eRhini ngabantu abathetha isiXhosa, kwaye abantu abatsha ngabona baninzi kubemi balapha. Okwesibini, abathathi-nxaxheba bakhethwe ukuze kujongwe indlela isiXhosa kunye nenkcubeko yesiXhosa ezivezwa ngayo kwiYO TV, oku kwenziwa ngokuthi kusetyenziswe indlela ababona ngayo abantu abatsha abathetha isiXhosa, nokuba ukuboniswa kwale miba mibini ibalulekileyo kunendima okuyidlalyo na ekwakhekeni kobuni babo.

Iinjongo zolu phando ibikukuhlola ubudlelane phakathi kolwimi nobuni bolutsha, kunye nendima kamabonakude ekwakhekeni kobu buni. Olu phando lujonge inkqubo yeSABC, iYO TV, neyinkqubo yolutsha ejolise kulutsha lwaseMzantsi Afrika oluthetha iilwimi ezahlukeneyo kunye nendima eyidlalyo ekwakheni ubuni bolutsha oluthetha isiXhosa ngokubhekisele kulwimi kunye nenkcubeko. Olu phando lukwavavanye nomsebenzi esithi isiXhosa sisetyenziselwe wona kwinkqubo iYO TV. Luthi luqhube ngokuchonga nokuhlalutya ngokubalulekileyo izicwangciso esele zikho zeSABC ukunyusela iilwimi zesiNtu kwiinkqubo zolutsha.

Olu phando lufumene iziphumo ezininzi. Phakathi kwezinye, olu phando lufumanise ukuba bukhona ubudlelane obukhoyo phakathi kolwimi, inkcubeko kunye nobuni. Kwaye ngenxa yobu budlelane, olu phando lufumanise ukuba ukungavezwa kakuhle kwenye yezi zinto (kumabonakude) kuchaphazela enye okanye ezinye. Ngoko ke, ukusetyenziswa kancinci kwesiXhosa kwiYO TV kunegalelo ekwakhekeni kobuni bolutsha oluntetho isisiXhosa nanjengoko bekholelwa ukuba ulwimi kunye nenkcubeko ziyinxalenye yobuni babo. Olu phando lukwafumanise ukuba amaziko anamandla njengemidiya adlala indima ebalulekileyo ekuqinisekiseni ubuni babantu abatsha. Adlala indima ekuphembeleleni indlela abantu abatsha abacinga nabenza ngayo.

Olu phando lubanga ngokuthi iinkqubo zikamabonakude ezifana neYO TV kufuneka zisebenzise iilwimi zesiNtu kunye nesiNgesi kuba ukusetyenziswa kweelwimi zesiNtu kongeza ixabiso kwindlela abantu abatsha abazibona ngayo. Ukusetyenziswa kweelwimi zesiNtu kumabonakude kuza kuba negalelo ekukhuleni nasekuphuhleni kwazo. Ngaphezulu, ukusetyenziswa kwezi lwimi kwimidiya kunegalelo ekwakhekeni kobuni babantu abatsha abathetha isiXhosa.

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EXPOSITION OF CHAPTERS

This study consists of the following chapters:

Chapter One gives a general synopsis of the study by discussing the research problem and the goals of the study. The chapter further describes the context of the study by looking at the use of African languages in the media prior to democracy in South Africa and the conditions post-1994. It provides a summary of the history of the South African media, making special reference to the South African public service broadcaster, the SABC. Issues of national identity and social transformation in post-apartheid South Africa are also discussed.

Chapter Two reviews scholarly literature around the study and gives theoretical framework within which this study is based. The influence of television on viewers, language and culture, media and identity, as well as the impact of globalisation on African languages are looked at in this chapter.

Chapter Three describes the methodology of the study and the steps that have been taken to collect data for this study. It provides, in detail, the research techniques that have been used in this study.

Chapter Four contains the presentation of data collected in this study. All of the data is presented according to themes that emerged from the data collected. This includes the presentation of data from observations made by the researcher during focus group interviews, and from the observation of the YO TV programme.

Chapter Five provides the analysis and discussion of data that has been collected and presented in Chapter Three and Chapter Four of this study. The data is analysed using the thematic approach where different themes have been extracted from data. The analyses and discussion involve the use of relevant theoretical framework and scholarly literature.

Chapter Six gives a summary of findings, provides recommendations from the study and provides the concluding remarks of the study.

CHAPTER 1: INTRODUCTION

1.1 INTRODUCTION

The media is a significant force in influencing society (Salawu, 2006; Croteau, 2014). Its messages are largely communicated to society through language, and because language is steeped in its culture the relationship between media, language, culture and society is important. However, in the context of linguistic and cultural diversity which is protected by the Constitution (1997), in a country like South Africa which has a history of linguistic inequity this relationship is complex. This study, therefore, investigates the role played by media in how languages are perceived and used in society, and focuses on whether language use in the media plays a role in the construction of youth identities in South Africa.

The post-apartheid period in South Africa is signified by development of policies that sought to address past inequities which were prevalent in South Africa prior to the end of apartheid in 1994. These include development of the South African Constitution, as well as of various policies specific to each area of society. One of the policies that was changed is the language policy, whereby the Constitution encourages the development, protection and use of African languages which were previously disadvantaged.

In the context of the media, the South African Broadcasting Corporation (SABC), as a public service broadcaster in South Africa, like other South African institutions, was given a mandate to ensure the equitable use of official languages and the accurate representation of all cultures (see SABC Editorial Policy 2013). The SABC has five television channels and eighteen radio channels, each dedicated to certain languages; and broadcasts various programmes. The focus of this study is on youth programmes, and due to the broad nature of the SABC, this study focuses in particular on the YO TV programme which airs on SABC 1. Even though the SABC policy advocates for equitable use of languages in its programming, English continues to dominate in some of the SABC youth programmes, especially in the programme observed. It is the most common language used by presenters, and in the content of the programmes. A study such as this is important to look at the context of broadcasting of the SABC youth programmes, and whether this has any effect on

how young African language speakers construct their identities, especially their linguistic and cultural identity.

In alignment with the theories of language planning and identity construction, this study presents the idea that the visibility or use of African languages on television could assist in the use, development and promotion of these languages. Moreover, the study argues, the language planning in the SABC, particularly involving the use of African languages, could encourage young African language speakers to value and embrace their languages. Thus, the use of these languages would assist young people in the construction of their identity in relation to their language and culture, but not to the exclusion of other languages.

This chapter gives the statement of the research problem, the goals of the research, the exposition of chapters of this study, as well as contextual background. The next section will present the statement of the research problem.

1.2 THE STATEMENT OF THE RESEARCH PROBLEM

The SABC as a public broadcaster has the responsibility of fostering a multilingual and multicultural identity of South Africa where the development of African languages, through use, respect and pride in the languages is a key priority (SABC Editorial policy, 2013). Social institutions are very important places to look for evidence of change of policies and their implementation, hence this study focuses on the SABC.

The study seeks to respond to the following research question: What is the influence of the SABC youth programming (in African languages, specifically isiXhosa) on the construction of the identity of young people who speak African languages as primary languages?

In the context of the research problem, the study seeks to address the following questions:

- How visible is isiXhosa in the SABC's youth programmes, particularly the YO TV?
- What is the relationship between the kind of programming provided by the SABC's YO TV, and the manner in which young speakers of isiXhosa construct their identity?

- In the context of globalisation, and linguistic and cultural diversity, what challenges could be experienced by a national broadcaster such as the SABC in realising its mandate, that is, to nurture a linguistically and culturally diverse society, with African languages being a priority?

In summary, this research therefore seeks to investigate the use of isiXhosa in the media through the lens of young people who speak the language. It investigates whether the language as used on television, plays a role in informing their identities. Also, the research seeks to distinguish how the reception of YO TV by a selection of isiXhosa-speaking Grahamstown youth shapes their identities as young adults in relation to their primary language and culture.

The next section will discuss the goals of the research.

1.3 GOALS OF THE RESEARCH

The study seeks to investigate the use of African languages in the SABC, *particularly* the YO TV programme and its impact on identity formation amongst isiXhosa speaking youth. The study aims to:

- Explore the relationship between language and youth identity, and the role of the media in the construction of this identity.
- Examine SABC youth programming targeting isiXhosa speaking youth and the role it plays in constructing their identity in relation to language and culture by using learners from one Grahamstown secondary school, and first year university students who have isiXhosa as a primary language.
- Examine the function of using isiXhosa in YO TV.
- Identify and critically analyse strategies used by the SABC to promote African languages in youth programs with specific reference to isiXhosa.
- Possibly make relevant recommendations on the use of isiXhosa in the SABC in a manner that promotes its value amongst isiXhosa-speaking youth.

The next section will provide the contextual background of the study.

1.4 CONTEXTUAL BACKGROUND

The remainder of the chapter describes the context of the study. It provides the history of African languages in the South African media, looking specifically at broadcast media but also making reference briefly to the print media. It also provides a summary of the history of South African media. In the context of this study on language, media and identity formation, the chapter also provides a synopsis on the present South African national language policy and the Constitution; the role of public institutions in advancing the ideals of the national language policy and the Constitution. It looks at the concept of national identity in South Africa with a focus on youth who speak indigenous African languages as primary languages. It discusses, in context, the role of the SABC as a public service broadcaster and its mandate, as stated in the South African Constitution: to forge a national identity that embraces, promotes and celebrates diversity, including multilingualism. The SABC's YO TV programme and its significance in relation to the identified research area is also looked at.

1.4.1 HISTORY OF AFRICAN LANGUAGES IN THE SOUTH AFRICAN MEDIA

1.4.1.1 Broadcast media

It is widely acknowledged that during the apartheid period in South Africa, African languages were marginalised (The SA Constitution, 1997; Alexander, 1999; Alexander 2004), 1999; Alexander 2004). Although partially developed, the strategy of the apartheid government was to impose on Africans or black people the use of their indigenous languages, but without resources and encouragement to develop them into languages of science and technology. Therefore, even though used in some domains, for instance, in education, politics, print media and radio, under apartheid the development of these languages was well-orchestrated, with the two languages of the white minority, namely, Afrikaans and English, holding sway over and above the indigenous African languages (Prah, 2006: 10).

According to Prah (2006: 11) partial public usage of the indigenous African languages, in formal and informal capacities was restricted to usage in "Bantustans." However, even in these

Bantustans, English, and frequently Afrikaans, in practice, functioned as official languages alongside the local language. One would say that English and Afrikaans, in Bantustans, were possibly used because of the “prestige” associated with these two languages. Although the apartheid state orchestrated the use of African languages in the regions where they were spoken, at the same time it also created an environment where these languages were viewed as inferior to English and Afrikaans (Ndebele, 2003). There was no value attached to these languages and, by extension, to their speakers. This trend was visible in almost all government institutions in South Africa.

The media industry, on the one hand, was used to selectively develop African languages, but the platform was also used by African language experts, activists, broadcasters and academics to develop African languages and promote them amongst their speakers. On the other hand, the media was also carefully used as one platform of advancing the apartheid language policy and plan, where Afrikaans and English were developed and promoted as languages of power and prestige.

The SABC, as a broadcasting corporation, prior to 1994, contributed to creating a political climate in which gross human rights violations became possible or even acceptable (Bussiek 1998). Making reference to the SABC Annual Report of 1961, Bussiek (1998: 6) states that with regards to the black majority of the population, the SABC made it its mission to entrench a sense of separateness, and this applied not just between black and white, but also between black and black with the various language groups, peoples, or ‘Bantu nations’ being served by their own programmes within the ‘Bantu services’. There were policies that were put in place solely to separate people according to their groups, that is, people of different races, who speak different languages and who belong to different cultural groups to such an extent that all forms of integration in the country were fought and rejected on all fronts (Bussiek, 1998: 6). There is no doubt, as I will illustrate below on the discussion on the theoretical framework of this study, particularly on the construction of identity, that identity is historically and socially constructed, and that institutions of power, such as media play a significant role in this process.

The above discussion informs the background for this study, which seeks to examine the use of African languages in SABC programming, specifically youth programmes such as YO TV.

Horwitz (2001a: 2) states that in the apartheid era, the SABC more or less monopolized radio and television broadcasting. It alleged to be a public broadcaster but in reality it genuinely promoted

interest of the white minority in terms of language use and promotion, and was an arm of the apartheid state. During this period, the SABC reflected the National Party's political agenda and strongly promoted apartheid ideology in its programming, editorial practices, and hiring. The major sectors of the South African media (newspapers) were white-controlled, while radio and television were controlled by the state (Duncan & Seleane, 1998: 137). This shows that during apartheid, African languages were not treated in the same way as other languages in South Africa, they were dominated by English and Afrikaans and their function was minimal.

According to Teer-Tomaselli (in Banerjee & Seneviratne, 2006; Olorunnisola & Tomaselli, 2011), national broadcasting in South Africa was inaugurated in 1936, when the SABC was formed. She further states that, at first, only radio services were provided, and these radio services were divided along language and racial lines. These services were Radio South Africa (currently known as SAFM) and Radio Suid-Afrika (currently known as Radio Sonder Grense). These services linguistically catered for English and Afrikaans speaking listeners. Services in African languages were introduced later where African languages such as isiZulu, isiXhosa Sesotho and Setswana were used (SABC website). This division, according to Teer-Tomaselli (Banerjee & Seneviratne, 2006: 207), reinforced and in turn served to draw the contours of a segregated apartheid society and social attitudes.

Television was introduced into South Africa in 1976. According to Teer-Tomaselli (Olorunnisola & Tomaselli, 2011: 152) initially, only one channel, TV1 was in operation for five hours an evening, and the broadcast time was equally divided between English and Afrikaans languages. A second channel was then introduced in 1982, and this channel carried TV2 and TV3 as split signals. TV2 broadcast in Nguni languages – isiZulu and isiXhosa – whereas TV3 broadcast in the Sotho family of languages –Sepedi, Setswana and Sesotho. This means that for six years after the introduction of television in South Africa, there was no SABC channel that broadcast in African languages. Therefore, for these years the majority of South Africans could not receive television messages or news in their own languages, as they only had access to TV in other languages. They were linguistically excluded.

When the channel for Nguni languages was finally introduced, the two channels shared a frequency, but they broadcast to different geographical parts of the country such as Soweto, Pretoria, Durban and Grahamstown. For instance, in the late 80s, the TV structure was changed;

TV1 remained purely English and Afrikaans, whereas TV2, TV3 and TV 4 became a single integrated channel, named Contemporary Cultural Values (CCV) (Teer-Tomaselli, 2011: 152). Teer- Tomaselli (2011: 152) further states that although there was still a significant amount of African-language programming, with a transmitter split to accommodate the news in different languages to different parts of the country, the glue that held the programming of CCV together was English because in the sentiments of the station's manager, English was the only common link between all the peoples of South Africa. Thus, there was an assumption that English is the only language that can hold people, societies and their cultures together, an assumption that seems to continue to this day.

In radio broadcasting, the issues were not different. Commenting on the issue of black audiences during apartheid, Bussiek (1998: 10) states that:

In the pre-Meyer [Piet Meyer was chairman of the Board of Governors of the SABC, and the key strategist of apartheid] era black audiences were largely ignored. Between 1940 and 1945 the SABC, in co-operation with the Department of Native affairs, ran a service for black listeners in compounds and hostels in the cities and major towns by telephone line, in order to win over the loyalty of blacks during the Second World War. After the war, the service was stopped.

What Bussiek (1998) raises in the point mentioned above illustrates that during apartheid, services for black people (in radio broadcasting) were run in order to benefit those who were in power. The state, at that time, had the powers to start and discontinue services as it pleased, especially in relation to services offered to speakers of indigenous African languages. From 1949 a half-hour programme per day in isiXhosa, isiZulu and Sotho was introduced on the English and Afrikaans services, and for most of the 1950s, blacks mainly in Orlando were served by a rediffusion system (a cable system which distributes radio services) with speakers in homes (Bussiek, 1998: 10).

Looking at radio in South Africa, Graham Mytton, from the BBC World Service states that there have been three distinct phases in the development of radio since the first South African broadcasts in 1924. The first phase was the colonial or settler period, when radio was primarily a medium brought in to serve the settlers and the interests of the colonial powers. Later (and in many cases not until toward the end of colonial rule) the authorities gradually introduced radio services by and for indigenous people.

The SABC, from its inception, maintained a monopoly on broadcasting for about 45 years. For most of this period, the SABC's programming was dictated by the needs and tastes of its white audiences. Until 1943, it broadcast only in Afrikaans and English, and none of its programs were directed toward African audiences. Even then, broadcasts in African languages formed only a small part of the total output. By the 1960s (the decade in which most African colonies gained their independence), all territories had radio broadcasting services. According to Bussiek (1998: 6) radio, at that time, was there to promote the survival and “bounteous” heritage of the white people of South Africa whilst at the same time encouraging the development and self-realisation of the non-white population groups in their own spheres. In a way, it could be argued that the identity of black audiences, or more specific to the topic under study, the identity of the amaXhosa, was affected by the apartheid system, especially when one considers that language forms a big part of one’s identity.

The separation of people according to the languages they speak and the division according to regions was not unique to broadcasting but it was prevalent in the print media as well.

1.4.1.2 Print Media

Hyden et al. (2002: 130) state that from the earliest media developments in the 1800s access to, and participation in the South African public sphere until the mid-1990s was largely restricted to white hegemonic interests. This hegemony, they argue, derived from colonialism, which, in conjunction with mining capital, later evolved into apartheid. This means that media, both broadcast and print, is fueled by political and economic power, and often drives the agenda of those holding both political and economic power. As indicated earlier in discussing broadcast media, Duncan & Seloane (1998: 142) also state that until the early 1990s the print media was in the control of the Afrikaans-controlled press – Nasionale Pers and Perskor, and the English controlled press – Times Media Limited and Argus.

In addition, Bird & Garda (1996: 1) agree that the print media was situated as a voice capable of persuading the public, and being responsible for informing them. The responsibility of the media was to inform the public honestly, whilst remembering their power of persuasion. However, with regards to informing the public honestly, as it has been indicated above, this was not the case. As

Bird & Garda (1996: 1) further argue that the apartheid state's strategy played to the fears of South Africans. The media was also very influential and their reporting was often viewed, correctly or incorrectly, as an indicator of public opinion, both by the apartheid government and the people who were associated with it by race and culture.

Fourie (2007: 44) states that the South African Press, from its beginnings in the Cape Colony, has been organised in terms of race and language. Thus we find the English press, the Afrikaans press, the black press in both English and indigenous languages, the Indian press and so on. However, at the same time Fourie argues that, unlike broadcasting, which closely allied itself to government ideology, there has always been a strained relationship between the press and the government in South Africa. Roelofse (in Fourie 2007) identifies five enduring themes that run through the history of the press in South Africa, namely:

- The tension and conflict between government and the press
- Divisions in the press based on language
- Further divisions in the press based on race
- The state sees the press as a threat to peace and security
- Efforts by journalists to circumvent undemocratic laws

Roelofse (in Fourie 2007) further indicates that it is difficult to identify distinct periods for the press as it has been done in radio. The history of the press is then divided into four distinct strands, each of which follows its own developmental patterns. These strands are: the English press, the Afrikaans press, the Black press and the alternative press.

It is important to note that as much as the apartheid media impacted negatively on African languages and its people, print media, though indirectly, also had a positive influence on African languages. This positive influence was in the form of isiXhosa Newspapers which provided isiXhosa writers with a political voice. Opland (2003: 9) states that:

When the military option of resisting white encroachment ultimately failed for the Xhosa, it was suggested that an alternative strategy of resistance might replace it, one that would appropriate as a weapon the printed word introduced to the Xhosa by the missionaries.

This means that black writers resisted white domination through writing. They came up with a new strategy of fighting with a pen that is, circumventing, as indicated in Fourie (2007) above, the brutal censoring of information carried in the media that was aligned with colonial and apartheid media policies. These writers wrote in indigenous African languages and English. According to Opland (2003) who writes about the early writings of the amaXhosa in newspapers from the middle of the nineteenth century to the middle of the twentieth century, journalism was initially subject to white control but it was successfully appropriated by the amaXhosa in the last two decades of the nineteenth century. This explains that black press was not entirely controlled by missionaries or whites. Therefore writing for black writers for the indigenous population became a new form of resistance. Again, writing about isiXhosa, Opland (2003) argues that the isiXhosa newspapers also contributed to the development of the language, its literature and literacy among amaXhosa people. In that way, it could be argued that private print media contributed to identity formation of the amaXhosa.

In line with what has been discussed above, below, I provide a summary of the history of the South African media according to different periods. This is to show the impact of the media on the identity of African language speakers and the use of language during and after the apartheid era.

1.5 A SUMMARY OF THE HISTORY OF THE SOUTH AFRICAN MEDIA

Fourie (2007: 6) contends that the historical development of broadcasting in South Africa is also largely the history of the SABC, simply because the SABC monopolised the airwaves at its inception. He argues that it is fairly recently that any other form of broadcasting was permitted.

Fourie adds new categories to the different historical periods of broadcasting in South Africa that were devised by Tomaselli, Tomaselli & Muller (1989). Below is a summary of these periods taken from the historical development of broadcasting in South Africa as written by Pieter J. Fourie (2007: 6-27)

- **The period from 1919 to 1936**

This is a period marked by the establishment of radio in South Africa. One of the characteristics of this period in radio was amateur broadcasts. These amateurs were people who offered broadcasts following the lifting of security restrictions on the use of radio following World War I. During that time, there were also experimental broadcasts beginning 18 December 1923 and in South Africa the Railways headquarters were in Johannesburg. Although intended for a specific audience, the broadcasts could be heard throughout the country by those who had access to receivers. Resulting from the popularity of the amateur and experimental broadcasts, the government called for applications for licenses to provide regular and sustained radio broadcasts. However, the licenses were limited to one per metropolitan area. There were three radio stations that were granted licenses, namely: Station JB, which began broadcasting in Johannesburg on 1 July 1924; Cape Peninsula Publicity Association which began broadcasts from Cape Town on 15 September 1924; and Durban City Corporation which began broadcasts on 10 December 1924. However, all three stations operated for only three years before they closed due to financial unsustainability. The real estate and cinema chain millionaire, Isidore William Schlesinger then took over the broadcasting operations of the three fledging radio stations with consent from the government, joining them to form the African Broadcasting Company (ABC). Yet, the quality of the programmes was not good due to the fact that telephone land-lines were used to distribute signals to Durban and Cape Town. The emphasis was to be placed on high quality programming and the technological difficulties of broadcasting to the whole of South Africa had to be resolved.

As it has been indicated in the discussion above, this period is signified by the establishment of radio. This introduction of radio, as Fourie asserts, was intended for English and Afrikaans speakers, which means that at that time, indigenous African language speakers were not considered worthy to receive services in their languages. Even though this was the case, Odendaal (2012) Opland (2003) and Limb (2013) write about this as a period when “black press” was at its height in politicizing black population. Opland (2003) and Limb (2013) argue that the black press was able to organise black people politically, this means that black people found a way to forge their own identity through writing. They found an avenue to address fellow black people and by so doing, in a way, they were appealing to their identity. This further illustrates the point that has been made above that identity is historically and socially constructed. During this time “black press” played an important role in the process of identity formation of black people.

- **The period from 1936 to 1948**

This is a period during which the South African Broadcasting Corporation was formed. The SABC began to function as an entity on 1 August 1936. It is important to note that up to this point, as has been briefly touched on in the previous sections, programming was predominantly in English, but section 14 of the Broadcasting Act of 1936 provided for Afrikaans broadcasts. At that time, the majority of Afrikaners lived in rural areas and medium-wave signals did not reach these areas properly. In trying to resolve the problem, a short-wave service was introduced. The division of time between English and Afrikaans was also in the ratio of 8:2. There was not enough or equal time for programmes broadcast in Afrikaans. After several interventions, the short-wave service carried only Afrikaans programming while the medium-wave service continued with English programming. From these developments it becomes clearer that from its beginnings the SABC was shaped by the ideology of that time which saw the Union government under domination of the United Party led by General Jan Smuts.

- **The period from 1948 to 1960**

This period is marked by post-World War II expansion. This was a time where news services were introduced. The SABC in 1936 reached an agreement with the South African Press Association (SAPA), which was a closed association formed by mainstream newspapers, to provide four news bulletins a day. During this time, the SABC had no control over the content of these bulletins until the SABC created an internal news department in 1950. This also signalled the end of relaying news bulletins from the BBC in London. There were also plans to establish commercial broadcasting independently of the SABC. However, the then government which was pro-Afrikaner and had stronger pro-racial segregation agenda, recommended that commercial service was to be part of the SABC. The purpose was to expand the transmitter network and provide for additional Afrikaans programming. Thus Springbok Radio was launched in May 1950 as a bilingual commercial service, providing services only in Afrikaans and English. However, after the introduction of television in South Africa, Springbok Radio was unable to compete with television, and then closed down in late 1985.

It is worth mentioning that back in 1936, there was a report that was put together by Sir John Reith, governor of the British Broadcasting Corporation (BBC). The report made special mention of the provision of programming for language groups other than English and Afrikaans. Yet this was never considered by the government. One could say that this is possibly because this period is marked by the ascendance of the Nationalists to power, and the legislation of apartheid and its policies, where language and power (Afrikaans and Afrikaner nationalism) were a significant part of these policies. Segregation was more enforced, and the position of black people in South Africa deteriorated. The deterioration of black people also meant the deterioration of African indigenous languages in South Africa. There was little or no value attached to them. As a result, this negative way of viewing African indigenous languages continues to be a problem even in post-apartheid South Africa.

It was only during the course of World War II that an initial unsuccessful attempt was made at providing night-time programming for some black listeners. At the end of 1945 the service was withdrawn as it was costly to maintain, as an income from black listeners could not provide sufficient revenue to keep the service going. In 1949, a half-hour programme was transmitted daily on the English and Afrikaans medium-wave services in isiZulu, isiXhosa and seSotho. In 1952 a rediffusion service was installed in Orlando, later to become Soweto. This service was extended to neighbouring townships. Yet, the government prevented the extension of services to all townships from happening due to, among other things, the high costs of setting up and maintaining installations.

- **The period from 1960 to 1971**

This is known as the period of media transformation, one of its main features was the introduction of FM. FM transmissions would provide for improved radio reception for listeners. In 1961, the three already existing services began FM broadcasts from the SABC tower. These were followed shortly by isiZulu and Sesotho services. This is the period when the first regional Radio service, Radio Highveld was introduced in 1964. It offered bilingual programming in English and Afrikaans. Other radio stations were also established, namely: Radio Tsonga and Radio Venda (1965); Radio Good Hope (1965); and Radio Port Natal (1967). The SABC also introduced station automation which, according to Fourie, had an ideological benefit. One would say that this

ideology had to do with the construction of a political identity. Automation allows for greater control of programme content by station management. This means that the content had to be checked that it complies with the policy before being broadcast. However, automation coincided with a new programming policy that actively promoted national interests. As a result, this had an impact on the quality of programming that the SABC provided and it cost the institution in terms of listener numbers, especially when independent stations such as Capital Radio, Radio Bop and Radio 702 came on air. These independent stations broadcast in English and an African language spoken in the region where the station was situated.

This period also saw an introduction of the very first full-scale radio stations aimed at black listeners. As mentioned briefly above, the Sesotho and isiZulu services were introduced earlier, and these two services were known collectively as Radio Bantu. In 1962 services were also presented in Sepedi and Setswana; isiZulu followed in 1963 in Natal and isiXhosa began broadcasting from Grahamstown in 1963. With regards to the content of the programmes, discussions were limited to topics lacking overt political content. For the most part, international events were excluded. According to Tomaselli et al. (1989: 73) this exclusion was because of the presumptions made by the SABC, that an emphasis on local items best served the needs of black listeners.

It was in 1960 when the Bantu Programmes Control Board was created. This board controlled all programme content. It consisted of white staff with a knowledge of black languages, in order to prevent any disparaging comments from being made on air regarding government policies. This meant that even though this period saw an introduction of radio stations aimed at black listeners, as Bamgbose (2011: 1) puts it, “the language of the colonial power was dominant and African languages took a secondary position in status and domains of use”. Therefore, indigenous African languages were not used to their full potential because they were spoken or used by people who were not the primary speakers of the language. In a way, one would say that this created an element of disempowerment to black people because language is a powerful tool, and when it is fairly used it empowers people.

- **The period from 1971 to 1981**

This period is marked by the introduction of television. However during the 1950s and 1960s, the Nationalist Government was strongly opposed to the introduction of TV on moral and ethical grounds. The Nationalist government reasoned that television would present immoral and unethical content. Thereafter a commission was established to investigate the possibility of introducing TV in South Africa. One of the findings was that in a country with a diverse culture and multiplicity of languages, television should be used ‘to advance the self-development of all its peoples and to foster their pride in their own identity and culture’ (Mersham in Fourie, 2007: 175). The government then allowed the SABC to provide a television service. The first test broadcasts began in 1975 and a regular service was introduced in 1976. The content was in English and Afrikaans on one channel. The English service was dominated by American programmes while the Afrikaans service was sustained by American and German programmes which were dubbed in Afrikaans. Other services, like TV2/3 were also introduced. Before 1994, any radio service other than that provided by the SABC always had to come from beyond South Africa’s borders. For instance a popular one was Lourenco Marques (now Maputo) in neighbouring Mozambique. The service started broadcasting in 1934, two years before the formation of the SABC. Another radio service was Swazi Music Radio which was started in Swaziland in 1970. This radio station closed down after five years. Independent radio stations in South Africa, like Capital Radio, were silenced by the government and were prevented from broadcasting certain things. One would say that this period was marked with heightened censorship which was not countered; the services broadcast what was in the interests of the Nationalist government.

According to Ndlovu (2006: 324), this was a period where Afrikaans was imposed on African indigenous language speakers. This period saw an acceleration in the enforcement of Afrikaans as a medium of instruction in black schools. It is the period where the Nationalist government claimed that “Bantu find it much easier to learn Afrikaans than English and that they succeed in speaking the language purely, faultlessly and without accent” (Ndlovu, 2006: 325). In response to the introduction of Afrikaans as a medium of instruction, this period saw language changes in South Africa which were marked by the Soweto uprisings in 1976. One could say that the enforcement of Afrikaans as a medium of instruction illustrates that black people were not encouraged to speak or learn in their own languages. In the context of this study, one could reason that this had an impact on indigenous African language speakers since language forms a substantial part of one’s identity.

- **The period from 1981 to 1992**

This period is characterised by the beginnings of major changes to the broadcasting industry in South Africa, for instance M-Net began broadcasting. M-Net was the first over-the-air subscription television service in the southern hemisphere. M-Net was a direct result of growing concern by the major newspaper groups over the rampant commercialisation of the SABC. The management of Nasionale Pers (now Naspers) put to the government a proposal for a subscription television service, managed and owned by a consortium formed by the major English and Afrikaans newspaper groups. The new service was then not in competition with the SABC as an information provider, over which the government exerted a strong influence. M-Net was not in competition with the SABC in that it only provided entertainment programmes and did not broadcast news. There were also two major investigations during this period: the Steyn Commission in 1981 and the Viljoen Commission in 1991. The Steyn Commission was a broad investigation into all forms of media, and some of the recommendations made by this commission suggested that government control of the SABC needed to be relaxed in order to ensure the autonomy and impartiality of the broadcaster. Another recommendation was that the creation of independent radio within South Africa should be allowed. However, these recommendations were not accepted by the government. The latter was not accepted as the government considered independent broadcasting to be detrimental to the national interests. Some of the recommendations that were given by the Viljoen commission were that there must be an Independent Broadcasting Authority to regulate broadcasting and that the SABC should become a public service broadcaster. This commission, as with the Steyn Commission was labelled as being unrepresentative of the broader South African community. The argument was that the findings be within the ideology of the government and that the strong bias towards the promotion of the Nationalist Government would continue.

This was a significant period in the history of the media in South Africa because at that time it was recommended by the Steyn Commission that the SABC should become a public service broadcaster. The SABC would go from serving the needs of the state to serving the needs of all South African citizens. This means that the SABC had to change from providing services for certain language speakers to recognising all people of South Africa in its services. One could say

that the issue of linguistic and cultural diversity indicative of the present South African national identity started to emerge during this time.

- **The period from 1992 to 2000**

This period is known as the period of restructuring. Among other things, this period was marked by the beginnings of community radio. According to a definition given by the World Association of Community Radio Broadcasters (1998: 9) community radio is radio that is owned and operated by a community or members of a community and the main purpose of this sort of station is to develop the community. According to the Sol Plaatje Institute for Media Leadership (SPI) (2009: 3), the development of community media in South Africa has been synonymous with principles of democracy and development. This illustrates that during this period community radio stations became a powerful tool for addressing social concerns and promoting social change in communities. The SPI (2009: 3) further states that “community media offers concrete means for public participation and for defending cultural diversity”, language and identity are also important in the survival of these stations.

Following the release of the Viljoen Commission report, there was extensive lobbying for the restructuring of broadcasting. The first radio station to operate legally under the new dispensation was that of Festival FM which broadcast only for ten days as part of the Grahamstown National Arts Festival in the Eastern Cape. The temporary status of community broadcasting continued until 1995 when the Independent Broadcasting Authority (IBA) finally issued temporary licenses that allowed stations to broadcast for a period of one year. In the run-up to the first democratic elections of 1994 the solution was to distance the SABC from the government through the creation of an independent broadcasting regulator. The IBA was then an outcome of the Multi party Negotiation Forum that was held at the World Trade Centre (now Caesars). The regulatory authority was officially established by the passing of the IBA Act, no.153 of 1993 by parliament to commence work in 1994. The IBA was heavily criticised for being exceedingly slow in concluding its investigations for the Triple Inquiry Report and also in issuing licenses. An end to many of the problems that dogged the IBA was seen in the creation of a new regulatory authority that was formed by merging with the South African Telecommunications Regulatory Authority (Satra) to form the Independent Communications Authority of South Africa (ICASA).

This period also saw the three classes of broadcasting license, known as the three tier system. The first of these classes is public broadcasting which puts emphasis on quality programming and is defined in legal terms as a service provided by the SABC. Its mandate is to serve the various cultural and language groups that make up the country. Of the three SABC channels, the multilingual SABC 1 and 2 are considered to be public service channels while the English language SABC 3 is considered to be a public service commercial channel. The second class is the commercial broadcasting, this is a service operated for profit and it needs to provide a diverse range of programming in all official languages. M-Net and e.tv are examples of commercial broadcasting. It was stated that programming for commercial broadcasting must be diverse and must be provided in all official languages reflecting the culture, characters, needs and aspirations of the audience. The third and last class is community broadcasting which has been discussed above. This is a broadcasting service which is fully controlled by a non-profit entity, it serves a particular community, encourages members of the community it serves to participate in the selection and provision of programmes to be broadcast.

As part of the new dispensation for broadcasting, the SABC entered into a new and extended phase of restructuring in order to fulfil its new role as the nation's public broadcaster. At the same time, the organisation was also split into two divisions; a public service division and a public service commercial division. However, the SABC experienced yet another financial crisis. As part of the restructuring process, six of the SABC's seven highly successful and lucrative regional commercial stations had to be sold to private sector. With the help of outside consultants, McKinsey and Associates, the SABC managed to turn around its financial deficit. But this turnaround came at a price because local content dropped while the use of English was increased to attract a more affluent audience in order to maximise advertising revenue, thus contradicting its public service mandate. In a way, the means to attract a more affluent audience in order to maximise advertising revenue was done at the expense of indigenous African languages and by extension their speakers.

However, new policies during this period were introduced. These policies reflected a democratic society where, among other things, the equitable use of languages in institutions of power such as the media was encouraged. This period also saw an introduction of the Pan South African Language Board (PanSALB) which was established in terms of the Pan South African Language

Board Act 59 of 1995 (amended as PanSALB Amendment Act of 1999). The Board was established by parliament in order to, among other things, develop the 11 official languages, and promote multilingualism in South Africa (PanSALB website). It is in this period where the concept of a national identity emerged. The role of public institutions in fostering a national identity in South Africa is looked at in section 1.9 below.

- **Eighth period: 2000 to the present**

This period saw ambiguities of post-apartheid broadcasting. It is argued that despite the efforts to shake off the stigma of being a crisis-ridden organisation, criticism of the SABC, as a public broadcaster tasked with the legislative mandate of nurturing the South African identity of linguistic and cultural inclusivity and diversity, has compounded over the years since democratisation in 1994. In 2005 the SABC was granted a license to begin two new regional television channels focusing on marginalised indigenous languages. The use of English on these two channels is meant to be limited to unavoidable situations, such as where interviewees can only express themselves in English. The aim was to ensure that languages such as Tshivenda, Xitsonga, siSwati and isiNdebele received more broadcast time. These two channels would also include programming in Afrikaans.

In 2015 MultiChoice extended the footprint of the SABC's 24-hour TV news channel, SABC News on its DStv satellite pay-tv platform to the rest of the continent. The SABC News channel is now available to DStv subscribers in several other African countries. The new channel comes after the SABC's first struggling attempt at a 24-hour news channel named SABC News International (Channel24). According to Channel24, MultiChoice believes that this channel would be particularly relevant to the hundreds of thousands of expatriate South Africans who live in other parts of the continent. The SABC also launched another new television channel on MultiChoice in May 2015, called SABC Encore. According to the SABC, it is a celebration of the SABC content which has been produced over the years; largely through the 1980's and 1990's (SABC website).

The historical periods listed above show that the linguistically reformed apartheid ideology of the 1980s served the material interests of white bureaucrats and the middle classes (Hyden et al. 2002). African languages played a minor role and were never used for issues of national importance. This

resulted in linguistic divisions and unequal treatment of South African languages. The media, due to its capacity to influence, was used to create this separation.

Moreover, the periods listed above illustrate how black people were excluded from accessing the media. This exclusion was not only from accessing media messages but also linguistic exclusion. It was only later that Nguni broadcasting services were introduced, well after English and Afrikaans services were introduced. This is why the post-1994 period saw a lot of changes which include broadcasting policy changes, language policy changes and the Constitution, in order to close the linguistic gap that was created during apartheid. Hence it is important, as this study seeks to do, to examine the current strategies employed by the SABC to promote the use of indigenous languages in its programming. The current strategies are examined by looking at the role of the YO TV programme (which airs on the public service channel, SABC 1) in constructing youth identity in relation to their language and culture.

It is worth mentioning that even though the conditions during the apartheid era were extremely unfavourable for African languages to be used, at a later stage there were radio stations that provided programming in African languages. For instance, in the 1960s, the SABC introduced 'Bantu' broadcasting services, where black people joined the SABC as producers, board members, news readers and later translators, script writers and so forth. One example is that of King Edward Masinga. According to Logan (2009: 90), Masinga was the first black radio announcer in South Africa and he played an important role in the early development of Zulu radio drama. Among other things, he produced plays in vernacular, for instance *Yayizoshada*. He also translated and adapted plays that were in English so that they could be understood by fellow black people. Among these was Shakespeare's *The Merchant of Venice* which he translated to *Umtengisi wase Venice*. Without a doubt, these programmes inspired black people to appreciate or embrace their own languages and cultures. Although these were under the directorship of non-Africans, they nonetheless contributed to identity formation among Africans even during repressive conditions. Logan (2009) writes that Masinga's use of oral fables, folktales, praise poems, idiomatic expressions and proverbs exerted an important influence on the formation of his identity, and that of his audience.

1.6 AFRICAN LANGUAGES AND THE MEDIA IN THE POST-1994 PERIOD

South Africa's National Language Policy and The Constitution

According to the National language policy there are approximately 25 different languages spoken in South Africa, of which 11 have been granted official status in terms of section 6 of the Constitution (Act No. 108 of 1996), on the grounds that their usage includes about 98% of the total population. The 11 official languages are isiNdebele, isiXhosa, isiZulu and siSwati (referred to as the Nguni language group); Sesotho, Sepedi and Setswana (referred to as the Sotho language group); Tshivenda, Xitsonga, English and Afrikaans. This makes South Africa a multilingual country. The policy further states that there is currently a strong need to intensify efforts to develop the previously marginalised indigenous languages and to promote multilingualism if South Africans are to be liberated from undue reliance on the utilisation of non-indigenous languages as the dominant, official languages of the state (National Language Policy Framework, 2013: 5).

Section 6 of the Constitution of the Republic of South Africa provides the principal legal framework for multilingualism: the development of the official languages and the promotion of respect and tolerance for South Africa's linguistic diversity. It determines the language rights of citizens, which must be honoured through national language policies. The Constitution emphasises that all official languages must enjoy parity of esteem and be treated equitably, thereby enhancing the status and use of indigenous languages, with government taking legislative and other measures to regulate and monitor the use of disadvantaged indigenous languages.

Language is a basic human right in South Africa. It is clearly articulated in the Constitution that the diversity of language and culture shall be acknowledged and protected, and conditions for their promotion shall be encouraged. Section 31 of the Constitution says that every person shall have the right to use the language of his or her choice. The Constitution further states that the domination of any language must be prevented (Section 3 (9) (c)). It is further provided that the conditions for the development and for the promotion of the equal use and enjoyment of all official languages must be created (Section 3(1)).

The promulgation of the new Constitution and the Bill of Rights in 1994 and as amended in the Constitution of 1996, meant that the public institutions in South Africa must change and adapt new

strategies that came with the new Constitution. In the context of language, all public institutions were given a mandate to promote the use of the 11 official languages equitably. This is to bridge the gap that was created by apartheid laws regarding the status of African languages in South Africa, as well as to empower, both linguistically and culturally, people speaking those languages. The guiding principle was the construct of communicative practices in institutions, the argument being that institutions could be more accurately defined by the language practices enacted through them (Makoni & Kamwangamalu, 2000). Public institutions such as the media could potentially play a major role in the promotion, use and development of previously disadvantaged languages.

However, the South African National language policy is not without its critics. Makoni & Kamwangamalu (2000: 45) make a point that:

The relationship between language policy and democracy in South Africa may seem plain. Democracy demands full access to political and economic life for all citizens. But many citizens are unable to participate- or participate fully- because their language is not used in the public domain. Therefore all languages must become official languages and must be developed for full use. That, at any rate, is the logic of the South African national language policy in outline.

Makoni and Kamwangamalu argue that at this level the argument for equity, and political and economic access for example, is impeccable, but the difficulties are in the detail and in the move from policy to practise. Tollefson (cited in Makoni & Kamwangamalu, 2001: 45) reinforces this view by arguing that “only when language policy engages fully with a larger process of establishing structural equality, a system for making decisions in which individuals who are affected by policies have a major role making policies, is it likely to serve the interests of equity significantly.” From the comments made by these scholars, it is safe to argue that the issue of putting policies into practice proves to be a difficulty in South Africa. The South African institutions are faced with challenges of policy implementation which could possibly hinder the growth and development of some of the languages, more specifically indigenous African languages which still lag behind in development in dominant domains such as the media and which, consequently, are not embraced fully by their speakers and those of other languages.

1.7 THE ROLE OF PUBLIC INSTITUTIONS IN FOSTERING A NATIONAL IDENTITY IN SA

The change from apartheid to democracy implied adjustments of national institutions (in both public and private sector) to reflect and assist the general socio-political changes. According to the founding values of democracy as articulated in the 1994 Constitution with regards to national unity and reconciliation, the Constitution provides a historic bridge between the past of a deeply divided society characterised by strife, conflict, untold suffering and injustice, and a future founded on the recognition of human rights, democracy and peaceful co-existence and development opportunities for all South Africans, irrespective of language, colour, race, class, belief or sex (The SA Constitution, 1994).

According to the South African Constitution, the pursuit of national unity, the well-being of all South African citizens and peace require reconciliation between the people of South Africa and the reconstruction of society. The adoption of this Constitution laid the secure foundation for the people of South Africa to transcend the divisions and strife of the past, which generated gross violations of human rights, the transgression of humanitarian principles in violent conflicts and a legacy of hatred, fear, guilt and revenge.

In this new Constitution, the nine African languages that had previously enjoyed official status in the Bantustans were granted formal equality with Afrikaans and English at the national level. The state was given a mandate to take practical and positive measures to elevate the status and advance the use of these languages (Prah, 2006). Furthermore, post-1994 saw the enactment of a new Constitution with a Bill of Rights guaranteeing that every citizen has the right to freedom of expression. The introduction of an independent regulator with constitutionally guaranteed independence was a significant step forward for the media industry (The Media Development and Diversity Agency (MDDA) Report, 2009).

The MDDA report (2009) also states that South Africa's many broadcasters and publications reflect the diversity of the population in that all the eleven official languages are represented. However, the report shows that English is still the most commonly used language. The interest of this study is on the SABC as an institution, and whether, as the MDDA report sought to find out, the public

broadcaster reflects the diversity of the population as is the case with other broadcasters and publications.

As indicated above, the cornerstone of the South African Constitution, as presented in its Preamble and Bill of Rights, is its ideals in the construction of a common identity but which acknowledges and respects the different languages, cultures, history and heritage of the different peoples within its boundaries. Unity in diversity is the common slogan of the South African democratic society. The inclusive vision calls for South Africans to unite and embrace the differences characteristic of the nation, and this has characterised the concept of national identity since the attainment of democracy in 1994. National identity is one of the most basic social identities. It is one of those concepts which seems to evoke different responses. Broadly, national identity is a sense of belonging, oneness as a nation, where individuals feel that they belong to a particular nation. McLaughlin (in Simpson, 2008: 13) observes that the term 'national identity' may have two different meanings: the first of these is a population's relationship and sense of belonging to a nation-state, and the second is the identity of an individual nation-state within the international world order. On the one hand, there is the view that, there is little to say, for everyone has a national identity whether they like it or not. It is, in fact, conferred by the state in the form of nationality or citizenship; it is an add-on of being a citizen, not a distinct concept varying from person to person (Bechhofer & McCrone, 2009).

From this perspective, Bechhofer & McCrone (2009: 1) contend, national identity is taken as 'natural', as essential, but it is also seen as actively constructed by the state. Its taken-for-granted quality may serve the state well, but it has to be continually manufactured and sustained. It is not a once-and-for-all process. As a result of this, Bechhofer & McCrone (2009: 4) argue that this has led some writers to be sceptical of national identity, seeing it as a form of what Marxists call 'false consciousness'. They argue that somehow, it is not quite right because identities go, and it is less real than social class, gender and ethnicity because from these, certain clear-cut life chances derive.

In South Africa, the idea of a national identity is still very complex. Zegeye & Harris (2003: 1) state that in the present period of social transformation in South Africa, the legacy of the country's past is both a source of continuing conflict and tension as well as a cause for celebration and hope. They comment on the role of the media in social transformation by saying that:

The country's media of mass communications are playing an important role in this process. They are not only important sources of public information and channels of communications; they also serve as important conveyors of the identities and interests of the different social groups within South African society. In this capacity, the media help to determine the relative power, status and influence of these groups. In addition, they provide an important forum for public debate and opinion formation in South African society. (Zegeye & Harris, 2003: 1).

According to Zegeye & Harris (2003: 4), the concept of 'identity' is a primary concept for understanding the relationship between the personal and the social realms; the individual and the group; the cultural and the political, the relations between social groups, and the influence of the media on social relations. Rouse (in Zegeye & Harris, 2003) refers to identity as forms of individual personhood or self-image as to the collective self-image shared by the members of social groups and communities. Thus, according to this view, the national identity is made up of individual identities.

It is worth noting that identity cannot be studied separately from language. The position and use of South Africa's various languages in the media reflect the interrelationships between language, culture and power in post-apartheid South Africa. Language, which is an integral part of the cultural sphere, is a primary element in the formation of social and personal identity (Rouse 2003).

In South Africa, the many years of colonial rule and apartheid greatly affected the linguistic development of the majority of the population. Dlamini (2005: 3) in her book which encapsulates the different historic socio-cultural practices that have shaped the social identities of youth in South Africa, discusses the issue of identity and youth in South Africa. She uses the notion of South Africa as a rainbow nation and says that as a physical phenomenon, the rainbow is both 'ephemeral' and highly 'stratified'. By this she means that:

Each colour in the spectrum always stands in the same relation to others. In this sense, the rainbow's promise of hope is complex, suggesting fixed, and stratified positions even within a period of change. The image of a rainbow nation, then, can be read to include recognition of South Africa's diverse population, the interconnectedness of the people within this nation, and acknowledgement of continuing power relations within the South African state. This image can also be

seen to be cognizant of the idea that identity is fluid, constantly in the process of construction as subjects move from one context to another. (Dlamini, 2005: 3)

Dlamini (2005: 3) further looks at the role that language, social practices, and ethnicity played in the construction of identities in apartheid South Africa. She argues that the first process of identity formation in apartheid South Africa came in the form of government-sanctioned legislation which was designed to determine who people were and the geopolitical spaces they could occupy. This agrees with the point that has been made above that apartheid South Africa created divisions, linguistic, racial, and regional and so forth. She states that under apartheid, ethnicity, colour, and language were key determinants of a person's identity. Under the Population Registration Act of 1950, South Africans were divided into four racial groups, namely: white, black, Indian, and coloured. People were classified according to their natural father and through social acceptance as members of a particular sub-group. Each group was to occupy different areas and to participate differently in the country's economy and in the production and consumption of material and symbolic resources.

The second process of identity formation was a result of the struggle against apartheid. This struggle brought together apartheid opponents in a common assertion of a non-racial South Africa. This resulted in the formation of different political organisations by black South Africans. These organisations contributed in the creation of an African identity because they were unified in the struggle against a system of oppression and colonialism, which, to a certain extent, helped form a certain sense of 'African-ness' found in the unity of oppression (Dlamini, 2005). This means that black South Africans created, for themselves, a place where they felt they belonged, they constructed their own identities within these political organisations or perhaps they found their identities within these political organisations.

Dlamini (2005: 4-5) adds that as political organizations embarked on the struggle against apartheid, a third process of identity formation emerged. As the struggle intensified and as it became clear that the days of apartheid were almost over, the struggle became multi-focused. From one perspective, the focus was on the eradication of apartheid and on a move towards democratic elections. From another perspective, the struggle focused on the conflict between the Xhosa and Zulu people, or between African National Congress and Inkatha Freedom Party. During this

period, political organisations were important agents of identity formation and influenced the decisions people made about who they were and with whom they were to relate.

The media, particularly SABC TV, played a key role in the perpetuation of a national identity during apartheid. Currie and Markovitz (1993: 92) observe that the television station embodied the principles of apartheid in its structures of control and management, and its programmes were filled with apartheid imagination. The apartheid division in the society at large was made visible by the structures of television channels divided into TV 1 for primary English and Afrikaans-speaking whites, while TV 2 and TV 3 were for isiZulu-speaking and Sotho-speaking Blacks, respectively. It is therefore clear that the media played a key role in the creation and reinforcement of identities before democracy. This forms the background against which the new South African national identity had to be created. Hence the study seeks to understand the role of the SABC in post-apartheid South Africa, particularly youth programmes such as YO TV, in informing the identities of young people who speak indigenous languages.

With regards to language policy and practise in radio and TV in post-apartheid South Africa, Makoni & Kamwangamalu (2001: 56) argue that the most publicly evident shifts relating to language have been in media practice, especially in radio and television. They look at the SABC and argue that multilingualism is presented as normal in sports, news and entertainment programmes. They mention the state of the SABC before democracy and its monopoly of the airwaves under the Nationalist government, and argue that things have changed. They make the following three observations or claims:

- Control of the SABC is now in the hands of a representative and accountable Board appointed in a stringently- and at times painfully-public process. Management has changed accordingly.
- The monopolistic status of the SABC has yielded to a variety of voices (it is still the major broadcaster in command of the most powerful transmitters, and it is likely to remain so. In radio there have been several major structural developments, driven by both financial and political considerations).
- It is true that disproportionate amounts of English are used in broadcasting. Yet this by no means signifies an overwhelming victory for international English (the most striking change is in the variety of South African forms of English used. The old device of drawing

on varieties of English, such as ‘coloured English’, for comic purposes is still fairly common. However, there is no longer a clear implied standard against which the deviation is registered: ‘low’ against ‘high’).

Simpson (2008: 315) concurs with Makoni & Kamwangamalu (2001) by saying that the most tangible of the changes from apartheid to the post-apartheid era have been the negotiated settlement between previously antagonistic forces, the inception of democracy, a new constitution that counts amongst the more progressive in the world, the empowerment of a new ‘black’ (excluding other people of colour, Coloureds and Indians) middle class, and a switch from a system with two official languages at the national level to one now with eleven, including the nine primary indigenous languages. On the other side, Simpson contends that less tangible have been practices that attempt to realize the new constitutional ideals and the policies they engendered.

As has been briefly mentioned above, national identity also involves issues of language, amongst other things. Palmberg (1999) writes about national identity and democracy in Africa. She comments on the importance of language in national identity, and states that language plays a crucial role both as an identity marker and as the medium for national symbols. Palmberg (1999: 15) states that in most of Africa the role of the metropolitan languages makes for an extraordinary situation, where the national identity is developed through a language medium which is not the mother tongue of anybody in the country. As a result this situation has provoked a language debate which has raged for many decades.

Simpson notes that:

The preference given to use of a particular language by multilingual individuals naturally has the power to affect language selection in other individuals, and can lead to the increased domination of certain languages among groups of speakers (Simpson, 2008: 14).

He further highlights that one factor which clearly draws individuals and groups towards the favouring of one language over another is the prestige value potentially associated with a language. In this regard, he argues, the proficient use of an ex-colonial, European language is still seen as a significant and prestigious mark of education and modernity in many countries in Africa, and it is

cultivated by many as a means to acquire status in society. In South Africa, English became associated with the anti-apartheid movement and perceived as the language of unity and freedom from Afrikaner rule among the Black population of the country (Simpson, 2008: 14-15). The historic 1976 Soweto uprising was based on this premise, with the youth protesting against the imposing of Afrikaans in their education and African lives in general.

On the other hand Zegeye and Harris (2003: 14) look at the use of different languages in South Africa, especially in the media and argue that the position and use of South Africa's various languages in the media reflect the interrelationships between language, culture and power in post-apartheid South Africa. They argue that, "language, which is an integral component of the cultural sphere, is a primary element in the formation of social and personal identity." (Zegeye & Harris, 2003: 14). Thus highlighting the importance of language in the construction of individual and group identities.

1.8 THE SABC

The SABC as an institution tasked with the responsibility of supplying broadcasting and information services to the South African public, and its changing roles during the different eras indicated above, has been discussed in passing above. This section discusses this institution in detail.

The SABC is a public service broadcaster (PSB) in South Africa. By public service broadcaster this means that it is an institution characterised by its attempt to bring into being a knowledge sharing platform to the whole population within the nation state of South Africa (Mpofu 1999). For public accountability purposes, the SABC consists of two separate divisions controlled by the Board: a public service division and a commercial service division. In each of these divisions, the SABC runs a number of radio stations and television (TV) channels (SABC Editorial Policy 2013).

There are three types of radio stations in South Africa: public radio stations; private commercial radio stations and community radio stations. The radio industry is dominated by SABC in terms of number of radio stations. SABC has 18 radio stations, of which 15 are public broadcasting service (PBS) stations, broadcasting in all eleven official languages; and three are public

commercial services (PCS) stations. There are 13 private commercial radio stations which are all regional or provincial stations. According to ICASA, there are 126 community radio stations, of which 87 stations are on air. Radio is the most accessible media in South Africa, with 94.1% of the adult population having access to it (MDDA Report, 2009: 9).

Similarly to radio, there are three kinds of television stations in South Africa: public television stations, private commercial television stations and community television radio stations. The SABC has three terrestrial television channels (SABC 1, 2 and 3) with total viewership accounting for 69.3% of the total television audience. E.tv is the only privately owned free-to-air commercial terrestrial television station with an audience of 18.1 million, representing 22.3% of the viewing audience. There are four licensed community television stations in South Africa: Soweto Community TV in Johannesburg; Bay Television Station in Durban; Cape Town Community TV and The Trinity Broadcasting Network (TBN) licensed for terrestrial broadcasting in the Eastern Cape and also distributed by satellite on DStv (MDDA Report, 2009: 10).

The SABC is a government-owned but autonomously operated mass media system comprised of radio and television platforms (Kapata moyo, 2007). Public broadcasters, in general, play an essential role as catalysts for shared experiences which bring people together; it gives them something to talk about and to rally around as a community, as a nation in all its variety of expressions (Bussiek, 2004). According to Mbaine (2003: 138), PSB plays a critical role in a situation where structural imbalances and scarcities of media access can undermine democratisation and development. PSB is characterised by programming that is broad and diverse and programming that addresses all citizens rather than a minority of citizens. It does this in its general programmes by catering for special interests, minorities and marginalised groups. PSB is an agency for providing a diversity of information, education and entertainment necessary for democratic life for all its audiences without discrimination on socio-economic grounds and without undue reference to powerful or dominant groups or interests (Mbaine, 2003).

Mbaine (2003: 145) further states that PSB is also expected to nurture, reflect and represent the plurality and diversity of cultures as they exist and evolve in society and other societies that make up the world. Therefore PSB can be said to have both a democratic and developmental role. The South African Broadcasting Act No.4 of 1999 (as amended in 2002 and 2009) provides a valuable reference to the ideal roles of PSB, it states that such service must:

- Make services available to South Africans in all official languages;
- Reflect both the unity and diverse cultural and multilingual nature of South Africa and all its cultures, realities and regions to audiences;
- Provide significant news and public affairs programming which meets the highest standards of journalism, as well as fair and unbiased coverage, impartiality, balanced and independence from government, commercial and other interests;
- Include significant amounts of educational programming, both curriculum based and informal educative topics from a wide range of social, political and economic issues, including, but not limited to, human rights, health, early childhood development, agriculture, culture, justice and commerce and contributing to a shared South Africa consciousness and identity;
- Enrich the cultural heritage of South Africa by providing support for traditional and contemporary artistic expression;
- Strive to offer a broad range of services targeting, particularly, children, women, the youth and the disabled;
- Include programmes made by the Corporation as well as those commissioned from the independent sector; and
- Include national sports programming as well as developmental and minority reports (SABC Editorial Policy, 2013).

As discussed above, for a long time the SABC had functioned as a propaganda tool for the state and its interests. The first decade after the end of apartheid in South Africa was important in creating a democratic foundation for the new nation and the SABC was expected to play a leading role in this process (Orgeret & Ronning, 2009). In response to the essential change needed in South Africa, the SABC was to reflect and create, select and edit stories about the ‘new South Africa’, borrowing from the resources available to reinterpret old stories in the light of new truths and possibilities (Orgeret & Ronning, 2009). This means that the SABC had to accommodate all South African citizens in its programming.. Hence it is important to investigate, as the study seeks to do, the visibility of African languages in the SABC’s youth programmes after more than two decades since the disestablishment of apartheid.

In addition, as a public service broadcaster in South Africa, the SABC has a mandate which comes from the Charter which defines its objectives. The Charter is laid down in chapter IV of the Broadcasting Act (as amended in 2002) and requires the SABC to encourage the development of South African expression by providing, in the official languages, a wide range of programming that:

- Reflects South African attitudes, opinions, ideas, values and artistic creativity
- Displays South African talent in educational and entertaining programmes
- Offers a plurality of views and a variety of news, information and analysis from a South African point of view
- Advances the national and public interest. (The Constitution of RSA, Act No. 1V of 1996, Section 10)

The SABC's powers and functions, as well as its rights and obligations, are derived from a number of sources: legislation, the Charter, the licence conditions of each SABC station and channel, and regulations issued by the Independent Communications Authority of South Africa (ICASA) from time to time, including the Code of Conduct for Broadcasters set by the Broadcasting Complaints Commission of South Africa (BCCSA). As written on the ICASA website, ICASA is the regulator for the South African communications, broadcasting and postal services sector. It was established by an Act of statute, the Independent Communications Authority of South Africa Act of 2000, as Amended. The legislation empowers ICASA to monitor licensee compliance with license terms and conditions, develop regulations for the three sectors, plan and manage the radio frequency spectrum as well as protect consumers of these services (SABC Editorial Policy, 2013).

Under the core editorial values of the corporation (see SABC Editorial Policy, 2013), the mandate of the SABC states that: public broadcasters worldwide share many features relating to independence, accountability and diversity. However, the SABC's context has unique facets that also determine its positioning. These relate to South Africa's challenges as a young democracy and a society in transition. The challenges are captured clearly in the preamble to the Constitution, which sets out the objectives of the South African constitution as these:

- To heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights

- To lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by the law
- To improve the quality of life of all citizens and free the potential of each person
- To build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations (Preamble to the Constitution of RSA, 1996).

The SABC, as indicative in its guiding policies after democracy, is a national public broadcaster whose role is to advance the state's vision for its nation: to drive national unity but nurture diversity in a manner mindful of the segregationist and repressive policies towards African languages and their speakers. To this end, its policies and practices need to drive this agenda. The section below, which begins to illuminate the purpose of the study, discusses the SABC's youth programme, YO TV, and programme's policy and practice around programming in indigenous African languages. The discussion is in the context of the broader national legislative imperative of the SABC – to develop, through its programming, a national identity that encourages national unity in the context of diversity.

1.9 SABC'S YO TV AND AFRICAN LANGUAGES

SABC 1 broadcasts largely in English, isiZulu, isiXhosa, siSwati and isiNdebele. It is described as a full spectrum free-to-air channel that represents youthful dreams, and their aspirations, reflecting a society that is currently in motion and progressive, it covers 91.2% of the population (SABC Annual Report, 2013).

The focus of this study is on YO TV Live, which caters for 9–16 year olds (Urban Brew website). YO TV started in 1996, and as already indicated, this was a period where the SABC and its services, as part of the new dispensation for broadcasting, were restructured. The SABC introduced programmes that would cater for people of all races, languages and cultures. The YO TV programme airs during the week between 3:00–4:00 pm and on weekends between 07:30–08:30 am. It hosts guests who then present different topics of interest to the youth particularly in relation to their life stories and professional careers. There are also performances by artists. The names of some of the shows are: *Battle Stations*; *Let's Get Quizzical* and the popular talk show, *Blue Couch*.

Presenters, often two at a time, can also discuss topical issues between themselves or members of a live studio audience and viewers at home.

YO TV broadcasts in English and isiXhosa, isiZulu, Setswana and Sesotho and offers a variety of educational, entertainment and informative youth shows. Presenters code-switch between English and these indigenous African languages. It has become one of the popular youth channels in South Africa and takes on the challenge of creating entertaining, informative and educational children's programming.

YO TV is an Urban Brew studio production. Urban Brew is a South African production company based in Johannesburg. It has produced a variety of well-known shows across all three SABC channels. Urban Brew describes YO TV as the "bouquet" for Mzantsi's young people. The brand delivers a variety of shows ranging from the early childhood development age to the engaging pre-teen and the aspiring adolescent. The assortment of programming is created to entertain, capture and inspire the nation (Urban brew website).

For pre-teens, YO TV has a daily show (for 2–9 year olds), YO TV *Mini*. YO TV *Mini* is a young kids Zone. It is dynamic, fun, wacky and informative, to provide a sound grounding for viewers young minds. YO TV *Mini* houses several shows that cover themes that deal with history, science, environment, arts and culture, sports and life's lessons. There is also a daily show for 9–16 year olds, YO TV *Live*. YO TV LIVE is a presenter-driven interactive show, it is dynamic, fun and wacky social media "blom-pozzie" (sic) that entertains and informs South Africa's youth. YO TV LIVE expresses and captures the dreams, hopes and "loves" of the YO TV LIVE viewer. The space is real, it is inspirational and aspirational and promotes the values of equality and diversity.

There is a weekend show as well, YO TV *Big Breakfast*. This show, just like YO TV LIVE, is presenter-driven, interactive, dynamic, and fun. It entertains and informs South Africa's youth. It previews the weekend's biggest sporting fixture, counts down the top 10 most popular videos on the AM Jam chart show, as voted by the viewers and also tests the celebrity guests' skills in the kitchen, in a chow down challenge (Urban brew website).

Within the YO TV programme, there are shows that use African languages only. For instance, YO TV *Mini* is home to the following standalone show: YO TV *Land Variety* entertainment show which is 100% isiZulu from Monday to Friday. YO TV *Land* is a fun-filled place where there is

always a song and a smile for everyone. This show caters, mainly, for 2–9 year olds. There is also a daily show called *Ilitha lethu*, a variety entertainment show which is 100% in isiXhosa. In this show, no topic is too big or too small for the residents of this community and things are explained in a fun and entertaining way. Lastly, *Paws and Claws*, this is an animal show which uses 50% Sotho and 50% English (Urban brew website).

In summary, the YO TV programme is one of the programmes that was introduced by the SABC during the restructuring period which was meant to reflect a democratic society in the post 1994 period. It targets South African youths, and the programme is multilingual in nature.

1.10 SUMMARY

In this chapter, the research problem and the goals of the research are stated. The aims of the study have been presented. The chapter described the context of the study by looking at the history of the South African media and African languages. It has been highlighted that during the apartheid period in South Africa, African languages faced a lot of challenges. The social role of Afrikaans and English covered the entire range of functions, which any official language in a developed first world society would have. Prior to 1994, the SABC, as a corporation, contributed to creating a political climate in which gross human rights violations became possible. Print media was also looked at where it was stated that unlike broadcasting, which closely allied itself to government ideology, there has always been a strained relationship between the press and the government in South Africa. It was illustrated that even though African languages were marginalised by the apartheid system, black writers escaped censorship and used them to fight a political system that undermined indigenous values. IsiXhosa newspapers provided these writers with a platform and a political voice. Writings in the newspapers provided black people with a place of belonging, and in some way, an identity (Opland, 2003).

The chapter also provided a summary of the history of the media in South Africa from 1919 to the present because it is believed that the historical development of broadcasting in South Africa is largely the history of the SABC, since the SABC monopolised the airwaves from its inception. This chapter also looked in detail at the South Africa's National language Policy and the Constitution. In the context of the Constitution and National Language Policy, the discussion

centred on language as a basic human right in South Africa. The role of public institutions and national identity in South Africa is also discussed. The chapter also looked at the dominance of English in the media. Thereafter the SABC as a public service broadcaster is looked at based on the South African Constitution, and its objectives are stated. The chapter also look at the role of public service broadcasters in general. Lastly, the chapter looked at the YO TV programme, which is a programme observed in this study to investigate the use of indigenous African languages in SABC youth programming.

The next chapter will review literature relevant to this study.

CHAPTER TWO: THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1 INTRODUCTION

This chapter outlines the theoretical framework and reviews the relevant literature around language, identity and the media. The theory of identity as a social construct is discussed. This chapter gives a detailed discussion of theories around active audience in cultural studies since the study employs a cultural studies approach. It highlights the idea that media audiences are not passive, but are actively involved in what is presented to them in making meaning of the received media messages in their own social contexts, even if unconsciously. This chapter also discusses in detail language and media, television and youth, and the relationship that exists between language and culture, media and identity. The last section discusses the influence of globalisation on culture, language and identity as seen on the media, and thereafter its impact on African languages is deliberated.

2.2 THEORETICAL FRAMEWORK

This study looks at identity as a social construction. The identity theory illustrates that an individual possesses multiple identities, and that there are specific meanings that individuals attach to their multiple identities. Furthermore, these identities relate to one another, influence people's behaviour, thoughts, and feelings or emotions, as well as connect individuals to broader society (Peter et al., 2009; Bekker, 2001; Webber & Mitchell, 2008). Bekker (2001) and Peter et al. (2009) concur that people possess multiple identities because they occupy multiple roles, belong to multiple groups, and claim multiple personal characteristics, yet the meanings of these identities are shared by members of society. Castells (2003: 6) argues that although dominant institutions such as the media can contribute towards identity construction, individuals have the agency to adopt or reject certain identities. Television (TV) is one of the major contributing mediums in identity formation, and in this study, television viewing is considered to be used by viewers in the process of identity formation – be it of gender, sexuality, social, or political in nature (Lemish, 2007).

Broadly, identity can be defined as the essence of who or what we are. It consists of our languages, cultures, characters, behaviours, beliefs, and so forth. Our identities come from all that we associate ourselves with. It is what defines us as individuals. Many contemporary theories of identity conceive of identity as a process, rather than as a fixed possession or label. From this perspective, identity is not something that can ever be achieved once and for all: it is fluid and open to negotiation, but also subject to many constraints. It is always under construction (Weber & Mitchell, 2008).

Bekker & Prinsloo (1999: 189) argue that identity, as well as the discourses and narratives which refer to it, cannot be understood as reflecting a complete or absolute reality. They consider these as an outcome of long and complex processes where “self-definition and exo-assignment” are confronted, where choices are made for affective and strategic reasons, where some identifications are given primacy over others. This means that identity involves choices, whereby one can choose what he or she identifies with amongst the options presented. This strategic reasoning and identification involves language because language is the privileged medium in which we ‘make sense’ of things, in which meaning is produced and exchanged (Hall, 1997). Meanings can only be understood through our common access to language, therefore, language is central to meaning (Hall, 1997). Furthermore, Hall (1997: 1) claims that language is one of the ‘media’ through which thoughts, ideas and feelings are represented in a culture. To make sense of the symbolic materials that the viewers receive, they use language. Representation through language is therefore central to the process by which meaning is produced. This illustrates that there is a relationship between language and identity. People use language to interpret any message, and when the message has been made sense of, it can contribute to the construction of one’s identities.

At the same time, this study employs a Cultural Studies approach to media where the youth are not viewed as passive TV viewers. For a long time mass society theories and approaches to audience measurement had assumed audience passivity (Nightingale & Ross, 2003: 5). Of course, there is an obvious ‘passivity’ to being an audience member, due to media products or texts being things produced ‘out there’ by media companies which we are not really interested in, unless we want them (Long & Wall, 2009). However, research confirms that audiences choose to engage with the medium and its content in a variety of active ways, including managing their attention to it, making meanings out of its messages, analysing and criticising, and selectively remembering it

(Lemish, 2007). For Long & Wall (2009: 243) ‘activity’ appears to require more than switching on the television, or browsing the internet or a rack of magazines at the news stand. Audience members make a selection, and then sit back and enjoy the show. This implies that most audiences choose what they watch, having reasons for their choice of media or programme.

Most people experience media as consumers – solely through various forms of output, the end result of media production. Long & Wall (2009: 22–23) say that making sense of media texts is habitual, a constant in our everyday existence. They argue that we watch TV or listen to the radio, presenters and actors speak our language and refer to things, places and people we recognise in familiar ways: if they did not, the media might not retain our attention. Thus, media products come in a range of guises and make meaning through a variety of means, with many purposes, as part of a relationship between producer and consumer.

The Cultural Studies approach as explained by Lemish (2007) refers to the process of making meaning of television messages and relating them to various other meaning systems available in everyday life. This activity requires viewers to use a variety of cognitive strategies related to thought and perception. Developmental theorists argue that ‘meaning’ of television content can be understood as residing neither in the particular television program nor as an independent creation in the child’s head, but rather it is produced in the interaction between the child and the program (Lemish, 2007). It is what Hall (1973) refers to as the “act of decoding and interpreting” of media messages by audiences. He argues that a television message conforms to the norms of ordinary language, which is impossible without the operation of codes which are shared between those who produce and those who interpret messages.

Making meaning or making sense involves an active process of interpretation whereby meaning is actively read and interpreted (Hall 1997). Furthermore, Hall (1973) states that messages are a part of a process, encoded in texts in production and then decoded in consumption, and this process takes place within a complex social structure in which the message is not isolated.

The active audience approach maintains that even if individuals may have relatively little control over the content of the symbolic materials made available to them, they can use these materials, rework and elaborate them in ways that are quite alien to the aims and intentions of the producers (Thompson, 1995). This means that audiences do not just accept what is given to them by the media, but they critically and actively engage in what they watch or see on television. Audiences

interpret and manipulate media texts in ways in which they make sense of them. According to Thompson (1995: 39), media messages should be seen as an *activity*: not as something passive, but as a kind of practice in which individuals take hold of and work over the symbolic materials they receive (i.e. interpreting texts, doing things with them).

Alasuutari (1999: 3) comments that the reception paradigm that Hall (1973) promoted involves a semiotic approach to messages, which means that a message is no longer understood as some kind of a package or a ball that the sender throws to the receiver. Instead, the idea that a message is encoded by a programme producer and then decoded (and made sense of) by receivers means that the sent and received messages are not necessarily identical, and different audiences may also decode a programme differently. This forms part of the reason why this study has used participants who come from different geographical areas in Grahamstown (both urban and peri-urban) to ensure that the study represents different audiences who may decode the programme used for data collection differently.

All in all, although the power or influence of television is visible, the viewer also plays a certain role in the production of meaning of any media text that they consume. This becomes clearer in a case study that was conducted by Muff Andersson (2010) in South Africa on the award winning, *Yizo Yizo* drama series which was aired on SABC 1 between 1999 and 2004. Her analysis shows that what is increasing in importance in the producer-text-audience triangle is not message construction by the production team, but rather message reading by audiences. Andersson (2010: 4) states that the final surprise of any text lies in its audience reception; that is, one cannot guarantee how individuals will read texts, considering their position. Thus, while interpretation of a message depends on the context, impacting upon how we might infer any likely result in audiences, that interpretation, like the production of meaning, is bound up in the greater social structure of convention and power. With all these pressures, the message at the start of the production chain is not that which consumers take away (Long & Wall, 2009: 247). What Long and Wall (2009) say, further illustrates what has been indicated above that the meaning behind a message of the producer may not necessarily be the same meaning that the receiver makes of the message because different people interpret messages differently.

The theoretical framework mentioned above will be used in this study to explore the relationship between language and the identity of isiXhosa speaking youth in Grahamstown, and the role of the

YO TV programme in the construction of this identity. It will look at how young people receive and in turn interpret or read the YO TV programme. Thus, through the lens of young people, the study will look at how the reception of YO TV by a selection of isiXhosa-speaking youth shapes their identities as young adults. The study also examines the YO TV programme (as a media text produced by a producer) and its role in constructing youth identity (youth as audience or receivers of media text). Additionally, the interpretation of any message involves the use of language, and language is closely linked to culture, hence the study will also look at the role of the programme in constructing youth identity in relation to language and culture.

2.3 LITERATURE REVIEW

2.3.1 The influence of television on viewers

Looking at its effects in society, Gerbner et al. (in Bryant & Zillmann, 1994) define television as the source of the most broadly shared images and messages in history. It is the mainstream of the common symbolic environment into which our children are born and in which we all live out our lives. Its mass ritual shows no signs of weakening and its consequences are increasingly felt around the globe. Gerbner et al. (1994: 18) further state that transcending historic barriers of literacy and mobility, television has become the main common source of socialisation. They further assert that television is different from other media because of its centralised mass production of a coherent set of images and messages produced for total populations, and its relatively nonselective, almost ritualistic use by most viewers.

In their research project, *Cultural Indicators*, Gerbner et al. (1994) use what they call the *cultivation perspective* to explain the effects of television. This perspective concentrates on the enduring and common consequences of growing up and living with television, and those are the stable, resistant, and widely shared assumptions, images, and conceptions expressing the institutional characteristics and interests of the medium itself. Cultivation, in the context of this study, is a term used for television's contribution to conceptions of social reality. This perspective assumes an interaction between the medium and its publics.

Gerbner et al. (1994: 19) argue that the “elements of cultivation do not originate with television or appear out of a void but layers of social, personal, and cultural contexts also determine the shape, scope, and degree of the contribution television is likely to make”. Therefore, this interaction between the medium and its publics is a continuous process beginning with infancy and going on from cradle to grave. Thus, they assert, television forms an integral aspect of a dynamic process. They further argue that “institutional needs and objectives influence the creation and distribution of mass-produced messages that create, fit into, exploit, and sustain the needs, values, and ideologies of mass publics. These publics, in turn, acquire distinct identities as publics partly through exposure to the ongoing flow of messages” (Gerbner et al., 1994: 35) This illustrates that people may watch the same programme but use it differently in their own lives, therefore, the ways that it informs their identity may vary.

Gerbner et al. (1994: 24) further explain that people are born into an environment which already has symbols or codes that are used to communicate and this environment has television as its mainstream, and children begin viewing television several years before they begin reading, and well before they can even talk. For that reason, they argue, television viewing both shapes and is a stable part of lifestyles and outlooks. This means that the development (in some) and maintenance (in others) of some set of outlooks or beliefs can be traced to steady, cumulative exposure to the world of television. This means that there are lifestyles, behaviours and even worldviews that slowly become part of people’s lives as they get exposed to television. Some of these that they reproduce or adapt from watching television slowly become part of who they are - their identity. Therefore, television links the individual to a larger world of its own making (Gerbner et al., 1994).

In their research findings, it is indicated that the repetitive ‘lessons’ we learn from television, beginning with infancy, are likely to become the basis for our broader world view, making television a significant source of general values, ideologies, perspectives, as well as specific assumptions, beliefs and images. They conclude that television pervades the symbolic environment. Gerbner et al. (1994) used theories of the cultivation process as an attempt to understand and explain the dynamics of television as the distinctive and dominant cultural force of this age. They claim that television enters life at infancy, and that there is no ‘before exposure’ condition. They conclude that television plays a role in the formation of those very ‘predispositions’ that later intervene (and often resist) other influences and attempts at persuasion.

In line with their findings, they conclude that television has become the common symbolic environment that interacts with most of the things we think and do (Gerbner et al., 1994). If television, as they claim, has become the common symbolic environment that interacts with most of the things we think and do, it makes it worthwhile to examine television and its role in constructing youth identities. Hence it is in the interest of this study to investigate how young isiXhosa speakers interpret the YO TV programme in relation to their language and culture.

Moreover, Comstock (1993: 128) states that television shapes behaviour by providing examples. The examples he refers to include the content or viewpoints portrayed in movies, documentaries and so on. He further explains that “these examples are particularly likely to have some influence when the behaviour in question is portrayed as effective, normative, or pertinent”, that is, helping to attain a goal, especially applicable to the circumstances of a viewer. Comstock (1993: 128) seems to agree with Gerbner et al. (1994) when he states that another means by which television figures in socialization is by the ‘cultivation’ of beliefs through the way in which the world is repeatedly depicted by the medium. He gives an example that there is some evidence that the greater the amount of television violence seen, the greater the likelihood that the world will be perceived as ‘mean and risky’. Thus, what people, especially young people, receive from television has a potential to shape their views or inform their thoughts. In line with this, Johnson & Ensslin (2007: 7) assert that “in late or post-modern society, our daily lives are increasingly both characterised and determined by the production and consumption of diversely mediated meanings”. These diversely mediated meanings are a result of globalisation. The influence of globalisation is discussed in detail in the sections below.

Moreover, Johnson & Ensslin (2007: 11) further assert that audiences are “engaged in an almost constant process of encoding and decoding linguistic and non-linguistic messages”. Consequently, they argue, people are subjected to, as well as in control of many technological and media information networks such as social media and these technologies are used by individuals to construct and transfer ideologies. Television, as well, makes use of these technologies and the media at large has the power to influence audiences in more ways than one. The media represent some of the most under recognized and most potent influences on normal child and adolescent development in modern society because media influences are subtle, increasing, and occur over a long period of time (Victor & Strasburger, 2004). In summary, what Victor & Strasburger (2004),

as well as other authors cited in this section indicate is that television or television viewing has an impact on the construction of identity of young people, especially because they watch television from an early age. The next section will further reflect on the influence of television and the youth.

2.3.2 Television and Youth

Strasburger & Wilson (2002) conducted a study in the United States of America, looking at the media habits of American children and surveyed 3000 children aged 2 to 18. They looked at children and adolescents as unique audiences, and comment that there is no doubt that today's youth are confronted with a media environment that is very different from the one faced by their grandparents or even their parents. This is due to the new technological developments, and as these technologies proliferate, they are changing the nature of more traditional media. The study documented that youth today are surrounded by media, whereby for instance an average child in the United States lives in a home with three TVs, three tape players, three radios etc. (Strasburger & Wilson, 2002).

What is evident from this study is that the media have penetrated young people's bedrooms where more than half of all children in the United States have a television in their room and nearly 30% have a videocassette recorder (Strasburger & Wilson, 2002: 6). The study also revealed that parents typically do not exercise much control over their children's media experiences. From this, Strasburger & Wilson (2002: 8) summarise that youth today are confronted with a media environment that is rapidly changing. They argue that youth today spend anywhere from one third to one half of their waking hours with some form of mass media. It is worth noting that this study was conducted in 1999, and therefore it is highly possible that in the year 2015, these numbers have gone up with new technologies being developed and some being improved.

It must be noted that even though the youth today spend a significant amount of time watching television or with some form of media, in the South African context, the level of media consumption by youth may differ from that of the United States youth due to different factors. One of these is the class difference that exists in South Africa where there are households, even though minimal, in rural and urban areas that do not own television sets. According to the general household survey conducted by Statistics South Africa (2013), more than eight-tenths of

households owned television sets (80, 2%) in South Africa in 2013. The survey indicates that at the time when the research was conducted; about 68, 6% of rural households owned television sets and 84, 9% of urban households owned television sets. These results illustrate that the majority of South Africans own television sets. However, this may also imply that there are young people in South Africa who have limited or no access to television because they do not own one at home. Therefore, the results on the impact of the media in identity construction of the youth may differ depending on the economic conditions or the availability of resources.

Taking a closer look at young people's interactions with mass media, Strasburger & Wilson (2002: 17) argue that any individual who confronts a mediated message must make sense of, and interpret the information that is presented. They further argue that, like adults, adolescents construct stories or readings of media messages that they encounter. However, the difference in the way(s) in which the text is interpreted can be expected, that is, a young child is likely to construct a different story from a TV programme than is an older child or teenager. As children grow older they become increasingly sophisticated and critical of media messages. They are capable of evaluating the content and at the same time they begin to appreciate the forms, economic structure, and institutional constraints that characterise different media. Evidently, young people, like adults, process media messages in different ways across development. This is also due to the polysemy (capacity to produce multiple meanings) and ambiguity of media texts (Von Feilitzen, 2004). This polysemic nature of media texts allows audiences to construct a wide variety of decodings.

Berry & Asamen (1993: 115) also concur that television plays a significant role in the lives of young people. They add that television offers children an opportunity to embark on a socio-cultural journey that reaches beyond the family and neighbourhood with which they are familiar. Through this audio-visual experience, they argue, children not only gain a perspective of how they are perceived, but also develop perceptions about how others think, feel, and behave. Hence, it is argued that television contributes to the development of a child's worldview.

Comstock (1993: 117) writes that the influence of television on children and teenagers is not limited to time allocation. Comstock (1993) asserts that it enters into socialization in three interrelated ways:

A portrayal of behaviour that may be emulated, as the provider of impressions that may serve as the basis of action, and as the means by which entertainment and

consumption become established early for many as part of the substance of everyday life. (Comstock, 1993: 127)

Scholarly research shows that children and adolescents spend an inordinate amount of time with media – more time, in fact, than they spend in any leisure – time activity except sleeping (Victor & Strasburger, 2004; Hancox et al., 2004). Both children and adolescents tend to believe that the media are depicting the ‘real world,’ the so-called cultivation hypothesis. The more TV they watch, the more they expect their own lives to conform to the rules and behaviour they see modelled on the small screen. In addition, media also influences young people’s perceptions of social behaviour and social reality; it helps to create cultural norms, and convey important messages about the behaviours depicted (Victor & Strasburger, 2004: 2; Berry, 1980). In her study on the socialization influence of television on Black children in America, Stroman (1984: 1) observes that television is increasingly “being added to the list of institutions assuming key roles in the socialization process- which is a process by which one learns information, cognitive processes, values, attitudes, social roles, self-concepts, and behaviours that are generally accepted” within a given society.

In addition to this, television is seen as a major socialising agent in children’s lives, it competes with other more traditional socialising agents such as family, school, peer group, community and religious institutions. Lemish (2007: 101) states that through socialisation the child learns about his or her culture and internalises its values, belief systems, perceptions of itself, and of ‘others’. This means that the process of socialisation involves mental capacities to understand and to construct meaning as we interact with the world and society. According to Weber and Mitchell (2008: 26) adolescence has always been viewed as a key period in identity formation, and as a period of ‘identity crisis’ in which fundamental dilemmas have to be resolved. They argue that instead of referring to an arbitrary age range, adolescence can perhaps more usefully be viewed as a series of questions that youth ask of themselves, the world, and each other, and that others ask of them: “Just who am I?” “What will I do when I leave school?” “Where do I fit in?” etc.

Furthermore they argue that adolescents are believed to be at a key stage of identity formation, a time of visible and invisible ‘becoming’ when the biological changes of puberty, emergent sexuality, transitions to more adult roles, and the formation of significant peer relationships all intersect (Weber & Mitchell in Buckingham, 2008). They further contend that it is a time of

transition for the majority of young people. In addition to this, Herring (2008: 76) argues that it must be imagined that youth have different perspectives born of their own experiences.

Strasburger & Wilson (2002: 14) make an important point that one of the main challenges that a teenager faces is identity formation. They state that during teenage years, boys and girls alike begin to ask questions about who they are and how they differ from their parents (cf. above Weber & Mitchell, 2008). This emerging sense of the self is fragile and malleable as teens 'try on' different appearances and behaviours. Teenagers spend more time alone or with friends and less time with parents; this growing independence comes at the same time that teenagers are exploring their own identities and their sexuality. Singer & Singer (2001) and Strelitz (2005) concur with Strasburger & Wilson (2002) by stating that at a young age, children gain most of their sense of self from their parents, they see themselves as an extension of their parents. Over time, other factors, such as peers, the media and other influential figures influence identity development. However, during adolescence the influence of parents, friends or family members diminishes as teenagers search for independence and autonomy. They then search for ways to define themselves outside of their parents and family unit, and in this, the media becomes one of the major influences. Accordingly, the present study examines the role of YO-TV in the identity formation and negotiation processes of isiXhosa speaking youths.

2.3.3 Media and identity

According to Castells (1997: 6) identity is people's source of meaning and experience, with meaning defined as the symbolic identification by a social actor of the purpose of her or his action. Identity therefore becomes a process of construction of meaning on the basis of a cultural attribute, or related set of cultural attributes that are given priority over other sources of meaning. Castells (1997) argues that for a given individual, or for a collective actor, there may be a plurality of identities. Yet, such a plurality is a source of stress and contradiction in both self-representation and social action. Identities are sources of meaning for the actors themselves, and by themselves, constructed through a process of individuation. At the same time, Castells (1997) argues that although identities can also originate from dominant institutions, they become identities only when and if social actors internalise them, and construct their meaning around this internalisation.

Scholarly research on child development and the media is based on the argument that the availability of mass media, particularly television, marks childhood as a fundamentally different phenomenon today than in previous generations (Singer & Singer, 2001; Gerbner et al., 1994; Comstock, 1993). The massive flow of popular images, representations, and symbolic models disseminated by the media profoundly shapes what young people think about the world and how they perceive themselves in relation to it (Singer & Singer, 2001). The media, Singer & Singer (2001) argue, provide an extraordinary quantity of examples of different types of people behaving in different ways in different situations. They further add that, just “under the surface of this vast flow of images lie systematic patterns of inclusion and exclusion, of conventions and stereotypes, reflecting ideology and social power” (310). All this has significant implications for young people struggling to forge a sense of identity.

Furthermore, Singer & Singer (2001: 310) argue that,

every exposure to every media model provides a potential guide to behaviour or attitude, a potential source of identification, a human exemplar we may use-whether in accordance with the model or explicitly contrary to it, and whether consciously or not- to define and construct our identities.

This means that young people, and people in general find role models in media personalities. They adopt certain styles and behaviours from those personalities and build their own identity. This is especially the case for young people who are still trying to ‘find’ themselves.

According to these scholars, identity is not only something that resides somewhere within us, identity may be externally and socially defined. They argue that one may “adopt” an identity by virtue of identification with a person or a group. Therefore, identity is partly informed by elements of both personality and social role. It requires both individuation and social relatedness. They therefore conclude that identity is coveted and contested, people demand the right to determine their own; “ultimately, identity-as a sense of our subjective personhood- is not fixed, internal phenomenon. Rather it is a dynamic, shifting, continuous, sociocultural process” (Singer & Singer, 2001). Thus, according to these scholars, identity is fluid, partly situational, and thus constantly under construction, negotiation, and modification; as a process, it is actively constructed as it is expressed.

Singer & Singer (2001) argue that it must be taken into consideration that it is not simply that media affect young people's identity development through the establishment and glorification of role models and commodities. It is important to stress that young people also actively use media to define themselves, and media can help children and adolescents make sense of their lives as a form of self-socialisation. Identity formation is seen as one of the five dominant uses of media by adolescents; others being entertainment, high sensation, coping, and youth culture identification.

Singer & Singer (2001: 311) also note that although no one image or program will necessarily change a child's consciousness, the quantity and redundancy of mass media images accumulate as part of the overall childhood experience. This means that a person internalises the things learnt in infancy, childhood or adolescence. This accumulated experience contributes to the cultivation of a child's values, beliefs, dreams, and expectations, which shape the adult identity a child will carry and modify throughout his or her life. Therefore the potential contribution of the media to identity development is enormous.

A report compiled by Vanessa Malila (2013) based on a study titled: *A baseline study of youth identity, the media and the public sphere in South Africa*, among other topics, gives the findings of a study that investigated the ways in which various forms of media, including new media, shape youth identity in South Africa.

According to the study, the top three most relevant media to respondents are radio (37, 7%), social media (34, 1%), and Google or other search engines (33, 8%). This may indicate that while young South Africans regularly use certain media, they find the information they receive on those platforms as less relevant to their lives. The results of the study, as stated in the report, illustrate that young people across South Africa need support in developing a civic identity. Civic identity is part of the many identities that an individual can possess. According to Knefelkamp (2008: 3), civic identity is a deliberately chosen and repeatedly enacted aspect of the self. He further states that like any other identity status, civic identity requires active reflection and experimentation. The report by Malila (2013) also shows that young people use a range of media to build their civic identities, also that they use the media to access news, and that there are high levels of trust in the media in general. It further states that the civic function of the media is important if young people are to become integrated into the fabric of society and participate in its development (Malila,

2013). In the context of this study, civic identity is important because the media plays a major role on the choices that young people make in society.

The findings suggest that if the South African government and other political institutions want to engage with the youth they would need to consider inserting political information in the kinds of media that young people are interested in, and media they enjoy using the most. If one considers the findings from this and other studies reported here in relation, on the one hand, to the influence of the media messages on choices youth make in society and, on the other hand to the medium in which media messages are communicated, as well as their content of media messages, one would argue that language plays a critical role in young people making choices about who they are, and who they become. In other words, it is important to note that in the construction of these identities, language plays a major role. It becomes a tool used for communication and for the interpretation of messages presented in the media, for example. The research problem of this study on language, media and identity formation seeks to investigate this role, looking specifically at the role of YO TV on the identity formation of isiXhosa-speaking youths in Grahamstown. It is in this context that the section below presents the literature reviewed in relation to language and the media.

2.3.4 Language and Media

Language and media are systems of representation (O'Shaughnessy & Stadler, 2002). Language is the most highly developed and most frequently used medium of communication that we possess. It can be in the form of speech or in writing. Language is important and key in all aspects of our lives, from face-to-face interaction to communication through the mass media. Understanding the language spoken in our society or in our communities makes us acceptable to neighbours, friends and people with whom we interact (Fourie, 2001: 106). In our society, Fourie (2001) contends, the mass media have become important industries producing linguistic goods such as texts, books, newspapers and television programmes. Fundamentally, language makes it possible for us to understand and make sense of the world by providing us with words and meanings to name things and interpret the world, to represent it in our mind, talk about it and exchange information with other people. He further states that our knowledge and experience of the world are mediated by language.

Fourie (2001: 106) writes that the way we organise and articulate our experiences is an interpretative process that takes place mainly in, and through language. He expands on this by adding that “by using words to describe objects in our world we *re-present* the world to our mind and such re-presentation influences, shapes and also distorts our view of the world” (106). It is important to note that acquiring and using language is part of the socialisation process through which we become members of society. It is through such a process that we acquire words and their meanings, and obtain the values, attitudes and ideology of our culture (Fourie, 2001).

It must be noted that ideology has a close connection to language and to the mass media. Language and the mass media are the main means for the communication of ideology in society. It is worth noting that different scholars define ideology, differently. It is argued that there is no one definition of the term; Fourie (2001: 313) says that while the concept ideology is important for understanding society and the mass media, it is also one of the mostly highly contested concepts in the social sciences and most difficult to define. However, the definition that will be adopted here views ideology as concerned with the study of ideas and how people and societies think. That is, “ideology explains how a society is able to exist and maintain itself by reproducing its institutions, social relations, and the things needed for the people to exist...ideology also produces people with the correct attitudes and beliefs that enable them to take their given social positions” (312).

According to Fourie (2001: 313), there are two common theories of ideology; neutral ideology and critical theory. On one hand, neutral ideology regards ideology as a system of thought, system of belief, ideas and values of a particular group of people or whole society. In this type of ideology, every group in society has its own ideology, which is a set of ideas that provides a selective interpretation of reality and serves as an action-oriented framework for the group to operate effectively in the world. This type of ideology assumes that all ideologies are equal and therefore there is no attempt to criticise one ideology or promote another (Fourie, 2001). On the other hand, critical theory is based on a more critical view of ideology; it was developed from various Marxist theories. Karl Marx suggested that ideology in a particular society is always produced by a ruling minority or the elite holding power. He was of the view that in every society the dominant ideas are the ideas of the dominant class. This is due to the fact that the dominant class has power and it owns the means of production (Fourie, 2001). In alignment to the Marxist theories, one could say that the media, specifically television is not different because, as has been indicated in the

discussion above concerning the relationship between the sender and the receiver of media messages, there is power and ideology in the production of media messages, the ideas (ideology) of the producer, for example.

Media is one of the transmitters of ideology hence it is important to look at media and ideology. Croteau (2002: 5) explains that media texts can be seen as key sites where basic social norms are articulated. The media give us pictures of social interaction and social institutions that, by their sheer repetition on a daily basis, can play important roles in shaping broad social definitions. In essence, the accumulation of media images suggests what is “normal” and what is “deviant”. Fourie (2001: 323) states that the ideology of the mass media “legitimizes a particular view by providing rationalisation and justification for a narrow perspective from which to interpret reality”. O’Shaughnessy & Stadler (2002) concur by stating that the media show us what the world is like, they make sense of the world for us. Media are owned, controlled, and created by certain groups who make sense of society on behalf of others. However, it is worth emphasising that how media makes sense of these messages may not necessarily be how audiences interpret and make sense of them. This study views audiences as active audiences who are able to interpret media messages.

The media is a reflection of society, it constructs and changes events rather than just reflects them. O’Shaughnessy & Stadler (2002) argue that there are events that happen independently of the media, but the media build them into something more, into media events, that is, constructing rather than just reflecting them. Therefore, according to O’Shaughnessy & Stadler (2002), media representations are constructions based on language. We learn about the world primarily through language, and thus language is crucial in this construction and in the transmission of this construction to others. Like Fourie (2001), O’Shaughnessy & Stadler (2002) suggest that language, as a primary means of communication, is the central medium used for the understanding, interpretation, and construction of reality. Using the constructionist approach, they suggest that language does not describe a pre-existing world. Rather it constructs the world through naming it. Therefore, it is safe to argue that different languages represent the world in different ways, and speakers of different languages will understand and experience the world differently.

The language that we are born into constructs the way we see, understand and interpret the world. Language is a tool of communication; we use language in our interactions with family, friends, societal members and so forth. Language therefore is not just a means of communicating ideas, it

actually helps fashion them. Language is not natural; it is arbitrary, value laden, charged with power relations, and dynamic. Language is loaded, it consists of words or codes which help us to fashion ideas. Hence O'Shaughnessy & Stadler (2002) state that language does not simply name the world as it exists, but constructs a view of the world. It is important to note that language meanings and associations can change over time; the meanings are not fixed and can be struggled over by different people, and by different social groups

As noted above, language has various functions in society. It is a societal, and also an individual tool that people use to communicate. Now, very briefly, let us look at the role of language outside the media.

Ogutu (2006) discusses the roles played by the three different language categories that exist in most African countries. She makes particular reference to the language categories in Kenya; namely the mother tongue, which covers over 40 different languages; the official language, which is English and the national language, which is Kiswahili. She then argues that each language performs special functions for specific individuals and communities, "hence, each language must be promoted to serve its functions" (Ogutu, 2006: 46). She further highlights that there is a place to be occupied by each of the languages that exist in a society. She says given the linguistic situation in Africa, the languages here find themselves competing for language functions.

Ogutu quotes Geoffrey Leech (1981) who identifies five functions of language that serve the different human needs in society. She states that in a natural human communication, these functions overlap and facilitate one another. These are the five functions summarised:

- The informational function of language: the use of language to convey information from one person to another. It is normally considered the most important function of language
- The expressive function: the use of language to convey feelings and attitudes. This function is effected through the use of strong emotion filled expressions.
- The directive function: the use of language to influence the behaviour or attitude of other people. It places emphasis on the receiver's end of the message

- The aesthetic function: the use of language to display the linguistic artefact. It involves making language choices and arranging them in such a way that makes the outcome beautiful, fascinating and interesting to read.
- The phatic function: the function of language to keep communication channels and social relations in good repair. It is the interpersonal function of language.

Furthermore, Ogutu (2006) highlights the importance of one's mother tongue in and outside the classroom (i.e. in societies or communities), and states that mother tongue may be considered the most appropriate means of effective communication as it affirms the intimate relationship that exists among those who participate in the interaction.

Ogutu (2006: 58) further writes about mother tongue and identity where she states that mother tongue serves the role for individual identity. Moreover, it is rich in the linguistic tradition, which is part of an individual's identity and culture. Therefore, she reasons, mother tongue outside the classroom is not only useful for identity of individuals and groups, but also for development. Development in this case means that people should be able to read and write in their own language.

In line with this, Alexander (2005) writes about the language question in post-apartheid South Africa where he states that being able to use the language(s) that have shaped one from early childhood, that is, one's mother tongue, builds one's self-esteem and self-confidence. He further states that addressing a person in a language that they understand is the foundation of all democratic policies and institutions. For instance, the South African Constitution promotes the use of one's mother tongue, and the South African education policy also supports the promotion of mother tongue education, at least in the earlier years of school. It is believed that individuals or linguistic communities have a right to use their mother tongue or other official language of their choice in all interactions among and between themselves and between themselves and the state.

In summary, this section has illustrated that language and the media are important tools for communicating messages. The media uses language to present media messages; these messages are then made sense of by the receivers. The receivers of media messages interpret these messages in their own way, using their own language. In all this, the media as an institution, has power and ideologies: it presents a certain reality. It is important to note that language cannot be separated

from culture because language represents a cultural reality. The next section will look at the relationship between language and culture.

2.3.5 The relationship between language and culture

The media plays a central role in the use of languages in society and the construction of identities. Lichtenberg (1990: 9) argues that, “the media provides not only information, but also conceptual frameworks within which information and opinions are ordered, not just facts, but a world view”. This relates to O’Shaughnessy & Stadler’s (2002: 28) contention that the media constructs and changes events rather than just reflects them; it represents a constructed reality of the world according to how the producers see it. However, regarding this, Brooker & Jermyn (2003: 91) argue that there is a relationship that exists between audiences and texts whereby audiences can resist, engage with and create their own meanings from the culture they receive from the media.

This resistance and engagement with media texts involves the use of language and that of culture. Language is the principal means whereby we conduct our social lives. It is an integral part of ourselves – it permeates our very thinking and way of viewing the world Kramsch 1998; Bonvillian 2003). When language is used in contexts of communication, it is bound up with culture in multiple and complex ways. This means that language is interlinked with culture. Kramsch (1998: 3) states that the words that people utter refer to common experience, and secondly, words also reflect their author’s attitudes and beliefs, their point of view, that are also those of others. In both cases, language expresses a cultural reality. She further says that members of a community or social group do not only express experience; they also create experience through language. The way in which people use the spoken, written, or visual medium itself creates meanings that are understandable to the group they belong to, thus, through all its verbal and non-verbal aspects, language embodies cultural reality.

Kramsch (1998: 3) makes an interesting point when she states that one way of thinking about culture is to contrast it with nature. She says nature refers to what is born and grows organically, and culture refers to what has been grown and groomed. Culture, she argues, is the process that both includes and excludes, it always entails the exercise of power and control. Kramsch (1998) uses the linguistic relativity theory, which is a theory based on the idea that languages do affect

the thought processes of their users. She, like many other language scholars, puts forward the idea that different people speak differently because they think differently, and that they think differently because their language offers them different ways of expressing the world around them. She therefore states that culture is semantically encoded in the language itself, and secondly, culture is expressed through the actual use of the language.

It is widely believed that there is a natural connection between the language spoken by members of a social group and that group's identity (Kramsch, 1998). Thus, if language and culture are intertwined, culture forms part of that group's identity. Kramsch (1998) further argues that there is no one-to-one relationship between anyone's language and his or her cultural identity, yet language is the most sensitive indicator of the relationship between an individual and given social group. It is also an indicator between an individual and his or herself. Bonvillain (2003: 1) concurs that we learn about people through what they say and how they say it; we learn about ourselves through the ways that other people react to what we say and most importantly, language is enriched by the uses that people make of it.

Hall (1997: 1) defines language as the privileged medium in which we 'make sense' of things, in which meaning is produced and exchanged. Therefore, language can be studied in terms of its relationship to the lives, thoughts and culture of its speakers (Kaschula, 1995: 15). Hence this study examines the YO TV programme and its role in constructing youth identity in relation to their language and culture. Godwyn & Gittell (2012: 313) state that culture, in any of its meanings, is a property of a human group which constitutes shared basic assumptions, invented, discovered, or developed by a given group. Language and culture form a person's identity. Language and culture are interrelated. Kaschula (1995: 21) says that culture, as a form of social behaviour which is explained in terms of societal values, cannot exist in a vacuum and has no life apart from language. He further argues that language is the agent which is necessary to transfer culture from one generation to another and the relationship between language and culture is well reflected in the vocabulary of a language.

Prah (2006: 3–4) says that humans make culture on a continuous basis; adapting it, shedding parts, adopting others, acculturating and passing on these features generationally. This is done both consciously and unconsciously. But, if humans make culture, dialectically, culture also makes humans. He says that we are educated and socialised in cultures in as much as we slowly, steadily

and increasingly make culture. He says that we are creatures of cultures and to some extent are delimited in our behaviour, by the cultures in which we are formed. If culture is the main determinant of our attitudes, tastes and mores, language is the central feature of culture. It is in language that culture is transmitted, interpreted and configured. Language is also a register of culture. It is the most important means of human intercourse (Prah, 2006).

Media has always been viewed as a tool for social change. Bell (1991: 1) argues that media are dominating presenters of language in our society at large. He says that media language is heard not just by one or two people but by mass audiences. He views language as a tool and expression of media messages. Van Vuuren (2004: 8) says that watching television is a major feature of modern life in developed countries and, increasingly in developing countries. He claims that this is the role of television as the mass medium in most societies around the world and therefore it has the power to influence, especially the youth. This study seeks to investigate this influence of the media by exploring the relationship between language and the identity of isiXhosa speaking youth, and the role of the YO TV programme in the construction of this identity.

The next section looks generally at the state of African languages and the media, in addition to the focus on South Africa. It looks at the global influence of media on African languages and culture. It also looks at how the mass media impacts on African languages, culture and identity of its people thereof.

2.3.6 Media in the context of globalisation

The role of television in influencing the youth would not be complete without locating it within the more general context of trends of globalisation, changes in youth culture, and the implications of these processes for young viewers. Globalisation has an impact on youth, especially those in developing countries, South Africa being one of those countries. Different scholars define globalisation differently, and this study will adopt the definition by Lemish (2007) as it clearly articulates the issues that have been raised here in relation to the media. Lemish (2007: 214), defines globalisation as follows:

Globalisation is a form of Western, ethnocentric, patronizing cultural imperialism that invades local cultures and lifestyles, deepens insecurities of indigenous identities, and contributes to the erosion of national cultures and historical traditions.

This globalisation may result in young people adopting different styles from other cultures and even learning different languages, and it might in turn have an impact on how they construct their identities. Lemish (2007: 213) argues that the “adoption of television, initially as a technology, is accompanied by introduction of an entire value system and political economy that are quite often foreign to the receiving country”. At the same time, Lemish (2007: 213) contends further that, “television has also been among the interventions employed in nation building and cultural preservation.” However, media and mostly television are blamed for being the central mobilizers of these globalisation processes, as they serve as a “channel for transmitting Western worldviews, including values, cultural tastes, economic and political interests” to the detriment of others (Lemish, 2007: 214).

Reflecting on today’s mediated world, Strelitz (2005: 30) states that “a feature of communication in the modern world is that it takes place on a global scale, giving individuals instantaneous access to messages that originate from geographically distant sources.” For instance, the SABC is a public service broadcaster in South Africa but it has television programmes that originate from other countries. For example, American produced movies such as *Get Hard*, are often shown on SABC 1, and *Saath Phere* is a series produced in India that airs on SABC 2. Strelitz (2005) further states that this ‘reordering of time and space’ by the electronic media is part of a broader set of processes, commonly described today as globalisation.

Castells (1997: 1) also maintained that “our world, and our lives, are being shaped by the conflicting trends of globalisation and identity”. He argues that the key descriptors of the process include worldwide interconnections between societies, cultures, institutions and individuals; the compression of time and space, which helps to create complex relations between local involvements and interactions across distance. Strelitz (2005) further contends that in assessing the impact of global media on local audiences, we need to keep in mind the complex processes of interaction between the spheres of culture, politics, technology and economy.

In line with the assertions made by Strelitz (2005) and Castells (1997), the media in the context of globalisation is characterised by the airing of television programmes that have an international appeal. Even though this has a good element to it, it is also problematic because it is at the expense of the local content or locally produced content, especially the programmes that are in indigenous African languages. Moreover, the airing of programmes that are internationally appealing means using an international language which is English in most cases. This, in a way, excludes local programmes that have been produced in indigenous African languages, and by extension their speakers. The impact of globalisation on indigenous African languages will be discussed in the next section.

Globalisation involves the creation of new and the multiplication of existing social networks and activities that increasingly overcome traditional, political, economic, cultural and geographical boundaries (Egbokhare & Kolawole, 2006). It is argued that globalisation is reflected in the expansion and the stretching of social relations, activities and interdependences. Furthermore, Egbokhare & Kolawole (2006) assert that globalisation involves the intensification and acceleration of social exchanges and activities.

Although Ang (1996) notes the impact of global media on local audiences, she also argues that global media do affect, but cannot control local meanings. She uses an example of the Gulf War on CNN and says:

As audiences of the gulf of War on CNN, we were present and absent at the same time. To put it differently , at one level CNN is indeed a spectacular embodiment of the ‘annihilation of space by time’ brought about by what Harold Innis (1951) has called space-binding communication media ... at another level, however, the spatial dimension cannot be discounted when it comes to what happens to those images once they arrive in specific locations. At this cultural level at once more mundane and more fluid local realities can themselves present an unpredictable interpretive screen through which the intruding electronic screen images are filtered (Ang, 1996: 151).

Ang (1996) therefore, argues that the construction of a ‘global culture’ should not be conceived as a process of straightforward homogenisation, in which all cultural difference and diversity is gradually eradicated and assimilated. Rather, she contends, globalisation involves a process of

systematic desegregation in which local cultures lose their autonomous and separate existence and become thoroughly interdependent and interconnected. She further states that nowadays, local cultures everywhere tend to reproduce themselves precisely, to a large extent, through the appropriation of global flows of mass-mediated forms and technologies. That is why this study asserts that strategies adopted by the SABC in realising its mandate, as well as issues related to mass communication, such as globalisation, that are a challenge to this mandate, need to be examined.

2.3.7 Globalisation and indigenous African languages

Different scholars have written about the challenges faced by African indigenous languages globally, in Africa and in South Africa. First and foremost it is worth noting that language shift is an international problem (Nettle & Romaine, 2000). South Africa is not the only country that is affected by forces of globalisation, these trends of globalisation are not unique to South Africa. Nettle & Romaine (2000) presented a study of language shift around the world to inform the wider scientific community and the public of the threat facing the world's languages and cultures. They highlight the challenges faced by minority languages while also not guaranteeing the survival of majority languages. They indicate that the world has lost many languages over the years.

Indicating the language shift, they claim that at the time of writing (2000), no young children were learning any of the nearly 100 native languages spoken in what is now the state of California. They argue that the extinction of languages is part of the larger picture of worldwide near total ecosystem collapse. They say that even though much attention has been given to endangered species and the environment, "there has been little awareness that peoples can also be endangered...more has been said about the plight of pandas and spotted owls than the disappearance of human language diversity" (Nettle and Romaine, 2000). These scholars noted a cultural and linguistic meltdown, which may be partly attributed to the media and globalisation in general.

In addition to the influence of globalisation and the disappearance of indigenous languages, Wierzbicka (2013) claims that most of the world's languages are dying out, and the ways of thinking and knowing embedded in their vocabulary are dying out too. She argues that linguistics has come to see as one of its central responsibilities the documenting of as many of those languages

as possible, in consultation with native speakers. Yet speakers of the indigenous languages that are now rapidly dying out do not think in academic English, and this creates a big challenge for linguists accustomed to stating linguistic generalisations in “English academese”. Wierzbicka (2013) further argues that globalisation, displacement, and the needs of communication between native speakers of different languages are resulting, all over the world, in languages falling silent.

In some parts of the world, she argues, vigorous efforts are being made to revitalise and “save” some endangered languages. She maintains that considerable successes are reported, in particular, in relation to the Maori language in New Zealand and to Hawaiian in Hawaii. However, she argues that these places are somewhat exceptional because they both have only one main indigenous language, on which the revitalisation program can focus. Whereas in many other parts of the world, the processes of language loss are regarded as irreversible, and the only rescue mission seen as feasible is that of “language documentation” rather than that of keeping the language alive.

Fishman (1996: 196), in a paper titled “*What works? What doesn't?*” argues differently and suggests that it is still possible to reverse the language shift. He argues that reversing a language shift is not a lost cause but the efforts to reverse language shift of the “inter-generational mother-tongue transmission” is “community building” and “that is what is essentially required, in and through the beloved language”. He suggests that for languages hovering on the verge of extinction, the answer to “what works?” is perhaps an archival collection. He suggests that a serious archival collection is an answer to what works for languages about to disappear.

Interestingly, he notes that, many languages are dead as far as certain beholders are concerned, i.e. some languages are “wished to be dead”. He argues that this is due to the fact that they represent cultures that are problematic for their opponents. He suggests that there are still ways of conserving endangered languages (archiving), and therefore maintains that languages do not just die. He claims that living languages are not primarily in institutions, but above them, beyond them and all around them. Languages are with the people. In the South African context, it would be incorrect to claim that indigenous languages are dead, however, the argument could be that they are not used to their full potential.

On the other hand, Roy-Campbell (2006), presenting in the 36th annual conference on African Linguistics, looked at the *State of African languages and the global language politics: empowering African languages in the Era of Globalisation*. She first states that African languages are getting

noticed globally. She argues that indigenous languages are taught in universities for academic credit and the very fact that these languages are being taught, particularly in academic institutions, grants them a level of respectability, as it increases their visibility beyond the African continent (Roy-Campbell, 2006: 1). She further argues that not only are indigenous languages being taught in the United States of America, but also in European countries and Japan. Roy-Campbell (2006) claims that with the development and the expansion of the internet, there has been increased access to indigenous languages. She claims that this “wealth of information on and interest in African languages, outside of the African continent, is another manifestation of globalisation.” Therefore, “African languages have been inserted on the world stage” (2).

However, on the other hand, like Kamwangamalu (2000) and Salawu (2006), Roy-Campbell (2006) also notes that the colonial legacy has rendered African languages impotent in many African countries. She argues that this is manifested most clearly in the fact that most African countries continue to use the former colonial language as the primary language of formal education. She states that post-apartheid South Africa addressed the language issue by declaring 11 official languages – nine indigenous languages plus English and Afrikaans, yet eleven years later, education is still provided primarily through English medium and Afrikaans. She notes that “this is particularly interesting because in apartheid South Africa, under the Bantu Education policy, African languages were used as languages of instruction” (Roy-Campbell, 2006: 2).

The assertions made by the scholars cited in this section illustrate the impact that globalisation has on African languages. The global media consumption, global language and global culture have a potential to impact on local languages and cultures because young viewers are likely to adopt these languages and cultures as it has been indicated in earlier sections that television has a great potential to influence. It is believed that the media, specifically television, is one of the institutions that can help maintain, preserve and promote a language. It is therefore worth looking at indigenous languages and the role of the media.

2.3.8 Indigenous African Languages and the media

Musau (1999) looked at the liberalisation of the mass media in Africa and its impact on indigenous languages. He considered the case of Kiswahili in Kenya and argues that the impact of the new

world order is evident in the political, economic and social life in many African countries. Musau's study argues that the liberalisation of the media in many Sub-Saharan countries has not been matched by policies that encourage the entrenchment, spread and full utilization of African indigenous languages. He also argues that the lack of a media policy that favours African indigenous languages is likely to lead to negative consequences for the languages of Africa. The Constitution of South Africa clearly articulates that indigenous languages must be developed and used in South African institutions, however, at the moment there is no media policy that clearly presents how indigenous languages should be used in the media in order for these languages to be recognised as important. One could argue that more attention must be given to indigenous languages in South Africa, especially given their history.

Musau (1999: 137) notes that "many African countries that had single party constitutions have now been forced by both domestic and international pressures to adopt multi-party constitutions". He claims that the general philosophy behind the liberalisation of the mass media is what has come to be called "freedom of speech". He argues that with regards to the mass media in Africa, it is not yet, for example, clear in some cases in what philosophical context the liberalisation is done. He asks questions such as: "How does the liberalisation of the mass media, for example, safeguard the cultural and linguistic interests of the African nation in this era of globalisation? How does the liberalisation of the mass media ensure the achievement of the long term cherished goals of national integration and modernisation of African countries?" (Musau, 1999: 138)

In the case of Kiswahili, Musau reasons that if Kiswahili is to play the important role of national integration and economic modernisation of Kenya, there is a need for deliberate development and promotion of the language. He argues that "this could involve the modernisation of the language to enable it to cope with modern discourse. This could also, more importantly, mean helping the language to spread by allocating it more roles, improving peoples' attitudes towards it and generally enhancing its status" (Musau, 1999: 140). This suggests that when a language is used, it grows and it gets peoples' attention. Also, this suggests that it takes more than just policy to develop a language. In order for any language to grow, it needs to have a function, and means to encourage the speakers of the language need to be made.

Commenting on the power and the influence of the mass media, like Salawu (2006), Musau (1999: 142) contends that the "mass media exerts great power not only on economics or politics but also

on how people think about the world”. In other words, Musau (1999) argues, the mass media might be used to spread a society’s view of the world, their values, and their ideology. Which, for instance, is what the apartheid government did with the SABC, it served the interests of those who were in power (refer to Chapter One). Musau (1999) reasons that a viewer who is repeatedly exposed to foreign programmes on TV is likely to be convinced to think that it is only the culture that is shown on TV that matters. He adds that similarly, “the continued use of English, or any other foreign language, on radio or TV, is likely to influence attitudes in favour of the foreign language but negatively against the indigenous languages as Kiswahili.” (142). In most cases, young people are the ones who get affected by this. Hence this study seeks to study the use of isiXhosa in the media through the lens of young people who speak isiXhosa, in order to investigate whether the language as used on television, plays a role in informing their identities.

As noted by (Musau, 1999), European languages that have been assigned greater communicative functions than African indigenous languages are more valued. Musau (1999: 142) argues that the state of affairs is likely to lead to a situation in which “Africans denigrate their own languages and cultures. This in turn might lead to the continued loss of prestige and status for African languages”. It is unlikely, he argues, that languages that lack esteem will spread and develop to serve as important tools of nation building: “in such a scenario, one possible consequence for the African peoples is the continued linguistic dependency upon European languages” (Musau, 1999: 142). This emphasises the idea that when languages are used and valued, they develop and spread.

He concludes that in order to help African languages to spread, policy on the mass media could be particularly used to increase the advantages of those languages. He argues that this policy must try to improve attitudes towards the language besides enhancing its status and extending its functions. He claims that “this is an objective that the mass media in African countries can help to achieve” (Musau, 1999: 142).

Looking at the South African context, Kamwangamalu (2000: 51) writes about language practises in South Africa’s institutions and he argues that, contrary to the constitutional principle of language equity, which stipulates that all official languages must enjoy parity of esteem and must be treated equitably (The Constitution, 1996, Section 6[2]), language practices have, to a large extent, remained unaffected and that the official languages are “unofficially ranked hierarchically and constitute a three-tier, triglossic system; one in which English is at the top, Afrikaans is in the

middle, and the African languages are at the bottom”. He further states that it is not surprising that despite the new multilingual language policy, English and Afrikaans remain the main stakeholders in language practices in post-apartheid South Africa.

He further argues that, thus far, the constitutional principles that were put in place to promote the status of the nine official African languages, do not seem to have made any progress towards promoting the status of the African languages. He says what is evident, however, is that “since statutory apartheid ended in 1994 not much has changed in terms of language practises in the country’s institutions. If anything has changed at all, it is that English has gained more territory and political clout than Afrikaans,” (Kamwangamalu, 2000: 53). He notes that Afrikaans is the only language that seems to compete with English for territory in most of the country’s institutions.

Looking at the language practices in the medium of television, Kamwangamalu (2000: 51) notes that this is perhaps the only area in which African languages have, to some degree, made their mark: “during apartheid African languages did not have as much exposure in the state-owned television broadcasting as they do in the new South Africa”. This progress is more evident on SABC radio than it is on SABC TV because all eleven official languages get air time, there is a radio station for each language. However, Kamwangamalu (2000) also notes that compared with English and Afrikaans, the amount of air time allocated to African languages is but a drop of water in the ocean. And that “...despite the constitutional principle that all the official languages must be treated equitably, the medium of television has given preference to English”.

He compares the language practice in the media with the language practice in education and argues that when apartheid ended in 1994, the struggle between English and Afrikaans shifted to the struggle to promote African languages. He claims that in these domains (television and education), Afrikaans and the African languages, in that order, lag far behind English (Kamwangamalu, 2000). He concludes by saying that the lack of a bold political initiative to promote these languages, together with vested interests and conflicting ideologies, ensure that the African languages are associated only with their traditional role as vehicles for cultural heritage; while English and Afrikaans are associated with institutions such as the government and administration, the courts, banking, to list but a few.

Salawu’s (2006) approach looks at the indigenous language media as a veritable tool for African language learning. He argues that in most developing countries, communication in indigenous

languages has been adversely affected due to the fact of their colonisation. He uses Nigeria as an example of a country where English is Nigeria's official language and the main medium of communication; therefore, he argues, indigenous languages are not highly esteemed (Salawu, 2000: 87). Like Kamwangamalu (2000) Salawu (2006) also claims that "the structure that the colonialists handed down remains today, decades after they have left". He further says that in fact, it is even more strengthened as English (for instance) and Western education continue to be the language and education of power and progress in life.

As noted by several scholars, Salawu (2006) is also of the view that by far the greatest problem militating against the survival of African languages is that of the attitude of most native speakers to their languages. He claims that "not many young Africans are interested in learning the languages, either formally or informally" (Salawu, 2006: 87). One could argue that this attitude or lack of interest in learning languages might be due to the fact that these languages are not given equal status or treatment as other official languages such as English. In a way, there is less value attached to them. Salawu (2006) associates the problem with the teaching and learning of African languages and suggests that the informality of teaching the languages through the media may be the remedy needed to break through the uninspiring attitude of learning the languages.

Salawu looks at the media as social and reinforcing agents, and therefore believes that the media will be setting a good agenda if they could take the lead in the crusade to embrace indigenous languages, and by extension, African realities. This study is interested in identifying and critically analysing the strategies used by the SABC to promote indigenous languages in youth programmes such as YO TV. The study is of the same view as Salawu (2006) who claims that the media, as legitimising agents, will be conferring relevance on indigenous languages if they display the relevance and the importance of using them. Media are seen as agenda setters, therefore, the original essence of indigenous languages should be seen as displayed in them.

Another noticeable factor that is blamed for the disappearing or the decline of indigenous languages is the dominance of English. Making reference to Graddol (1997) and Crystal (1999) Kamwangamalu (2003: 65) "indicates that the centre of gravity for English, which used to be in the United Kingdom and the United States of America, is now moving elsewhere, as speakers of English as a second/foreign language gradually become the majority." In his paper Kamwangamalu (2003) argues that contacts between English and indigenous languages tend to

lead to the demise of the latter. He focuses on the current trend towards *unilingualism* of English in South Africa and the consequent language shift from African languages to English, especially in urban black communities.

Kamwangamalu states that English is the most widely spread and spreading language in the world today; it is even being spread by non-English mother tongue interests. Using the Conspiracy theory, he further contends that the use of English in developing countries does more harm than good, for example because it stymies efforts to develop local languages or prevents popular participation in public affairs. “The English language is a corrosive influence on individual self-esteem and collective cultural identity because it conveys an ‘Anglo-Saxon,’ ‘Western,’ or ‘Judeo-Christian’ world view alien to the societies and cultures to which English is spreading” (Kamwangamalu, 2003: 162) On the other hand there is the grassroots theory which argues that the spread of English in the world today is not the product of British and American conspiracy. Rather, the language spreads because, for many different reasons, individuals opt for English rather than alternative languages.

However, Kamwangamalu (2003) says that “whichever theory one espouses, the fact remains that, in the context of South Africa, English is spreading like wildfire and it has infiltrated the family domain, particularly in urban black communities” (162). He notes that the speakers of African languages feel that if the current trend towards unilingualism in English continues, the African languages will face attrition and death, much as the Indian languages and the Khoisan languages did.

Although the conditions may not appear to be that extreme in the case of South Africa, the dominance of English makes it difficult for the other languages to be strengthened due to various pressures, for instance, the use of technology and the new media (Salawu 2006). However, Salawu (2006) argues, the disappearance cannot solely be blamed on technology and the new media but among other things, it is the attitudes of the speakers of Indigenous languages towards their own languages. This may also be due to the dominance of English.

Garrett (2010: 7) notes that attitudes towards language, positive and negative, are often influenced by the process of standardisation in languages. Milroy (2007: 133) says that “many widely used languages, such as English, French and Spanish, are regarded as each possessing a ‘standard’ variety, and this affects the way in which speakers think about their own language and about

language in general.” In a way, speakers of widely used languages live in ‘standard language cultures’ and as a result in such cultures language attitudes are dominated by powerful ideological positions that are largely based on the supposed existence of this standard form, and these taken together, can be said to constitute the ‘standard language ideology’.

Milroy further argues that speakers are not usually conscious that they are conditioned by these ideological positions: they usually believe their attitudes to language to be common sense and assume that virtually everyone agrees with them. Standardization in this context is described as something that is desirable for functional reasons that the exact value of each measure should be agreed among users, and that each relevant object should be exactly the same as all the others of its kind (Milroy, 2007).

However, on the other hand, (Milroy, 2007: 134) argues that a standard language is an idealization, it is an idea in the mind rather than a fully achieved reality, and the varieties that we call ‘Standard English, Standard French’ etc., are not in fact completely invariant or totally immune to change.

In the case of South Africa, it is argued that the legacy of the Bantu Education Act foreshadowed current negative attitudes towards the use of African languages as languages of learning and teaching and has been a stumbling block in efforts to promote these languages (Kamwangamalu, 2000). Despite the constitutional principle that ‘every person shall be entitled to instruction in the language of his or her choice where this is reasonably practicable’ (The Constitution, Section 32[c], “no case has been reported of African students wanting to be educated through the medium of an African language” (Kamwangamalu, 2000: 55).

De Klerk (2000) did a study on language attitudes in the Eastern Cape, Grahamstown area, which focused on the steady drop of speakers of isiXhosa into English-medium schools in the area. She examined the reasons underlying decisions to send Xhosa children to these schools and the subsequent linguistic and psycho-social effects of the move on the children. De Klerk (2000: 198) says that the “results present evidence of a steady shift to English taking place among the wealthier and more privileged members of the local Xhosa community, both on a practical level and on a socio-psychological level.” In addition, she claims that “there is evidence of considerable internal conflict in the minds of both the parents and children undergoing this shift as to the future role of the isiXhosa language and culture in their lives” (de Klerk, 2000: 198).

Results showed that parents attempted to expose their children to English as early as possible, often by sending them to a crèche or pre-school prior to the commencement of formal schooling (which is usually at age six). Overall, 71% of all respondents sent their children to English schools before seven years, and only 16% sent them after the age of ten (de Klerk, 2000). Results further show that the children of the interviewees were reportedly positive, happy and excited (24) at going to English schools, with only two feeling scared or nervous; the following comment speaks volumes: 'her mother joked with her and said she was going to [the Xhosa school] and she cried and said she wanted to go to [the English school]' (De Klerk, 2000: 204). From this, it is evident that parents play a huge role in the attitudes of young people towards languages. However, as has been noted above, the attitudes of young people stem from somewhere. These attitudes could be suggesting that means must be made in order to develop and promote the use of African languages. The media is one of the institutions that can play this role due to its potential to influence.

2.4 SUMMARY

This chapter first looked at the theoretical framework within which the study is based. There are two theories that have been discussed that serve as a guide to the study, namely, theories of identity and the cultural studies approach. In this chapter, it was shown that people are not passive viewers who accept media texts as they are, however, they interpret and engage with them in their own way. It was also shown that there is a strong relationship between language and culture, and therefore one cannot be looked at without the other. The chapter also discussed that one of the mediums that young people use to construct their identity is the media, specifically television. The role of television was discussed in terms of how adolescents internalise some of the media images, programs or activities and how these may, in turn, inform their identity. This chapter also looked at the impact of globalisation on African languages, in relation to how this affects the language, culture and identity of African language speakers.

The next chapter will look at the methodology of the study.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter deals with research design and the methods and research techniques followed in the study for the purposes of data collection and data analysis. It discusses the qualitative and quantitative research methods used in the study: questionnaires; focus group interviews and content analysis. Details about the research site chosen for this study are given. The research participants and the sampling procedure used are also discussed. The data collected through the various data collection methods will be analysed according to themes that emerged from questionnaires and focus group interviews. For the purposes of data presentation and later data analysis, these themes will be analysed using the theoretical framework that has been discussed in Chapter Two in order to achieve the goals of the research which are to explore the relationship between language and identity focussing on the isiXhosa speaking youth in Grahamstown. The research examines the role of the YO TV programme in the construction of youth identity in relation to their language and culture. The purpose for which isiXhosa is used in the programme is also examined. Additionally, the study identifies and critically analyses strategies used by the SABC to promote African languages in youth programmes such as YO TV with specific reference to isiXhosa and lastly, the study seeks to possibly make relevant recommendations on the use of isiXhosa on SABC youth programming.

3.2 ETHNOGRAPHY

This study is ethnographic in nature. Ethnography is the study of social interactions, behaviours and perceptions that occur within groups, teams, organisations, and communities. The main aim of ethnography is to provide rich, holistic insights into people's experiences, views and actions, as well as the nature of the location they inhabit, through the collection of detailed observations and interviews (Reeves et al., 2008: 512). The objective of ethnography, as Moores (1996: 3) puts it, has always been to understand a culture 'from a native's point of view', trying to get to grips with people's subjective apprehensions of the social environment. Ethnography is the form of

qualitative research that focuses on describing the culture of a group of people (Moore, 1996). It is a systematic study of the behaviour and practices of the people in relation to the phenomenon being studied and uses contextual interviews, group discussions and observation, for examples for collection of data. This study focuses on a selected group of young isiXhosa speakers from Grahamstown, and the aim is to understand their perceptions of the YO TV programme in terms of how their language, isiXhosa, is used and whether the programme plays a role in the formation of their identity. The study seeks to understand the views of the youth about the chosen programme.

This is an audience study, and this type of research is also used in audience studies. In aligning ethnography to the audience study, Gillard (2000: 125) argues that the ethnographic approach offers an excellent methodology for studying the relationships between media and audiences' interpretation. This study involves fieldwork over a certain period of time where the researcher is closely involved with the group being observed or interviewed. The close involvement of the researcher involves distributing questionnaires to the participants and conducting focus group interviews with them.

Moreover, as with other case studies, this study is ethnographic in that it studies a group of people that share a common culture, language and live in the same town even though they live in different environments, that is, a more urban environment and a township environment (see the map provided). Ethnography studies usually try to understand the changes in the group's culture over time. As a result, findings may be limited to generalization in other topics or theories (Williams 2007). The initial step in the ethnography process is to gain access to a site. Second, the researcher must establish rapport with the participants and build trust. Third, the researcher starts using the big net approach by intermingling with everyone in order to identify the key informants in the culture (Leedy & Ormrod, 2001).

For the purposes of this study, the researcher closely worked with the sampled participants for five months (April to August 2015) where the researcher started asking permission for participants' involvement in the study, organising meeting times with the participants and also finding those who would be willing to participate. This interaction later included the process of administering questionnaires to the participants and conducting focus group interviews with them. As Williams (2007: 68) puts it, studies that are ethnographic in nature follow a process where data is collected

from participant observations and from interviewing several key informants. Further details on the process of collecting data will be given in the following sections.

3.3 Research site: Eastern Cape, Grahamstown



Figure 1: The Township side of Grahamstown where Nombulelo High School is located.



Figure 2: The town side of Grahamstown where Rhodes University is located

Grahamstown is located in the Eastern Cape Province of South Africa. The sampled participants are from Nombulelo High School and Rhodes University in Grahamstown. Nombulelo is situated in the Joza Township and the participants who are in high school come from different but close townships in the Joza area. The Joza Township in Grahamstown is located north west of the city centre. According to a social indicators report edited by Moller (2007), Joza is one of the low-income townships in the Eastern Cape, South Africa. It belongs to the section of Grahamstown referred to as Grahamstown East. Joza is known to have Grahamstown's largest school, which is Nombulelo Secondary School, the school where data for this study was collected.

Another group of participants were Rhodes University students. Rhodes University is an institution of higher education situated in Grahamstown, South Africa. The university hosts students from all over the world. These students speak different languages. The language of teaching and learning

is English. Similarly, it is a common language used by students to communicate. The university is part of the section of Grahamstown referred to as Grahamstown West.

The Eastern Cape Province, where Grahamstown is situated, consists of people who speak different languages, however, isiXhosa is the main spoken language. According to Statistics South Africa (2013) isiXhosa in the Eastern Cape is spoken by about 80% of the total population. Census Report (2011) shows that the town of Grahamstown has 72.78% Black African people of which 66.53% are isiXhosa speakers.

The city lies slightly inland in the middle of the southern coast of South Africa. It is situated to the North East of Port Elizabeth and lies on the escarpment overlooking the coastal plain (RU website). According to Census Report (2011), the population of Grahamstown is 50217. About 52.61% of the population are females and the remaining 47.39% are males. The population groups in percentage are as follows: Black African 72.78% Coloured 14.29%, White 11.22%, Indian or Asian 0.94%, and Other 0.76%.

Although Grahamstown is a small city, Census 2011 records that all South African official languages are spoken in this town including sign language. There is an observable difference in the percentages regarding the use of these languages. Below are the percentages:

Language	Percentage %
IsiXhosa	66.53%
Afrikaans	17.27%
English	12.49%
Other	1.18%
IsiZulu	0.56%
Sign language	0.49%
Sesotho	0.47%
Setswana	0.37%
IsiNdebele	0.22%
Sepedi	0.21%
Xitsonga	0.10%

Tshivenda	0.07%
SiSwati	0.05%

Table 1: Languages spoken by people of Grahamstown

The youth of South Africa make up the majority of the population. According to the 2013 Statistics South Africa report, the Black African population group are in the majority (42, 28 million) and constitute almost 80% of the total South African population. About 29, 2% of the population is aged younger than 15 years. Thus, it is important to study young people because as Livingston (2002: 3) advocates, children and young people are a distinctive and significant cultural grouping in their own right – a sizeable market segment, a subculture even, and one which often ‘leads the way’ in the use of new media. The reason this study uses participants who are located in two different areas is to compare how teenagers who live in the township and attend a township school and teenagers who are at university, who have just left high school perceive the YO TV programme.

The population group that will be looked at is youth in Grahamstown who speak isiXhosa as mother tongue. One group of participants is in secondary school and studies isiXhosa (as part of the school curriculum) and another group is at university studying isiXhosa as a choice. The reason this study uses participants who are located in two different settings is to achieve representative, objective and valid results. These results will be achieved by comparing their responses and drawing conclusions from them. This will help to answer the research question which seeks to investigate the influence of the SABC youth programming on the construction of the identity of young people who speak African languages as primary languages. Therefore using participants who come from different backgrounds, who have different experiences will bring about diverse perceptions which will further help to answer the objectives of the study which are to investigate the relationship between language and identity using isiXhosa speaking youth in Grahamstown. This will also help in identifying the role of the YO TV programme in the construction of this identity, while at the same time examining the function for which isiXhosa is used in the programme.

3.4 SAMPLING

Purposive sample has been used as the sampling strategy for data collection (Marshall, 1996; Latham, 2007; Babbie, 1990). This is a non-probability sampling method. When doing purposive sampling, the selection is based on respondents who share specific characteristics or qualities and the researcher eliminates those who do not fulfil the requirements (Fourie, 2001). It is a sampling technique whereby the researcher actively selects the most productive sample to answer the research question. This means that a productive sample is made up of participants who are qualified to respond to paper questionnaires, interviews and so on, and these participants are chosen based on their familiarity with the subject under study.

The researcher in this study has carefully selected the participants as stated in the previous section, and further details will be given in the sections to follow. Babbie (1990: 97) states that purposive sampling is selecting a sample “on the basis of your own knowledge of the population, its elements, and the nature of your research.” It is where individual characteristics are selected to answer necessary questions about a certain matter (Latham, 2007). The sample or focus group participants have been selected based on those who have responded to the questionnaire. These are the people who match the age group for the research, have isiXhosa as a primary language, watch the SABC’s YO TV show and therefore are able to discuss it in detail in the focus group, in relation to their linguistic experiences.

Sampling in media content analysis consists of a selection of media forms (i.e. newspapers, magazines, radio, TV, film) and genre (news, current affairs, drama, soap opera, documentary, and so on). Media content analysis as defined by Macnamara (2011) refers to the analyses of media texts or messages by deconstruction, this means that it is a reinterpretation of a certain media form. In this case, the media text that has been deconstructed is the YO TV programme. This was done in the form of observations of the YO TV programme, making inferences and judgements about the programme. Media content analysis consists of a selection of issues or dates (the period). Lastly, it consists of sampling of relevant content from within those media (Macnamara, 2011). In this case, TV is the media form and the selection of 14 consecutive episodes of YO TV is part of purposive sampling because it involves taking a series of content produced during a certain time (Riffie et al., 1998).

3.5 OBSERVATION

In this study, the researcher was also an observer in the process. This is what Fourie (2001: 270) refers to as an ‘overt’ observer. This is where the participants or people involved are aware of the status of the researcher and the purpose of the study. However, for the purposes of this study, it is worth mentioning that the researcher had little involvement in the discussion; the role of the observer was to get the conversation started and to keep it focused on the topic. Long and Wall (2009: 267) argue that if the moderator has too great an involvement with the group, it can impact upon the quality of the overall results. During focus group interviews the moderator tried to get everyone to speak, giving participants almost equal opportunities. The moderator largely used a field recorder for focus group interviews while important points and keywords were written in a notebook.

3.6 RESEARCH METHODOLOGY

The study employs both qualitative and quantitative research methods, namely questionnaires, focus group interviews and content analysis (CA). Scholars argue that using mixed-method approaches to social inquiry were advanced more uniquely to generate better understanding than studies bounded by a single methodological tradition (Somekh & Lewin, 2005). This study uses a similar approach whereby data is collected using the three tools mentioned above. This was done in order to get better understanding of the participants and also to achieve objective and valid results.

Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviours, and social contexts of particular populations (Mack et al., 2005). As Taylor & Bogdan (1998: 8) argue, qualitative research concerns itself with how people think and act in their everyday lives: “It is the way of approaching the empirical world,” (Taylor & Bogdan, 1998: 7). Qualitative research relies on the collection of qualitative data.

The questionnaires and focus group interviews have been used to look at the attitudes towards, or opinions of the youth in relation to YO TV, their take on the use of language on YO TV and their perceptions on how the language used in the programme shapes their linguistic and cultural identities. Bulmer (2004: xiv) states that questionnaires help the researcher to elicit factual and attitudinal information from the participant concerning their social characteristics, attitudes, beliefs and reasons for action in relation to the matter under investigation. They are useful for gathering data from a range of participants in order to permit comparison of the replies received, aggregation and summarisation of results.

3.6.1 Questionnaires

In this study, questionnaires were administered to 36 high school learners from Nombulelo Senior Secondary School in Grahamstown and 57 first year isiXhosa Mother Tongue (MT) students from Rhodes University (RU) who watch and/or have continued to watch the YO TV programme. Questionnaires have been used because they are a common audience research method and the format informs the organisation of interviews. The questionnaires were used to collect data detailing the personal information of the participants, for instance, age and home language. The questionnaires also contain the demographic information of the participants and the questions about the YO TV programme (see Appendix D). Potentially, as Long & Wall (2009: 265) note, the surveys will allow me as a researcher to reach a much larger number of people (or participants).

The questionnaires were hand delivered to the schools and they were then circulated to the learners for them to answer and return immediately after filling in. The researcher waited for the questionnaires; they were not left with the learners to fill and return at their own time, this is due to the fact that some participants may not have returned their questionnaires on time and some might not have returned them at all. Again, in this way, it was easy to identify the participants who were determined and who were willing to take part in the focus group interviews. They were easily identified in such a way that, some of them, voluntarily told the researcher that they would like to take part in focus group interviews because they watch YO TV almost every day, and the responses they provided in the questionnaire confirmed that they are familiar with the programme.

These questionnaires were administered at each research site with the help of an isiXhosa teacher who was notified prior to the time. The sample for focus group interviews was chosen based on the questionnaire responses by selecting those who had watched the show, with the anticipation that they may be able to comment on it. There were at least three focus groups conducted in each school. Each focus group consisted of 6–8 participants. The numbers were good because if the number was below six, it would have been difficult to sustain the discussion and if they were above 10, it would have been difficult to control the discussion (King & Horrocks, 2010; Long & Wall, 2009).

The questionnaires mostly contained closed questions. The questions sought to get the participants to give their perceptions on whether the YO TV programme has helped them to understand the importance of their language, culture and identity, and whether the things that they have learnt from the programme (if any) inform their current lifestyle. Long & Wall (2009: 265) advise that questions need to be carefully worded to avoid confusion for both the interviewer and the participant. Closed questions tend to be more useful, they argue, as they tend to limit possible responses and are more manageable for analysis. A closed question invites a ‘yes’ or ‘no’ answer or a simple identification whereas open-ended questions can be successful, although they invite reflection and elaboration, and data resulting from such questions would be variable and hard to collate (Long & Wall, 2009). The questionnaire required the participants to elaborate on some of the responses they would have given (see Appendix D). After the process of administering the questionnaires, the questionnaires were captured on an Excel Spread sheet (see Appendix F), and the participants who were suitable to participate (who have watched and/or who continue to watch) were selected for focus group interviews.

3.6.2 Focus Group Interviews

Focus groups are important because they allow individuals to respond in their own words, using their own interpretation or analysis (Stewart & Shamdasani, 1990). This means that focus groups provide participants with an opportunity to express themselves and to also give detailed responses, unlike questionnaires where space is limited. These focus groups are interviews which were done in a group setting where the researcher was able to question several people in relation to the

research topic mentioned above. According to Long & Wall (2009: 267), focus groups allow the generation of conversation between group members around the topic, often in response to a specific ‘stimulus’ set before them, such as a media text. In this case, the media text that the participants looked at is the *YO TV* programme.

Questionnaires are helpful as a research tool but the use of group interviews can open up an opportunity to obtain opinions or attitudes at another level (King & Horrocks, 2010). The questionnaires that were administered were helpful in that they were able to provide the demographic profile of the participants (further details are provided in Chapter Four). The responses also provided the researcher with basic questions for focus group interviews (see Appendix E). The data produced in group interviews revealed the social and cultural context of people’s understandings and beliefs, which is what the study seeks to investigate. The focus group interviews were conducted in schools where students could be conveniently accessed as groups. As it has been indicated above, the proceedings of these discussions were audio-recorded and later transcribed (see a sample of transcripts in Appendix G). Detailed and systematic field notes were also taken. The notes are important for a later stage of data analysis as one cannot always remember everything worth noting and detailing. The interviews were between 15 and 45 minutes long. These interviews were controlled by an observer or a moderator.

In summary, the purpose of using this method to collect data was to understand or find out how the different participants think or perceive the topic under study, and why they hold certain viewpoints which they raised in their questionnaire responses. Focus group interviews were important in realising the objectives of this study as they offered the opportunity to seek clarification about the topic.

3.7 CONTENT ANALYSIS

The content analysis (CA) technique was used largely to analyse the content of the *YO TV* programme and to observe the frequency of use of isiXhosa in comparison to English. This technique is one of the commonly used research methodologies by scholars dealing with media and communication. It is a systematic classification and description of communication content according to certain usually predetermined categories. It may involve quantitative or qualitative

analysis or both (Berger, 2011). The CA method uses a set of procedures to make valid inferences from text. These inferences are about the sender(s) of the message, the message itself, or the audience of the message (Weber 1990). Leedy & Ormrod (2001: 155) define this method as “a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes, or biases.”

In this study, this technique has been used whereby fourteen episodes, that is, continuous daily observations for two weeks, of YO TV in 2015 (from the 11th to 28th of May) were selected, recorded and analysed. These episodes were analysed paying attention to, among other things, themes, and language patterns, languages used by presenters, live studio audiences, guests, and so forth. According to Chaleunvong (2009), there are different types of observations but this study employs non-participant observation, whereby the observer is not part of what is being observed. The observer only watches the YO TV programme, takes notes and provides an analysis but does not participate.

It is advantageous to use CA because, as Berger (2011: 213) puts it, it is unobtrusive; the researcher does not ‘intrude’ on what is being studied and thus does not affect the outcome of the research. Secondly, it is relatively inexpensive and more interestingly is the fact that CA can be made of topics of current interest. In most cases, the material used to make CA is readily available. The same thing applies in this study because it was a matter of selecting carefully and recording certain episodes of the programme for analysis because the programme airs daily. Using CA, and more specifically, media content analysis in this study is important because it will answer one of the aims of the research which seeks to understand the role for which isiXhosa is used in the TV programme. Macnamara (2011) states that media content analysis is used to study a variety of texts from transcripts of interviews and discussions, films, TV programmes and the content of newspapers and magazines. He acknowledges that media content analysis was introduced as a systematic method to study mass media by Harold Lasswell (1927), and initially it was used to study propaganda. Macnamara (2011) further states that “media content analysis became increasingly popular as a research methodology during the 1920s and 1930s for investigating the rapidly expanding communication content of movies” (1). “In the 1950s, media content analysis proliferated as a research methodology in mass communication studies and social sciences with

the arrival of television. It has been a primary research method for studying portrayals of violence, racism and women in television programming as well as in films.”(Macnamara, 2011: 1)

In this study, media content analysis will be used to study the YO TV programme. This will be done through observing the use of languages, and time allocation for languages in the programme, the presenters and the content of the programme. This will help to answer some of the research objectives which are to examine the function for which isiXhosa is used in YO TV, and to identify strategies used by the SABC to promote African languages in youth programs with specific reference to isiXhosa.

In relation to what has been discussed above, another technique that this study will employ is a close observation of language patterns in the show. This observation will be based on the selected episodes; and the analysis will be based on how languages are used; which ones are mostly used and for what purpose; time allocation; the home or primary language of presenters; and how often they use it and so forth.

3.8 SUMMARY

This chapter provided and discussed the different research methodologies and procedure for data collection. It looked at the research sites, namely Nombulelo High School and Rhodes University in Grahamstown, and their population. It is important to clarify for the reader why this particular site was chosen. Grahamstown consists of mainly isiXhosa speakers, and young people are a big part of the population. It has been established that this study is ethnographic in nature. The sampling technique, observation, and the qualitative methods have been explained in detail.

The next section will provide the presentation of data that has been collected for this study.

CHAPTER FOUR: DATA PRESENTATION

4. 1 INTRODUCTION

This chapter presents data that has been collected for the study. As stated in Chapter Three, the data was collected using different data collection techniques, namely questionnaires and focus group interviews. The content analysis technique was also used largely to analyse the content of the YO TV show which has been obtained through continuous daily observations of 14 selected episodes of the YO TV programme. The paper questionnaires capture participants' demographic profile, their familiarity with the YO TV programme, their perception of language/s used on the programme, as well as whether the language used on the programme had any bearing on their perceptions about languages, especially their home language.

Using the information gathered from the questionnaires, focus group interviews were conducted with those who had watched the programme. The data presented in this chapter is organised around the following themes:

- Demographic profile of participants
- Viewing of YO TV
- Content analysis of the YO TV programme
- Participants' perceptions on the use of isiXhosa on YO TV
- YO TV and its role in constructing youth identity in relation to language and culture
- YO TV as a learning platform for youth

4.2 DEMOGRAPHIC PROFILE OF PARTICIPANTS

The paper questionnaires have been used to capture data that reveals the demographic profile of the research participants. In addition to this, focus group interviews helped the researcher to get more information about the participants. Although all participants were Grahamstown residents at the time of data collection, the data gathered through questionnaires reveal that the participants come from different geographical, social and economic backgrounds. They went to different high

schools: while some went to public schools in the townships and rural villages, others went to former Model C schools in the suburbs. This section will refer to the background and demographic profile of those who responded to questionnaires, who later became part of the focus group interviews.

The participants are high school learners between the ages of 13–19 years, and fall between Grade 8 and Grade 12 in their schooling. Nine participants were males and fourteen were females. The questionnaires were in IsiXhosa and English in order for the participants to be able to choose the language that they wished to respond in, and they were encouraged to write their responses in their own language. The focus group interviews were facilitated in isiXhosa. It is important to note that the participants do not have a good command of the English language, however, this does not imply that they do not understand English entirely but it was important and comfortable for them to use isiXhosa because they come from homes where isiXhosa is spoken as a home language, hence they are more comfortable expressing themselves in this language.

Another group of participants were Rhodes University students. The research participants who are first year isiXhosa MT students at Rhodes University (RU) are between the ages of 18–24 years. There were five focus group male participants and eleven female participants. The majority of students understand and speak English. Some studied English as first language in high school while others studied English as second language. The participants from university were comfortable speaking in both English and in isiXhosa. As a result, the focus group interviews conducted with them were facilitated in two languages, namely isiXhosa and English.

4.3 VIEWING OF YO TV

One of the questions on the questionnaires captured the familiarity of the participants with the YO TV programme. The objective of this part of data collected was to establish whether the participants had viewed and/or continued to view the YO TV programme and the frequency with which they watched the programme. It is important to note that all participants who filled in the questionnaire, both from high school and university, indicated that they had watched YO TV. This includes even those who were not selected for focus group interviews. The selection of focus group participants was based on questionnaire responses. As detailed in Chapter Three, questionnaires

were administered to 36 high school learners from Nombulelo Senior Secondary School and 57 first year isiXhosa (MT) students from RU. However, some of them indicated that they did not watch it anymore but they grew up watching it a lot. Others indicated that they still watch YO TV.

The graph below illustrates the responses in percentages:

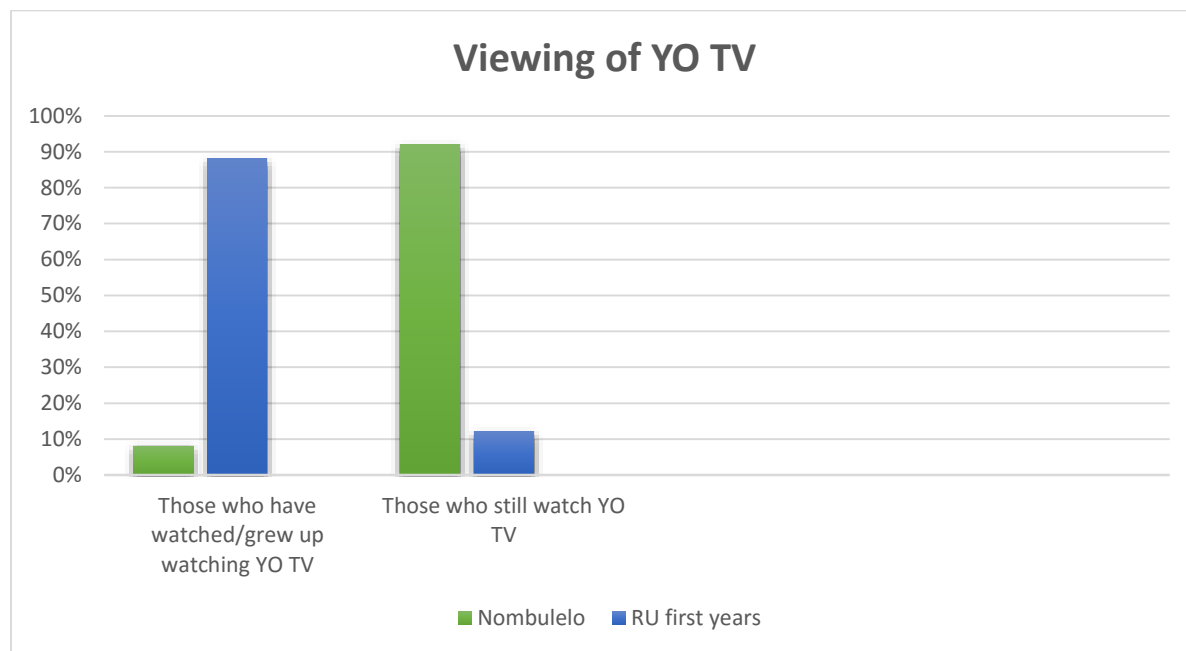


Figure 3: Viewing of YO TV

The graph shows that 92% out of 100% of high school learners still watch YO TV whereas the remaining 8% said that they grew up watching YO TV but they do not watch it anymore. It also shows that 88% out of 100% of the population that consisted of RU students no longer watch YO TV though they watched it frequently before starting their higher education studies, and only 12% indicated that they still watch the show. The information obtained through questionnaires makes it clear that there are participants who were more qualified than others to comment about the programme. This information assisted in the selection of those who participated in focus group interviews.

On the frequency with which the participants watch YO TV per week, the responses varied. The data on frequency with which participants watched YO TV was collected to investigate the familiarity of the participants with the show and its contents. This would help establish their

suitability for the focus group discussion. From the responses, the number of those who watch ‘more than three times’ per week is higher (as indicated in both graphs below). Watching the show three and more times a week indicated that participants were suitable to participate in the study and to respond to questions based on the show and its contents.

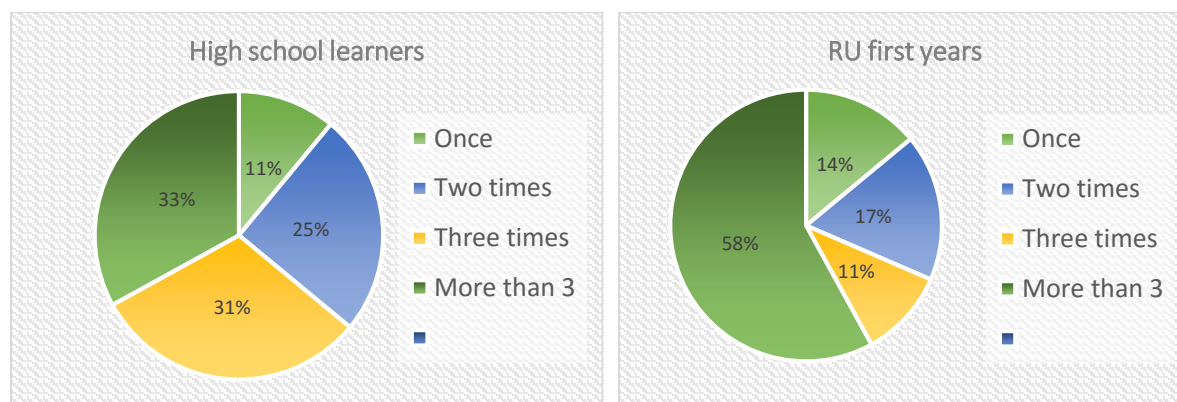


Figure 4: The number of times that participants watch YO TV per week

YO TV is an hour long television programme. The hour is then divided into different ‘segments’ where for instance: 15 minutes would be discussion, another 15 minutes would be for games and so forth. Within the YO TV programme there are segments or parts of the programme where more than one language is used. For instance, this is the case in a segment called, *Gundi’s News Network*. Gundi and Mazwi are two puppet characters who provide entertainment in the show. They sometimes use isiZulu and Setswana when commenting on the latest entertainment, social or sports news. The research participants were therefore asked about their favourite segments of the show. This was to establish the segments that they enjoyed watching and the language in which these segments were presented.

About 47% of high school learners said that the segments that they enjoy to watch are presented in English, 36% indicated that they favour the segments where English and isiXhosa is used, 11% said that they favour the parts of the show that are presented in isiXhosa, 3% said they enjoy the segments that are in English and Afrikaans and the remaining 3% indicated that the segments of the programme that they enjoyed watching were presented in three languages, namely isiXhosa, English and Afrikaans. When it comes to the population that consisted of RU students, 35% indicated that the segments of the show that they favoured were in English, 37% said in English

and isiXhosa, 10, 5% said in isiXhosa, 3, 5% said in English and Afrikaans, 7% said in all three languages and the remaining 7% indicated other African languages that were not part of the three given in the questionnaire, those languages are Sesotho and isiZulu.

The graph below clearly labels the percentages mentioned above:

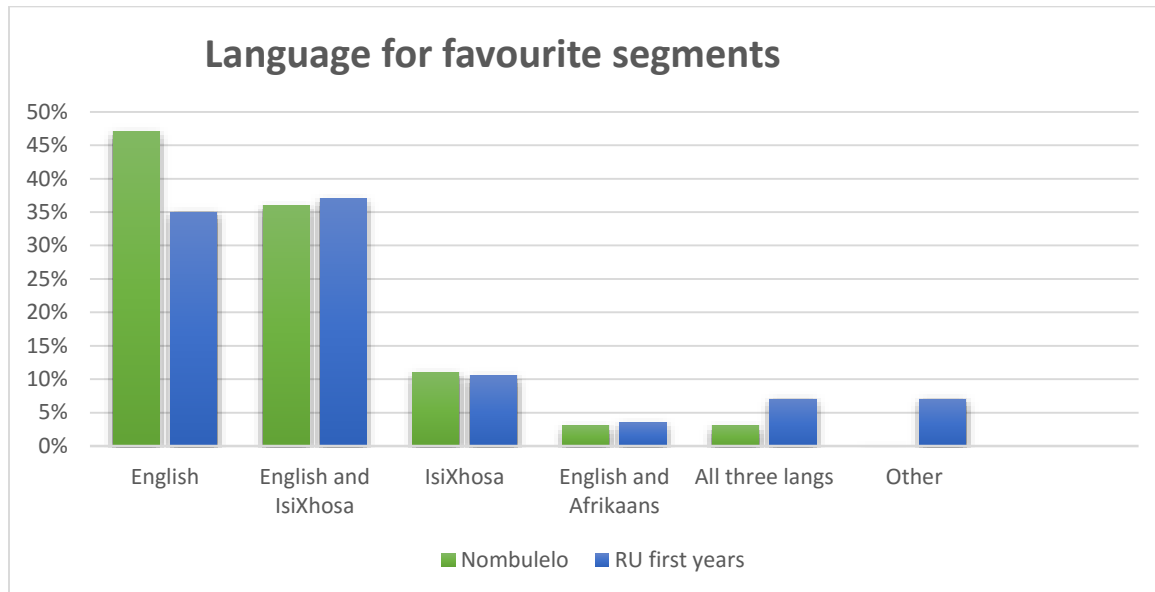


Figure 5: The languages used to present the participant's favourite segments of YO TV

4.4 OBSERVATION

In this study, the content analysis technique was used whereby, as stated in Chapter Three, fourteen episodes of the YO TV programme were observed. As provided in Chapter Three, these episodes were analysed paying by attention to, among other things: themes and language patterns; languages used by presenters and by live studio audiences; guests and so forth. YO TV Live airs for an hour, five days per week and during weekends. The analysis, however, focuses on the shows that air during the week. They have what is known as 'theme days' where each day has been given its own theme or 'highlight'. The themes are as follows: Talent Mondays, Talk Tuesdays, Gaming Wednesdays, Thinking Thursdays and Turn-up Fridays. Below a brief description of each show is provided.

‘Talent Mondays’ normally has young people in the studio who want to showcase their talent. For instance in one of the episodes aired on the 11th of May 2015, there were three young upcoming artists who sing Rap music. They were there to showcase their talent and they talked about what it means to be young and to be rap musicians. They were given a platform to explain themselves and answer questions from studio audience regarding their work. There was also a traditional dance and poetry performance by children who were between the ages of eight to 10. The Monday show is more focused on talent, especially of those artists who are not popular and those who have just started their careers.

The Tuesday programme, ‘Talk Tuesdays’ is about discussions on particular topics where there are studio guests and a professional who contribute to the show. This is the show where the famous ‘*Blue Couch*’ plays. *Blue Couch* has two presenters and a professional commentator who sits with the studio audience to discuss a specific topic. For instance one of the topics was, “How to succeed?” Young people were given a chance to talk about what it means to be successful and how one can succeed. The professional gets to respond to some of the young peoples’ questions or comments, offering support and advice where possible.

In ‘Gaming Wednesdays’ presenters and studio audience have fun by playing different kinds of games and also playing video clips of people dancing, playing soccer, solving puzzles and so forth. For instance, in an episode aired on 13th of May 2015, they played a video clip where YO TV presenters attended an event to celebrate the elderly in one of the old age homes in Johannesburg. In that event presenters were teaching the elderly some dance moves. After that, they played a video clip about gambling, where advantages and disadvantages of gambling were discussed. The Wednesday show focuses on games and the ‘fun way of learning’. It is about entertainment: focusing on the good and the not so good kind of entertainment.

‘Thinking Thursday’, is a show which encourages teenagers to think, read, spell and write. As with the other YO TV shows, it has studio audience consisting of high school teenagers. They always come to the show wearing their school uniform. As the theme of the day suggests, teenagers are challenged to think. For instance, in one of the shows observed, they had what they called ‘The YO TV version of Spelling Bee’. Spelling Bee is a spelling competition where the YO TV guests, who are usually teenagers who come from two different schools, compete. For instance, some of the words that they were asked to spell include: ‘constitution, penalisation, menial, travesty and

exhaustion.’ On Thursdays, presenters challenge their guests by asking them to solve puzzles, answer brain teasers, do word guesses and so forth. This show is based on mind challenges, and learning through solving puzzles and spelling words.

The Friday programme, ‘Turn-up Fridays’ is a show where they celebrate and wrap up the week. The presenters call it a pre-weekend show. As with the other weekly programmes, the presenters have studio guests who are high school pupils. What makes this show different from the rest is that they invite a famous South African music DJ to play live in the studio during the progression of the show. The studio audience then dances to the music, and sometimes they compete. Another thing about the Friday programme is that there is cooking in the studio. They normally invite two professional chefs who show the presenters how to prepare a certain meal, and then select a winner among the presenters. This show is about music, food and fun. It is less formal than other shows where they have discussions and brain teasers.

It is worth noting that although there is a theme for each day, there are also other segments or bulletins which form part of all the YO TV daily shows. For instance, they have Sport News, a comedy, music videos, and the reading of messages from social media like Facebook and Twitter. These are played and presented in between conversations and discussions.

The YO TV programme has a total of seven show presenters, these presenters rotate: there are normally two or three presenters per episode. Four of the YO TV presenters are female and the remaining three are male. All presenters of the show are black South Africans who come from different backgrounds. For instance, three of the presenters are Sotho speakers who come from Soweto, Vanderbijlpark and Johannesburg. Two of the presenters are isiXhosa speakers who were born in the Eastern Cape, in Umtata and Lusikisiki, but raised in Johannesburg. The presenters are between the ages of 21 to 25. The majority of the presenters are at university.

Additionally, the YO TV Facebook page provides interesting information, where it is written that:

YO TV has been the prime representative of the post-democracy youth of SA for 18 years (in 2015). The programme showcases the best in talent and entertainment, the SABC 1 teenage variety show has reinvented itself to become the mirror image of the teenager of this beautiful rainbow nation.

Indeed from the observation of the programme, it can be said that YO TV speaks to teenagers. The topics for studio discussion, news, sport, as well as the conversation between presenters and games, all cater for teenagers, and sometimes even those who are below teenage years. It has been noted that from all the episodes observed, in discussions and in asking questions, presenters put a lot of emphasis on the word ‘teenagers’. Below are some of the examples of the kinds of questions or statements that presenters would make:

“So please tell us how can we be successful as teenagers?”

“As teenagers, how do we successfully decide what we want?”

“The things we do as teens...”

“Sometimes you know, as teenagers, we do not really pay attention to this.” (SABC 1, YO TV, 15:00–16:00)

The statements above illustrate the emphasis that YO TV presenters put on the word “teenagers” since this is a teenage programme. They normally use the word during studio discussions, and in most cases they use it when directing questions to professional studio guests.

Observing the use of language on YO TV

It is worth noting that most of the presenters are multilingual. The programme has seven presenters who come from different backgrounds and therefore speak different languages. The main language that they use for communicating and presenting is English. However, this does not imply that other South African languages are not used or allowed in the programme. For instance, their studio guests are people who come from all over South Africa, and some of them speak their languages during interviews. A presenter may ask a question in English but a guest responds in his or her language and vice versa.

The presenters code-switch between English, Sesotho, Setswana, isiZulu and isiXhosa, depending on the presenters of that particular day and their language combinations. Nevertheless, English remains the dominant language for the majority of the programmes. The other languages are

usually and mainly used for greetings and introductions. Otherwise words or phrases in African languages are thrown in occasionally. Given below are the examples quoted from the presenters:

“*Nikhumbule ke* that if you would like to be one of our guests, you can email us at...”

“*Le a tseba* guys it’s all about rugby and today we will be looking at...”

“Make sure *o re o nwa metsi* because today’s show is going to be hot...”

“They are on fleek *mfondini*. Now moving on...”

“Thank you *mama o tlile*...”

“*Njengenjwayelo*, it is talent Mondays...”

“*Re tla e etsa, o seke wa wara* but right now guys let’s check out...”

“*Njengesiqhelo ke* we have a guest presenter, it is my honour to introduce to you, the beautiful...” (SABC 1, YO TV, 15:00–16:00)

The examples above give a general idea of how languages other than English are used on YO TV. The italicised words are in isiXhosa, Setswana, Sesotho and isiZulu. As previously stated, the sentences are largely in English. There is hardly ever a complete sentence constructed in one of the African languages without ‘throwing in’ English words.

However, another observation was that even in their piecemeal usage, certain African languages are more dominant than others in YO TV. This observation was also noted by some of the research participants during focus group interviews, and they commented that:

“Their presenters don’t speak all the languages we have in South Africa, they have their own [home] languages that they speak, so they do not speak these languages, they use English most of the time. They speak a little bit of their languages here and there, otherwise they use English. So, I would say that English is the dominant language in YO TV.”

“For me they use English a lot plus isiZulu, isiXhosa- just a little bit”

“Languages are not spoken fairly because sometimes they speak Tswana and sometimes they speak isiZulu”

“You will find that the morning programmes use isiZulu or isiXhosa because these are children’s programmes but when it comes to the afternoon, you find presenters who use English and partly use their languages, they use them just a little”

“I think that due to the fact that YO TV is situated in Johannesburg, they focus more on languages spoken in Gauteng forgetting the other parts of South Africa. For instance, you would find presenters speak isiZulu, Sesotho and Setswana here and there and that is it, then they speak English. You will never hear other languages like Sepedi, Xitsonga, Ndebele, and Tshivenda.”

So far, it has been shown that there is an unequal or uneven use of the South African languages on YO TV by presenters.

From the observation of the programme, it became evident that there are occurrences where African languages are used in the programme. This brings us to the next point, which is the data illustrating the purpose for which isiXhosa is used on YO TV.

4.5 PARTICIPANTS’ PERCEPTIONS ON THE USE OF ISIXHOSA ON YO TV

To answer one of the research objectives which is to understand the perceptions regarding the use of isiXhosa on YO TV, participants were asked: ‘What do you think isiXhosa is used for in the show?’ (See appendix D). Questionnaires were used to collect this kind of data and during focus group interviews, participants were asked to elaborate on the answers that they had given.

The graph below shows how the responses were divided:

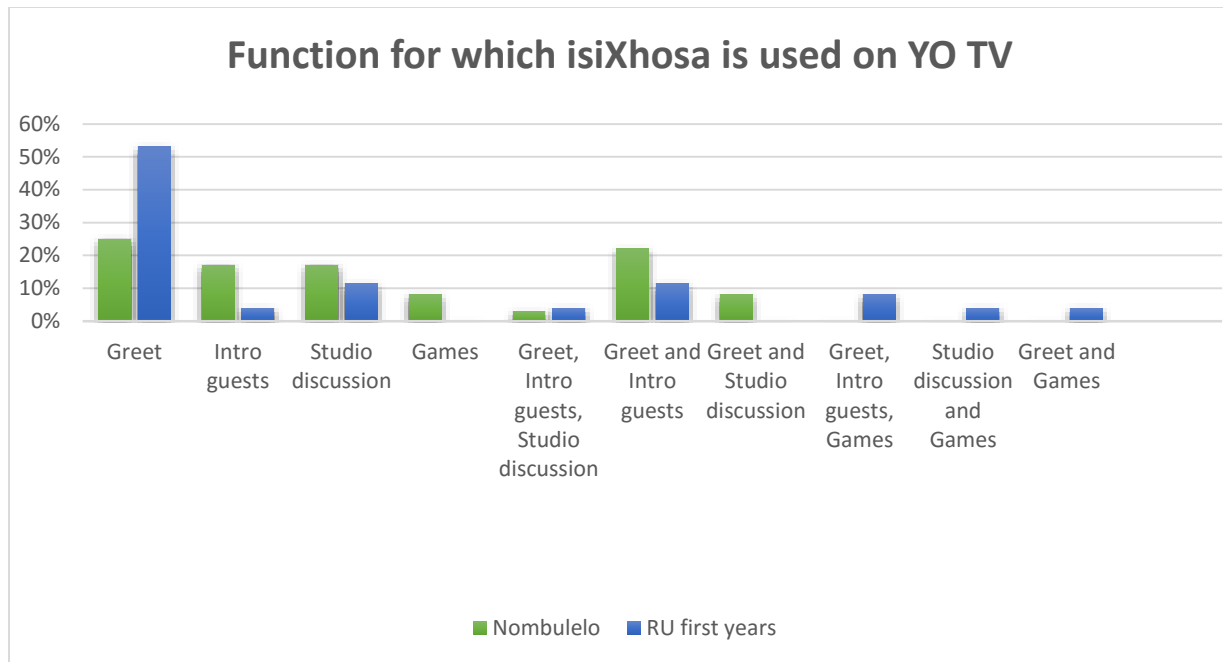


Figure 6: The purpose for which isiXhosa is used on YO TV

The majority of the participants said that isiXhosa in YO TV is used mostly by presenters to do greetings and to introduce guests. Some of the participants said that isiXhosa is used mostly during game times. As seen in the graph above, isiXhosa is used for the basic things that have been mentioned and rarely for interviews. There are, however, a reasonable number of participants who said that isiXhosa is used for studio discussions. During focus group interviews, the participants were asked for reasons why they felt that isiXhosa was used for these functions. In their responses they said:

“I think that saying *molweni* [hello everyone] is easy like you know that when a person says ‘molweni’ that person is greeting”

“Maybe the presenter is Tsonga or Venda, so at least the person wants to show that he or she is blending, just saying *molo* [hello] as an ice breaker”

“I think saying *molo* [hello] is basic, they cannot use isiXhosa in the actual interview because not everyone will understand. Just like me, if they can conduct an interview in Afrikaans, I would change the channel”

“Personally, I think that on YO TV they think that there are many whites who watch YO TV, so blacks are few, so they decide to speak in English”

“I think when they give an introduction in isiXhosa to whatever they are going to be discussing, you will want to listen even though maybe you will not understand everything. It draws peoples’ attention so that they may listen”

“Maybe it is easy for them, for someone who doesn’t speak isiXhosa because you find white people greeting you with excitement, *molo unjani* [hello, how are you] it is easy for them.”

Interestingly, from focus group interviews it also came out that there are shows on YO TV that use African languages (refer to Chapter One). However, these shows are for children not necessarily teenagers. For instance, *Ilitha lethu* is a children’s variety entertainment show which is 100% isiXhosa. The participants said that programmes such as these, among other things, help them to improve their vocabulary. Participants said that there are words or terms that they have acquired from watching the programme. One participant said:

“Yes, *Ilitha Lethu* uses most of the language [isiXhosa], it builds our vocabulary”

This is evidence that African languages, isiXhosa in particular, have grown beyond greetings and introductions. This may not necessarily be the case in the particular show observed but, as data indicates, there are shows that use languages other than English on YO TV.

Following the conversation about the function for which isiXhosa is used on YO TV, during focus group discussions, the research participants showed that there are things on TV, in general, that they prefer to watch in a certain language. This demonstrates the typology of functions of language use (as provided in Chapter Two). The preference to watch in a certain language shows the general informational function of language which is to convey information from one person to another. It also highlights the expressive function of language whereby language is used to convey feelings, thoughts and attitudes. Some participants applauded the fact that languages other than English are used less on YO TV because it easier ‘for everyone’ to understand English. This highlights the informational function as well as the directive function of language which is the use of language to influence the behaviour or attitude of other people, it places emphasis on the receiver’s end of

the message. However, it is not everyone who agreed that English is easier for everyone to understand. The participants were then asked about their language of preference for watching TV.

Language of preference for watching TV

As shown in the graph below, most participants indicated that they prefer to watch in English. There is also a significant number that indicated that they prefer to watch in two languages, in this case, isiXhosa and English. Other participants said that they prefer to watch in all three languages, namely isiXhosa, English and Afrikaans.

The graph below clearly shows the results mentioned above:

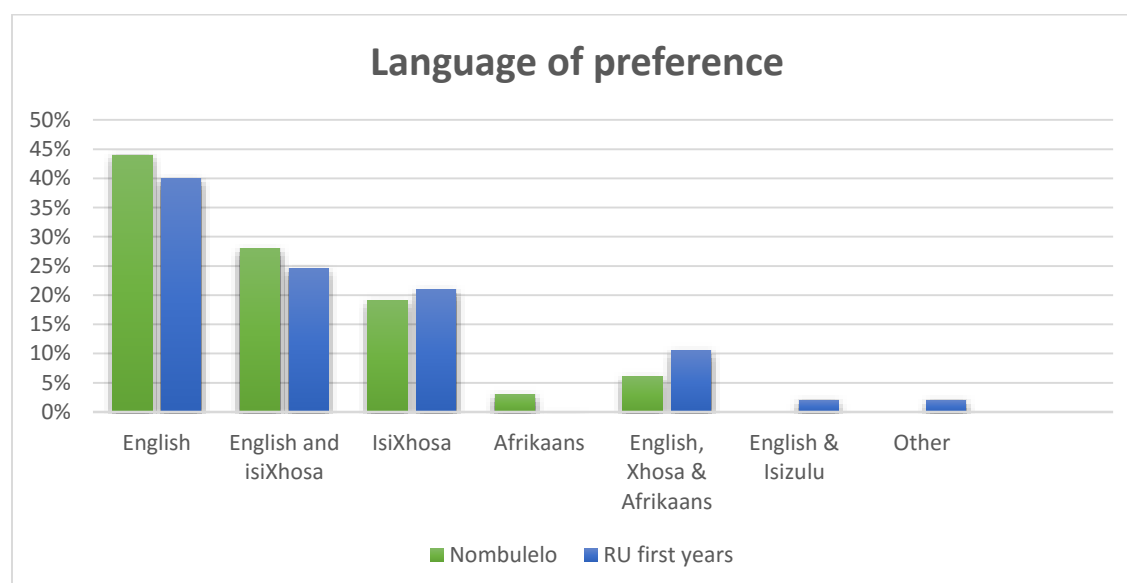


Figure 7: The language preferred by participants on TV

The participants who said that they prefer to watch in English reasoned that English is easier to understand and to listen to. Those who prefer two languages reasoned that they like it when presenters use multiple languages.

The responses that follow are of the high school learners who gave reasons as to why they prefer to watch in English:

“I prefer English because I understand it the most but even isiXhosa I understand because isiXhosa can be understood by a Xhosa speaking person”

“I prefer English because English is the most important language locally and internationally because whenever maybe you meet a Zulu speaking person, you will need to communicate in English. English is very helpful because you do not become dumb in most places, you look like a ‘right’ person because English is ‘right’”

“I prefer English because I want to learn it, I want to know how to speak the language because it is important”

“I prefer English because at school, most of the time we learn things in English, all the subjects that we are learning we learn them in English”

In addition, Rhodes students also stated that it is easier and beneficial to watch in English:

“I would say that, in our days, it is important that YO TV be presented in English in a sense that we are trying to teach our children or sisters English. English is important in its own context where it is being used, so when children watch YO TV in English, that is when they learn how the language is spoken so that they may improve in the way that they speak it”

“I think that I know my own language enough, when watching in English, I gain because that language is not mine”

“You see, isiXhosa has got a lot of deep words, I sometimes do not even understand what they mean but if you can say the same words in English, I will understand. So the reason why I prefer to watch YO TV in English is because I understand it more than isiXhosa”

“I find English easier to understand than isiXhosa. As others have said, isiXhosa is deep, like I grew up at school learning English and Afrikaans, so I understand English better than other languages”

These are the general reasons provided by both Nombulelo learners and Rhodes students who prefer to watch in multiple languages:

“I prefer both because I like isiXhosa and I also like English because there are Xhosa words that I do not know, however there are also English words that I do not know. So, I prefer both. I always use isiXhosa or English dictionary to look up for words I do not understand”

“I choose all languages because I want to know them as well, so, they use them there [YO TV], a person can translate to another language. I don’t want to choose any, I prefer all of them”

“I can say both languages because there are English words that I do not know, so isiXhosa is also okay”

“I was in boarding school since I was four years old, so the only language that I understood was English, so I only learnt isiXhosa at Grade 11. I had to learn the hard way and I ended up enjoying isiXhosa. I prefer watching in isiXhosa and English. I love movies done in isiXhosa”

This section presented data which illustrate the preferences of the participants when it comes to watching television. Their views varied, some said that they prefer to watch in English, some said in isiXhosa and others said in all three languages, namely English, IsiXhosa and Afrikaans.

4.6 YO TV AND ITS ROLE IN CONSTRUCTING YOUTH IDENTITY IN RELATION TO LANGUAGE AND CULTURE

Questions were also asked that investigate students’ perceptions on the role played by language and culture in identity formation, and whether the YO TV programme has had an influence constructing identity of the participants. The participants were asked whether YO TV has helped them to understand the importance of their language, culture and identity. The data presented in the next section is from the questionnaires and focus group interviews. The table below gives percentages of the responses that were given by the research participants. This section will be presented according to the following subthemes:

- Language
- Culture
- Identity

The table below shows questionnaire responses in percentages (%):

Has watching YO TV helped you to understand the importance of your language, culture and identity?				
High school learners	Language %	Culture %	Identity %	Response
	100	83	97	Yes
	0	17	3	No
RU first years	Language %	Culture %	Identity %	Response
	42	26	34	Yes
	58	74	66	No

Table 2: Participant's views on language, culture and identity in relation to YO TV

4.6.1 Language

With regard to language, as shown in the table above, on one hand, about 58% of first year university students said that they have not gained knowledge related to the importance of their language on YO TV because the language is barely used. Therefore, they cannot say that YO TV has helped them to understand the importance of their language. They said that isiXhosa is not used frequently on YO TV, one participant said:

“Abafane basithethe isiXhosa pha” [They rarely speak isiXhosa there].

Some said that most parts of the show are done in English. Their different responses are provided below:

“I normally watched music and game shows, they were always done in English”

“I cannot reflect on anything that made me understand the importance of my language”

“In YO TV they speak English which is a standard language that anyone could understand. As for my own language, I did not learn anything because it was not spoken at all”

“I feel like most languages were oppressed on the show, my own language being one of them and so it did not help me understand the importance of my language”

“Because they do not use isiXhosa frequently, only when they are greeting”

The remaining 42% of university students who said that the programme has helped them to understand the importance of their language gave the following reasons:

“When watching *Ilitha lethu* which plays on YO TV Land during weekdays, I learnt more about isiXhosa”

“Not to lose your language and how nice our clicks are”

“Hearing people speak isiXhosa on TV made me feel it was all cool and valued”

“Yes, I now understand that when you watch shows like YO TV, it helps you to identify who you are and how to behave”

On the other hand, 100% of high school learners said YO TV has had an influence in how they value their language. Participants gave different reasons to motivate their responses. Among other reasons, YO TV has aided them in improving their proficiency in isiXhosa, and gaining confidence in speaking because prior to viewing YO TV, they had low levels of proficiency in the language. Below are some of the responses:

“Yes because there are terms or words in our language that you hear for the first time when you are watching YO TV, and it teaches about things that happen to us as people of this country ”

“There are words that i did not know, i know these words now and their pronunciation”

“Yes because there are times where isiXhosa is spoken, and there are things that i did not know until i watched YO TV”

Some participants said that the occasional use of isiXhosa words or phrases in the programme and isiXhosa programmes such as *Ilitha lethu* (as discussed above), somehow instil them with pride in their home language, and there are isiXhosa terms that they have acquired from watching YO TV. Some said they were not aware that presenters are allowed to speak isiXhosa on TV, and the fact that they occasionally do, has added a little to their vocabulary. Below are some of the reasons why the high school learners feel that YO TV has helped them to understand the importance of their language.

“IsiXhosa is my home language and therefore it is very important to me, the YO TV programme has helped because it showed me the importance of my home language”

“because i did not know that even on TV isiXhosa is spoken”

“Yes, it has helped because there were things i did not know, and i also did not know the meaning of some of the words but watching YO TV has been of great help”

This section presented data on the perceptions of the participants about the YO TV programme. As it is the case with the above sections, the participants provided different responses when they were asked whether the YO TV programme has helped them to understand the importance of their language, culture and identity. Some of the participants said that the programme has helped them to understand these aspects of their lives while others disagreed by saying that the programme has not helped them to understand the importance of their language, culture and identity.

4.6.2 Culture

With regard to culture, and whether the YO TV programme has helped them to understand the importance of their culture, generally, the responses of high school and university students were not different from the ones that they gave about language.

High school learners strongly felt that the programme adds to their knowledge while most university students said that the Xhosa culture is not represented on YO TV, and therefore could not say that the programme had helped them to learn more about the importance of their culture. These participants said that they could not acknowledge YO TV when it comes to South African cultures and their practices. They said that they could not relate to YO TV regarding their Xhosa culture. They reasoned that, among other things, the topics of discussion are not specific to their own culture.

Below are some of their responses:

‘No, on YO TV there was never anything presented based on the Xhosa culture’

“I only learnt about the Western culture, nothing that reflected African culture”

“There are few Xhosas there, but they did not embrace it to show how much we have as the Xhosa people”

“No, the shows I usually watched promoted the Western culture”

“They did not have programmes based on the Xhosa culture, I remember learning about the Zulu culture though”

“It seems they don’t portray elements of culture because they always follow the Western lifestyle”

Most of the high school learners said that they have seen their culture represented on YO TV through music, dance and studio discussions which were about the importance of embracing different cultures. This came up when they were asked about what they have learnt from watching the YO TV programme (see Appendix D).

The following responses were given by those who felt that YO TV represented their culture:

“On YO TV they have showed me the attire of my culture, and the food that is cooked”

“They also do interviews with people who know about their own traditions, so I hear from them when they explain some of these things”

“Because we, at home, do things that are not right, the things that we are not supposed to be doing, things that even our parents do not know, YO TV has showed us things about our cultures”

The responses show a wide statistical difference between high school and university participants. These statistics may be indicating the difference in how young people who are exposed to different environments reason or think. The next section will present the participant’s responses to questions relating to identity.

4.6.3. Identity

It is important to mention that before the research participants were asked whether the YO TV programme had helped them to understand the importance of their identity, they were first asked to define what they understood identity to be (see Appendix E). This was to establish their understanding of identity. Below are some of their responses:

“When I think of identity, I think about who I am, my being, the way I am and the way that I behave”

“I would say that identity is your being, it is what surrounds you, it is all the things that you have been taught that make you who you are today, so I am Xhosa, so being Xhosa is my identity, my belief, that is, being a Christian, that is part of my identity”

“It is more like your culture, the things that make you who you are. Like the things that you believe in, your values form part of your identity”

“I would say it is your culture, it is your belief and the way you see things, it is how you identify yourself”

“I think that when you talk about identity, you are referring to your being, the language you speak, your culture, your history where you come from”

“I think that your identity is where you come from, where you grew up. Another important thing when it comes to your identity is your language because language includes all aspects of your culture”

Based on the responses that they gave, the participants were then asked about the role of the YO TV programme in the construction of their own identity. The majority (66%) of the participants who are Rhodes students said that YO TV had not helped them to understand the importance of their identity and for that reason, they could not say that the programme had added on the construction of their own identity. They said:

“No, I disagree. The main reason I watched YO TV was due to the fact that it was nice and I was a child, so the things that they showed at that time were interesting, otherwise there is no other role that it played”

“I cannot say that the show has helped me because the things that they show on YO TV are sport, soccer, and they show us David Barkham, there is nothing that helps me there. Most of the time they speak English there. I am Xhosa and the show is not helping me in anything because isiXhosa is not spoken there, you only hear it here and there”

“I would say no, I have not seen anything. There is no Xhosa thing that I have seen there, most of the time they use English and isiZulu, so YO TV has not helped me understand anything related to my culture”

“I can say that I do not attach my identity to only being umXhosa but also to a place where I live, Africa at large, that I am an African. The way the African identity is presented on YO TV, I think they are trying but they are not trying hard enough for us to understand ourselves and be proud of being Africans. I have never seen presenters wearing traditional clothes or attires, they are always wearing these fashionable clothes”

The responses differ when it comes to the participants in high school, the majority (97%) of high school learners say that YO TV has helped them to understand the importance of their identity. They also added that the show has helped them to understand their own individual or personal

identities. There are things that they have learnt from the programme that have become part of who they are. For instance one participant said:

“Yes, okay there was this other time when I was watching YO TV, there was an interview with this other girl where they were talking about girls [women], their growth and development, the dos and the don’ts, knowing how to present themselves when among other people, so the information I received in that show helped me a lot”

Another one said:

“I can say that it has helped me because there are other shows that sometimes talk about your identity, about what identity means, so there are things that I have picked up, things that I have learnt. So, now I am able to say that ‘okay, for my own identity I need to improve this and that’ so that is how it has helped me. The show teaches you to know how to behave in front of people, to be a kind person, to be open to everyone”

The views of the participants differ when it comes to the role of YO TV in relation to language, culture and identity. Nevertheless, from the data collected, it emerged that the majority of the participants are learning from watching the programme. They may not be learning about their language or culture but there are things that make them keep on watching the programme. The next section will dwell on what the participants said was the role played by YO TV in their lives, especially in their teenage years.

4.7 YO TV as a learning platform for the youth

What also came out very strongly from the data collected was that young people are learning from watching YO TV. Some of the things that they know now, they say they have learnt from continuously watching the programme. They find that the topics that get discussed are informative and educational. This has also been noted from observing the selected episodes of the programme. The participants were first asked to comment on whether as young isiXhosa-speaking people they

felt catered for by the programme with regards to the content and presentation of the programme. Some of the participants said that they appreciated the topics that were discussed in the programme, stating that they had used some of the things they had learnt in the programme in their own lives. Below are some of their responses:

“YO TV has tried to help me in my life because sometimes I would use what they say there”

“It is a very educational programme because sometimes you learn something at school, maybe about HIV/Aids, sometimes you do not understand everything at school but when you are watching YO TV and maybe they interview someone who is a professional nurse to talk about HIV/Aids, that person will explain it clearly for us ”

“Yes because most of the time they talk about things that affect teenagers, things like HIV, pregnancy, careers, you see, stuff like that. So as a young person, I refer [relate] a lot to the show”

Others said that YO TV encouraged talent, especially that of young people. As previously stated, the theme for the Monday programme is ‘Talent Mondays’ which focuses primarily on talented young people and those that aspire to do great things. The participants commented that the programme encouraged them to use their talents:

“Sometimes they show children or teenagers in the streets where they do the *pantsula* dance or they perform traditional dances and then we would see these on YO TV and be inspired. We get to see what other people can do, and then desire to do ours”

“I like reading books, especially isiXhosa books. I know on YO TV they do not read isiXhosa books but they encourage people to read, I think I want to be a writer but I know that you can’t write when you don’t read”

Others said that YO TV helps in learning, be it learning languages, cultures or the kind of information that young people can relate to.

“It helps us because it improves the way we speak English”

“I can also say that YO TV is very educational because you find that during public holidays, for instance on Human Rights Day, they will talk about what happens on Human Rights Day or on the 16th of June etc. Each and every day they have something to talk about or discuss, even our history”

“Even though we say that YO TV does not use isiXhosa but the programme has helped us in understanding other languages, for instance, in primary school we were able to boast about a new term that we have heard in another language, so it has opened our eyes a bit.”

What also emerged was that YO TV had helped in developing participants’ proficiency in isiXhosa. IsiXhosa is visible on children’s shows. The participants said:

“Yes, I agree, YO TV teaches us a lot of things, especially the children who still do not understand words, names of things, pronunciation etc.”

“I won’t lie I have learnt from the show because I always valued English more than isiXhosa, I always didn’t know how to read isiXhosa but I know now”

Moreover, YO TV has helped in instilling pride and appreciation of the participants’ own language. The participants mentioned that they get excited when they hear isiXhosa spoken on TV. As a result they gain confidence in speaking their home language. Some of their responses were:

“IsiXhosa is my home language, it is very important to me, YO TV has helped by showing me the importance of my home language”

“You actually get to see that your language is being used on television which is beautiful”

“I get excited because I didn’t know that isiXhosa can be spoken on TV”

4.8 SUMMARY

This chapter presented data that has been collected for the study. The data that was collected indicates the demographic profile of participants from Nombulelo Secondary School and Rhodes University and some of the participants went to public schools while others went to former Model C schools. This information was obtained through questionnaires. The chapter also presented data on the viewing of YO TV, where it was established that all research participants had watched YO TV, they were familiar with the programme and therefore were able to participate in the study. The chapter also provided data that was collected from observation of the YO TV programme where the content of the programme and the presenters were looked at closely. This was done through a selection of fourteen episodes of the YO TV programme. The chapter further presented YO TV and its role in constructing youth identity in relation to language and culture. This information was obtained from questionnaires and focus group interviews. Lastly, the chapter presented themes that emerged from the data where participants mentioned that YO TV was a learning platform for youth or teenagers.

The data that has been presented in this chapter will be analysed in the next chapter.

CHAPTER FIVE: ANALYSIS AND DISCUSSION OF DATA

5. 1 INTRODUCTION

This chapter will provide an analysis and discussion of the data that was presented in the previous chapter. Data will be analysed according to themes that emerged from insights gathered through the process of data collection. The analysis will be guided by the theoretical framework formulated and outlined in Chapter Two and in line with the objectives of the study. The data will be analysed using theories of identity which look at identity as a construct, and the cultural studies approach where audiences are understood as people who are able to interpret, analyse and make sense of the media messages that they receive.

Data will be analysed and discussed with reference to the following themes:

- The dominance of English;
- The views of the youth on the use of isiXhosa on YO TV;
- The influence of television on YO TV viewers; and
- Strategies adopted by the SABC to promote indigenous languages.

5.2 THE DOMINANCE OF ENGLISH ON YO TV

The data presented in the previous chapter indicates that English is the dominating language on the YO TV programme. Other South African languages are less frequently spoken in the programme. The African languages, including languages like isiZulu and isiXhosa, the two largest languages in the country, are given less prominence. English is dominant because it is the main language used by the presenters of the programme, and it is also used to present the content of the programme. The content includes interviews with studio guests, discussion of topics, recorded

content captured in videos, music videos and games (studio games and those recorded outside the studio).

It must be noted that the programming guidelines or the policy that govern the YO TV programme are similar to the policy that governs the SABC as a whole because the YO TV programme is the constituent of the SABC. The YO TV programme is the production of Urban Brew studios but they get or should get their programming brief from the SABC. It is stated on the SABC's editorial policy that each channel of the SABC employs a full-time staff of programme acceptance officers to view and classify all the programmes to be broadcast by the channel using a set of guidelines (SABC Editorial Policy, 2013). According to the South African Broadcasting Act No.4 of 1999, the SABC as a public service broadcaster should encourage the use of all 11 official South African languages in its programming.

Scholarly literature and research indicates that English is the dominant language medium in the SABC, especially in news programming or reporting and in the majority of youth programmes (Hlophe, 2013; Nwaneri et al., 2014). For that reason, the notable dominance of English on SABC programming is not a new occurrence. The post-1994 period has seen a dramatic decline in Afrikaans usage on television, and English has grown to be the dominant television language (Louw, 2010). In addition, according to a study that was done by Dibetso & Smith (2012), the research findings showed that English as a language of communication remains dominant, and accounts for 76 percent of all languages used. According to the report, even if all foreign-generated content could be excluded, 65 percent of locally produced content would still be in English (Dibetso & Smith, 2012).

The focus of this section is on the dominance of English as medium in the South African media, with a specific focus on YO TV. The supreme status of English in South Africa has led to many assumptions especially regarding the importance of English over other South African languages. One could argue that English is dominant due to its national and international significance. However, one could also argue that English has become dominant due to assumptions or associations that people make about it. These assumptions are made by both institutions of power as well as individuals in society. The research participants sampled in this study also made their own assumptions regarding the dominance of English in the YO TV programme. The analysis of these assumptions is provided in the next section.

Assumptions based on the dominance of English

The participants gave reasons regarding why they thought that English is the dominating language on YO TV. Among other things, in their reasoning, the participants assumed that everyone understands English or that it is easy for everyone to understand English:

“They use English because some people, white people also watch, white people do not know isiXhosa, so what they want to do is to present in English, so everyone understands English”

One would argue that this is an assumption because the majority of people in South Africa do not speak English, or they speak English with very limited fluency (Dibetso & Smith, 2012). According to Prah (2006: 16) serious English proficiency among African language mother-tongue speakers does not count more than 12%. The assumption that English is understood by many does not consider, for instance, young people who are in rural areas or who attend rural schools (the rural-urban divide). The level of English proficiency of young people in rural areas cannot be compared to the English proficiency of those who attend schools where English is taught as first language. Many children in rural areas and townships get very limited exposure to English, specifically in the case of learners who do not get much support at home and who live in an environment which does not support them in the use of that language (Sharma, 2013).

Therefore, it can be argued that the use of English on YO TV does not cater for every young person in South Africa and thus hinders other young people from learning or receiving information in the programme. The dominance of English in the programme limits these young people's opportunities to acquire knowledge because for some, English is a foreign language. In addition, this approach or assumption makes it possible to overlook and disregard the class differences that exist in South Africa. For instance, in this study, questionnaires were provided in both English and isiXhosa because not all participants were fully competent in English, and they were comfortable with the isiXhosa questionnaire, more especially those in high school. Therefore, to say that English is enough because it is understood by everyone, would be to encourage the hegemony of English in South Africa which makes people believe that all that matters is a knowledge of English

(Alexander, 2005). The assumption that everyone in South Africa understands English is not a valid one.

Another assumption from the study was that English is dominant on YO TV because it holds together all cultures:

“The language that holds all these cultures together is English, everyone understands English...”

The participants reason that when presenters speak in English they are trying to accommodate people of all cultures. From observation of the daily YO TV programmes, YO TV does teach or inform about cultures and their importance, and this information is conveyed to the viewer in English. The majority of young people who participated in this study supposed that this is done in order to accommodate people of all cultures. However, this cannot be the case in South Africa because we live in a multicultural country, where each culture has its own unique way of doing things.

Moreover, culture involves the use of language. As Xue & Zuo (2013: 262) put it, “language is the carrier of culture, and language users can gain a sense of cultural identity and social belonging through language”. In most cases, especially in African cultures, cultural activities or ceremonies are performed using one’s own language. For instance, in the Xhosa culture, those who believe in *unqulo lwezinyanya* (ancestral worship) or *ukuthetha nabaphantsi* (speaking with the dead) always do this in isiXhosa. They use isiXhosa not only because it is their language but because they believe that it is a sacred language which must be used to communicate with ancestors. This demonstrates the depth or profoundness of culture, and this is why it can be argued that it is not quite possible for English to accommodate or represent all South African cultures because language expresses a cultural reality (Kramsch, 1998). Culture has many or different aspects, which is why it cannot be assumed that one language is capable of holding together all cultures.

Kramsch (1998: 3) states that “the way in which people use the spoken language or visual medium creates meanings that are understandable to the group they belong to, which means that through all its verbal and non-verbal aspects, language embodies cultural reality”. This means that it is quite impossible for one language to hold together all cultures because each culture is unique. Ralarala (2013: 91) states that “speakers of African languages hail from backgrounds with a rich

and diverse cultural heritage; and this human uniqueness involves a somewhat different structure of thinking from that of the native speakers of other languages”.

Another assumption that came out of the study was that young people, especially those who come from the township, associate English with being intelligent. This is another assumption which may perpetuate the dominant status of English. For instance one participant said that:

“English is very helpful because you don’t look dumb in most places, you look like you are the ‘right’ person because English is ‘right’”

The majority of participants who come from the township who attend in the township school seemed to agree with this statement. They said that speaking in English makes you look ‘clever’. What came out from their responses is in line with what Gardiner (2008: 20) says that:

In South Africa, English is dominant, not numerically (only 10% of people in this country have it as a home language), but in commerce, the media, politics and international communication. English is seen as a door to certain kinds of further education, employment and privileged status. Many people, including those in rural areas, want to learn English and be fluent in it.

Thus the association of English with being intelligent or clever creates a “pro-English attitude” (Alexander, 2005: 9) among black youth. This is an assumption that is popular among young people, especially in black communities. The participants said that speaking in English makes one to sound clever hence they believe that they need to learn the language in order for them to also sound clever and not be ‘dumb’ as one of the participants said. This way of viewing English is problematic because it creates an assumption that speaking in an African language is not clever or that African languages cannot be associated with being clever. It is also problematic in that it views English as “right” (as quoted above) which in some way could be understood as implying that African languages are ‘wrong’.

Furthermore, the participants asserted that the dominance of English in the programme seems to be influenced by the environment or area where the programme is produced, that is, the Gauteng province. Five of the seven presenters of the programme come from the Gauteng province. The remaining two presenters speak isiXhosa as home language; they were born in the Eastern Cape

but raised in Johannesburg. The province where they live may have an influence or impact on how they speak and in the languages that they know. The majority of the participants stated that the dominance of English in the programme is caused by the fact that the programme is produced in Gauteng where many different languages are spoken. Gauteng is one of South Africa's provinces and it is situated in the north-eastern part of the country. The province mainly comprises the three urban areas of Pretoria, Johannesburg/ Soweto and the southern Vereeniging-Vanderbijlpark industrial complex. According to the Gauteng language policy framework (GLPF) of the Gauteng provincial government, Gauteng is described as a multilingual province:

Gauteng is a cosmopolitan and multilingual province, where not only the 11 South African official languages (Sepedi, Sesotho, Setswana, siSwati, Tshivenda, Xitsonga, Afrikaans, English, isiNdebele, isiXhosa and isiZulu) are spoken. The many diplomats, immigrants, refugees and businessmen from all over the world that live in Gauteng have made the province home to a number of foreign languages (Language Policy Framework of GPG, 2005: 3).

According to the GLPF, the principal languages spoken by the majority of the population in Gauteng are isiZulu, 21.52%; Afrikaans 14.36%; Sesotho 13.12% and English 12.51%.

There seems to be a growing culture in Gauteng which encourages the use of English. This is what Louw (2010: 329) refers to as the "Gauteng culture". The participants noted that it is this culture that forces presenters to find a common language of communicating with their audience, which in this case is English. Below are some of the significant statements that the research participants made regarding the Gauteng culture and the dominance of English on YO TV:

“..YO TV is situated in Gauteng, so they focus more on languages spoken in Gauteng forgetting the other parts of South Africa. For instance, on YO TV they only speak isiZulu, Sesotho and Setswana here and there and that is it. They speak English. Other languages- Sepedi, Xitsonga, Ndebele, Venda- you never hear them. Even with isiXhosa, it is only “*Molo mntasekhaya*” only, that is it.”

“If you look at the setting where YO TV is presented, it is up there, it is not here in the Eastern Cape, so we cannot really expect people who will speak isiXhosa a lot because none of them speak isiXhosa properly, and up there the main languages that are used are English and isiZulu.”

Louw (2010: 329) contends that the Gauteng culture uses English as a lingua franca. He says this culture is shaping up as South Africa's new dominant culture. It is grounded within South Africa's largest concentration of black middle-class people in the Gauteng province (the Johannesburg, Witwatersrand, Pretoria and Vereeniging area). He says that the urban black Gauteng culture's form of English usage is shaping up as South Africa's dominant language, and it is promoted by both the schooling system and electronic media, that is, radio and television (Louw, 2010). It may, therefore, be argued that more than their linguistic and geographical backgrounds, the presenters of YO TV, and perhaps by extension the show itself, embody this Gauteng culture that would not always resonate with the generality of South African youths such as those who participated in this study.

One could argue that the dominance of English in the YO TV programme would be justified if English was known and understood by the majority of the South African youth, who are the target audience of the programme. As things are at the present moment in South Africa, it cannot be said that the use of English on YO TV accommodates everyone or that everyone understands it, but it can be said that it has become "the language of aspiration" (Alexander, 2005: 1). Its status as an international language cannot be ignored but equally, the fact that the South African constitution recognises eleven official languages as equal, and supports the concept of multilingualism cannot be ignored either (Silva, 1997: 5). Consequently, it can be argued that the YO TV programme is inconsistent with the SABC policy and the Constitution in respect of multilingualism.

Furthermore, the research participants agreed that African languages should be used in the programme in order to accommodate those in rural areas. Some of the participants shared that when they were growing up they struggled to understand precisely what was said on YO TV, and as a result they enjoyed watching games because they were easier to follow. The participants said that they aspired to know 'good English'. One of the participant said:

"I enjoyed listening to English and I did not watch it that much to actually notice that they used isiXhosa"

English in South Africa is seen as the language of "upward mobility and empowerment by black South Africans, yet it is the historically disempowered (and particularly the black rural poor) who are least likely to have access to this resource" (Silva, 1997: 5). One could argue that this should

not be the case because language and media are systems of representation. We know and understand the world through language and representation (O'Shaughnessy & Stadler, 2002). Language makes it possible for us to understand and make sense of the world by providing us with words and meanings to name things and interpret the world (Fourie, 2001).

Language is important and key in all aspects of life, from face-to-face interaction to communication through the mass media. This means that one can feel alienated because of language, and if language is a system of representation, the youth which does not have a good command or even the slightest understanding of the English language may feel excluded. This may be the case because the “omnipresence of English can be inconvenient and suffocating and induce a sense of disempowerment and exclusion” (de Klerk, 1996: 7). In addition, according to Alexander (2005: 3) being able to use or understand the languages(s) “one has the best command of in any situation is an empowering factor and not being able to use and understand the language is necessarily disempowering”. For this reason the “individuals are forced – and also want – to learn the legitimate language, mainly because of its pivotal role in the production process and the social status that proficiency in it confers on its speakers” (Alexander, 2005: 10).

It is worth noting that the dominance of English in this television programme could be looked at as a representation of the current dominance of English in most South African institutions, one of those institutions being tertiary institutions or the South African education system at large. After 1994, the South African language policy was changed to support the promotion of languages that were previously not recognised as official; however, the supremacy of English in post-apartheid South Africa is still prevalent (de Klerk, 1996; Alexander, 2005; McKinney, 2013).

Considering the discussion that has been made above about the impact of institutions of power, it is worth noting that the dominance of English in these institutions has a negative impact on how young people view their languages; this in turn, may hinder the construction of their linguistic (and cultural) identity. The data presented in the previous chapter indicates that the invisibility of indigenous African languages in these institutions has a negative impact on how young people view themselves in relation to their language. The data indicates that some young people have a negative attitude towards their language. This, I argue, is due to the fact that not enough is done to ensure their visibility in public domains such as television, and as a result, young people do not understand their significance.

Gough (1996) in an article titled, *English in South Africa* highlights the dominance of English by stating that English is presently established throughout South African society amongst individuals from a variety of linguistic and ethnic backgrounds. He further states that “English functions as a lingua franca, and it is a primary language of government, business, and commerce” (3). In South Africa, English is a compulsory language in all schools, and it is the preferred medium of instruction in most schools and tertiary institutions (Gough, 1996; Gardiner, 2007).

The dominance of English is also due to the impact of globalisation. South Africa, like other African countries, is today subject to the intensified pressures of globalisation (Alexander, 2005). As Hjarvard (2004: 76) puts it, the process of Anglicisation simply replicates a wider global pattern of local indigenous cultures and languages being swamped by the forces of Anglo-American cultural imperialism. English has become a world language, the language people use when they wish to communicate with others outside their linguistic community. Xue & Zuo (2013: 262) state that as much as language carries culture but it has an inextricable association with politics and economy. They note that language has always been an effective tool for political and cultural struggle, and an important means of maintaining and developing countries. In post-apartheid South Africa, English is the language of power (Alexander, 2005). From the above mentioned claims, it can be argued that, in its approach, the YO TV programme somehow conforms to this trend of globalisation. The dominance of English in the programme is possibly due to its national status or national recognition.

Louw (2010: 330) states that there is a lot of English language television programming. That is why the majority of young people aspire to learn English. They want to go to English schools and they perceive that the economic future of South Africa depends on a knowledge of English. Globalisation has an impact on youth, especially those in developing countries. This globalisation may result in young people adopting different styles from other cultures and even learning different languages, and it might in turn have an impact on how they construct their identities. As Castells (1997: 1) puts it, the world, and the lives of young people are being shaped by the conflicting trends of globalisation and identity.

5.3 THE VIEWS OF THE YOUTH ON THE USE OF ISIXHOSA ON YO TV

The perceptions provided below are the participants' interpretations of the YO TV programme in relation to how it makes use of isiXhosa and portrays the amaXhosa culture. Scholarly research confirms that audiences choose to engage with the television medium and its content in a variety of active ways, including managing their attention to it, making meanings out of its messages, analysing and criticising, and selectively remembering it (Lemish, 2007).

The perception of the sampled audience is that YO TV caters mostly for non-isiXhosa or non-indigenous language speakers. The majority say that even though the YO TV programme is a nation-wide programme, it only focuses or endorses the use of English at the expense of speakers of African languages. When participants were asked why they think that English is dominating in the programme, a significant number responded that English is used “*ukulungiselela abelungu*” (to cater for whites). One participant, a first year university student, during focus group interviews said:

“*Mna ndingathi ukusetyenziswa kwesiNgesi kuYO TV [I can say that the use of English on YO TV] is not a mistake, it is deliberate so that abantu abamhlophe [white people] and those who do not understand other South African languages may be able to hear. Futhi benzela nabazali bethu basikhuthaze to learn isiNgesi emakhaya [also, they are doing it for our parents that they may encourage us to learn English at home]*”

What the participants perceive about the YO TV programme connects with Alexander's (2005: 3) notion of language of power and the power of language. He states that for reasons connected with the colonial history of southern Africa, the language of power in post-apartheid South Africa is English. He further states that languages are formed and manipulated within definite limits to suit the interests of different groups of people (Alexander, 2005). One could argue that the YO TV programme, in a way, maintains the already existing dominance of English, the hegemony of English according to Alexander (2005). Moreover, it could be said that the way in which the language is used in the programme does not seem to be in line with one of the aims of the SABC

which encourages equitable treatment of all the official languages on its television services (SABC Editorial Policy, 2013).

In relation to the point made above, due to the fact that isiXhosa is used occasionally in the programme, the participants, especially those who are first year university students feel that the YO TV programme did not and continues not to help them to understand the importance of their own language. Interestingly, when it comes to the participants who are high school learners, all of them indicated on the questionnaires that the programme has helped them to understand the importance of their language. When they were asked to elaborate during focus group interviews, it was realised that what they mean is that the programme generally informs about the importance of languages, the importance of respecting other peoples' languages and how young people should take pride in their languages. This means that they have acquired knowledge about the importance of their language, not to say that the use of isiXhosa in the programme has helped them in learning and understanding the actual language.

There is a role that the YO TV programme plays in informing, educating and entertaining its audience. According to Moeller (1996: 1), television is an educational medium, and it is accessible both in terms of its technology and in terms of its content. She further states that "there are a variety of ways in which television, both in terms of its content and its formal features ... can influence cognitive skills" (Moeller, 1996: 1). One could argue that if television can influence cognition, that is, the mental action or process of acquiring knowledge, then television is a space where people are able to learn and acquire knowledge. Therefore television programmes have the potential to have a broad impact on the viewer (Moeller, 1996).

YO TV is a youth entertainment show but from observation (as presented in the previous chapter) it also has a very strong educational element. The programme provides learning in an entertaining way. Such programmes, according to Moeller (1996: 7) can make an important contribution to viewers' knowledge base. She writes that some of the effects that have been documented are word learning and the acquisition of cultural knowledge. She further states that word learning has been shown to occur if new words are presented verbally or in written form through captions. For instance, from the data presented in the previous chapter, it has been shown that one of the YO TV daily shows is based on mind challenges, and learning through solving puzzles and spelling words.

Some of the words that they were asked to spell include ‘constitution, penalisation, menial, travesty and exhaustion.’

However, what is noticeable is that the programme does not provide with an opportunity to perform language tasks or challenges in an African language. These challenges consists of English words only. There are no spelling exercises or games provided in other official languages. This adds to the dominance of English in the programme. One could argue that this advances or perpetuates the idea of learning in English. It also shows that the programme gives less attention to the audience who are non-English speakers, which could possibly have an impact on the identity formation of young people. Especially those who feel that their own language forms part of their identity.

Another perception of the sampled audience is that when isiXhosa is used in the programme, it is used informally or carelessly and the presenters do not speak it properly. Some of the responses suggested that the presenters of the programme speak isiXhosa with a ‘Zulu’ or ‘Johannesburg’ accent and they cannot pronounce some of the Xhosa words properly. Another response was that they anglicise isiXhosa; one participant said, “like they have a twang hey”. Twang, according to the definition provided by the Oxford Dictionary of English, is a nasal or other distinctive manner of pronunciation or intonation characteristic of the speech of an individual, area, or country. Khaya Dlanga (2012), news24 columnist wrote an article on ‘twanging’ titled, *Twanging ANCYL president in our lifetime*, where he states that twang in South Africa is a class issue, and it is associated with being intelligent. According to Dlanga, twang is the Model C black accent: “It is not exactly white, but it is much closer to the white accent and further from the traditional Black English accent”.

The participants said that they are not comfortable with this way of speaking isiXhosa because for them, it does not sound ‘original’. This indicates that the participants perceive the YO TV programme as not using isiXhosa properly; the isiXhosa that they speak lacks originality and the way in which the language is used does not represent them – the youth in the township or rural areas. This has an impact in the formation of their identity, the Xhosa identity because what they approve of and what defines them is authentic or ‘original’ isiXhosa. Therefore the programme does not give them that, the crux of who they are, their own authenticity

The participants in this study, especially university students, perceive English to be ‘good’ as it provides opportunities, and they acknowledge that it is a global language. However, they suggested

that it should co-exist with other South African languages. In addition to this, the majority of the participants noted as well that, when it is used, isiXhosa is commonly used for greetings and games. They reasoned that there is not much they can learn from this because it is the basic knowledge that they already possess. Commenting on the casual way in which isiXhosa is used on YO TV, one participant said:

“They did not present the language in a way that was important. To me, they were doing that for fun.”

The discussion in this section indicates that the participants perceive the YO TV programme as a programme that benefits non-indigenous language speakers. Their responses illustrate that the use of English in the programme is deliberate, and assert that this is done in order to encourage them to speak the language. This means that, somehow, speakers of indigenous African languages are pushed or forced indirectly to learn English and to notice its importance or relevance. Hence some of the participants, as presented in the previous chapter, indicated that the YO TV programme has not helped them to understand the importance of their language. Participants noted the same thing about the representation of the amaXhosa culture in the programme. The next section will dwell on perceptions of young people about the representation of the amaXhosa culture on YO TV.

The representation of the amaXhosa culture on YO TV

With regard to culture, as presented in the previous chapter, it is clear that the YO TV programme discusses culture-related matters but the programme does not necessarily show or educate about specific cultures. The majority of the participants in high school indicated that even though the amaXhosa culture is not represented on YO TV, the programme has helped them to understand the importance of their culture. While the majority of participants of first year university students said that the show has not helped them to understand the importance of their culture because it is not shown. What came out from this study shows that there is a close connection between language and culture. One participant said:

“The show was in English which has nothing to do with my culture”

This statement proves that language is central to culture. According to a study that was done in Australia (Shayne et al., 2012), language and culture are intertwined. It is stated that language describes cultural attachment to place, cultural heritage items, and puts meaning within the many cultural activities that people do. Furthermore, language plays a fundamental part in binding communities together as a culture, and individuals to each other in a society. One could say that language provides speakers with a connection to their culture, and a sense of identity and belonging, which is why the participants sampled for this study feel confident and proud when they hear their language spoken on television. When the language is spoken less, it could mean losing people or making them lose their sense of belonging, somehow, and they might feel not catered for.

The participants also observed that YO TV promotes a Western or cosmopolitan culture and lifestyle. They clarified this by saying that YO TV does not play traditional South African music; does not promote the African traditional way of dressing nor the speaking of South African indigenous languages. In addition, even though there are participants who feel that cultures, specifically the amaXhosa culture, is represented on YO TV, the majority of participants said that the programme hardly displays or talks about cultures unless it is a public holiday like Heritage Day. From their responses it came out that, instead of promoting the African culture, YO TV depicts a cosmopolitan culture.

The word ‘cosmopolitan’ “can stand, or has stood, for a number of things, at different times and in different places, in the vocabularies of different people” (Hannerz, 2006: 5). According to an International Symposium on *Rethinking Cosmopolitanism: Africa in Europe/ Europe in Africa* (2013) held in Germany, cosmopolitanism is conceived to indicate the need for members of any community to imagine entities other than their own locales or national boundaries that will be more inclusive on a global scale. According to Stald & Tufte (2002: 22) cosmopolitanism is a process of cultural assimilation. It is also perceived as a pursuit of peace through the development of a strong sense of ethics and moral obligation toward other human beings everywhere.

According to Mokoena (2010: 46) ‘Cosmopolitan’ could also be understood “as implying an embrace of the globe; an unbounded vision of humanity”. According to Hannerz (2006: 7), “cosmopolitans ideally seek to immerse themselves in other cultures, participating in them, accepting them as wholes”. He further argues that it appears to be the elites who “tend to become

identified with that more positive view of cultural diversity, of improved access to the global cultural inventory” (Hannerz, 2006: 25). As a result culture becomes open, fluid, and amenable to change (Gilroy, 2004). The participants for this study seem to be anti-cosmopolitan; they feel that the embrace of the globe is done at the expense of their culture and other cultures: they feel that the YO TV programme weakens or dilutes their cultures.

Also, during interviews it came out that as much as the amaXhosa culture is not presented on YO TV, the YO TV programme does, in fact, show certain cultures. According to the participants, the programme does provide an opportunity for its viewers to see other cultures, for instance the amaZulu culture. One participant said:

“They did not have shows based on the amaXhosa culture, I remember learning about the Zulu culture though”

This comment highlights the importance of learning across cultures. As much as the focus of this study is on the amaXhosa culture, it is also important to mention that South Africa is a multicultural country, which means that learning and understanding other people’s cultures is also important. The YO TV programme should therefore reflect multilingualism and multiculturalism in its programming.

From observations of the programme, there are two (out of seven) presenters who are isiXhosa mother tongue speakers on YO TV, however, the participants feel as though the presenters are not taking pride in their culture. One participant said:

“There are few amaXhosas there, but they did not embrace it [culture] to show how much we have as the amaXhosa people. Cultural activities are only shown during public holidays”

The comments that the participants made about the use of language and the representation of the amaXhosa culture on YO TV shows that language and culture are interrelated. Kaschula (1995: 21) says that culture, as a form of social behaviour which is explained in terms of societal values, cannot exist in a vacuum and has no life apart from language. He further argues that language is the agent which is necessary to transfer culture from one generation to another. Moreover, language as a marker of diversity enables young people to identify themselves in the realm of the global. Language is not only a marker of nationality but also of cultural diversity (Stald & Tufte,

2002). Therefore the role of the media in the representation of languages, especially indigenous languages and cultures deserve attention. The media plays a central role in the use of languages in society, in the depiction of cultures and the construction of identities. The next section will focus on the influence of the YO TV programme and the impact that it has on the use of languages, depiction of cultures and construction of identities of youth.

5.4 THE INFLUENCE OF TELEVISION ON YO TV VIEWERS

Television and the media at large have the power to influence audiences in more ways than one. The media represent some of the most under-recognized and most potent influences on normal child and adolescent development in modern society because media influences are subtle, cumulative, and occur over a long period of time (Victor & Strasburger, 2004). This influence can be negative or positive. This section will look at the negative and positive influence of the media, specifically, television, using the YO TV programme as a reference. Let us start by looking at the negative influence of the media.

According to the data that has been collected for this study, the main negative impact that the YO TV programme has is that it seems to perpetuate the dominance of English at the expense of speakers of African languages. As a result this representation of English has created the illusion that it is better than other South African languages. These are the views that were raised by the participants who are in high school. In this study it came out that the specific television programme studied had impacted negatively on indigenous languages because they were not used in the programme and as a result some young people did not see the importance of their languages. As a result the participants aspire to understand English because they regard it as ‘cool’ and ‘clever’ or ‘intelligent’, as already mentioned.

This could be associated with the ideological power of the media. According to Fourie (2007: 307), “ideology has a close connection to the mass media, [which is] the main means of communication and quite possibly, manipulation, in society.” Thus language and the mass media are the main means for the communication of ideology in society. Fourie (2007) further states that “ideas are very real and powerful when they are communicated well and motivate people to take action” (307).

Nevertheless, there are participants who indicated that there is a positive role played by the YO TV programme. According to those participants, when isiXhosa is spoken on the programme, and generally on TV it instils pride and appreciation of their own language. Below are some of the comments:

“...it is good to hear someone who speaks isiXhosa on TV, it makes me feel really really proud to be umXhosa”

“...when I used to watch YO TV, I got excited when I heard Akhumzi [presenter] speak isiXhosa, I would say, ‘oh, he is umXhosa’ and become very excited because I am hearing one of us”

Additionally, the participants said that the presenters of the YO TV programme affirm their confidence when they speak isiXhosa. Those who support this view agreed that as much as isiXhosa is occasionally used in the programme, when presenters do speak the language and when they hear their language spoken on television they gain confidence in their language. During focus group interviews the participants commented that they like the effort that some of the presenters make in order to speak their languages. They extended this to other South African languages as well, not only appreciating those who speak isiXhosa. The participants said that hearing other speakers using their own languages is empowering:

“Yes, because other speakers from other languages speak their language freely and they know it. So that made me to be proud of my language”

“The presenters in YO TV are mostly fluent in most languages, but particularly they embraced their languages as individuals and it made me to also love who I am and where I come from”

This shows that even though isiXhosa is infrequently used in the programme, the participants are able to learn certain words; they are able to understand and appreciate other languages spoken in South Africa. However, even though this may be the case, it does not justify the less frequent use of African languages in the programme because this is not in line with the SABC programming and language policy. As already noted, the policies clearly state that all languages must be used equitably, which is not the case with YO TV. In this way, this programme does not reflect the ideals of post-apartheid South Africa regarding the formation of a South African identity where

language plays a key role in the formation of a national identity. The post -1994 era is characterised by a switch from a system with one or two official languages at the national level to one now with eleven, yet this is not evident on YO TV. Language and culture are very important because they form part of one's identity.

Influence of YO TV in identity construction

There is a role that the media plays in identity construction. According to Singer & Singer (2001: 312), it must be taken into consideration that it is not simply that media affect young people's identity development through the establishment and glorification of role models and commodities. It is important to stress that young people also actively use media to define themselves, and media can help children and adolescents make sense of their lives as a form of self-socialization. Identity formation is seen as one of the five dominant uses of media by adolescents; others being entertainment, high sensation, coping, and youth culture identification.

On one hand, some participants said that their identity includes language and culture, and because the YO TV programme lacks the representation of these two important aspects of their identity, they cannot say that the programme has helped them in constructing their identities. Below are their comments:

“My identity is defined by my language. I am what I speak and in YO TV they never spoke my language”

“No, because it [YO TV] is westernised and it is far from my roots”

“Showed us how celebrities live, more of the outside world than ourselves”

“My identity is based on my beliefs, my culture, my tradition, and religion which is something that YO TV, in a way, failed to do”

For these participants, the YO TV programme did not have an influence in the construction of their identity. These comments are in line with the statement made in an Australian study titled *Our Land Our Languages* (2012) where it is said that “cultural heritage and knowledge is passed on

throughout each generation by language. Therefore language is integral in affirming and maintaining wellbeing, self-esteem and a strong sense of identity. The language recognises and identifies you, who you are and what is you” (7). The participants (as quoted above) share the same sentiments. This means that the YO TV programme does not represent a true reflection of their language and culture, and as a result, this lack of representation impacts on their identity formation.

The media contribute significantly to the definition of the world around, and thereby also to the definition of ourselves. They present ways to understand the world, to represent the world, in images, sounds and writing (Gripsrud, 2002). Recipients, Gripsrud (2002: 5) argues, simply “form some sort of opinion about where [they] are located ... in the complex landscapes presented to [them]”, about who they are, and who they would like to be. The participants have also formed their own views and opinions about the YO TV programme based on what they have received. Even though others feel that the programme does not help in the construction of their identity, this does not necessarily mean that they are not learning or adopting other things from watching the programme, for instance, things such as sports and greetings in other languages. This illustrates the impact that television has on people’s lives because even though the participants feel that the programme does not cater for them as isiXhosa speakers, yet they continued and some still continue to watch the programme.

On the other hand, some of the participants said that they have learnt and adopted certain things from watching the programme, for instance, behaviour, morals, lifestyle, fashion, music and dance. This indicates that there is a part that the YO TV programme plays in the lives of young people because they draw certain things from watching the programme which then informs their identity. For instance, one participant mentioned that she has learnt good behaviour from watching the programme and she feels that this has made her a better person. Below are the comments of the participants who have said that there is a role played watching YO TV in informing their identity:

“The show is informative and they joyfully discuss things that can shape one’s identity in terms of morality”

“I grew up wanting to be like the presenters, to speak and also be as ‘cool’ as they were”

“The show helped me to understand the world around me, challenges as well as opportunities that I could acquire. Therefore such information as well as the shows helped me shape my identity”

“They help in showing me many cultures, where I can then choose my identity”

“Shows like *Blue Couch* which focus more on reality issues have helped me find my identity”

The responses provided by participants indicate that television contributes to identity construction of young people. In their research, Singer & Singer (2001: 311) note that although no one image or program will necessarily change a child’s consciousness, the quantity and redundancy of mass media images accumulate as part of the overall childhood experience. This means that a person internalises the things learnt in infancy, childhood or adolescence. “This accumulated experience contributes to the cultivation of a child’s values, beliefs, dreams, and expectations, which shape the adult identity a child will carry and modify throughout his or her life” (Singer & Singer, 2001: 311). In line with what Singer & Singer (2001) say, there is an interesting comment made by one of the participants, this participant said:

“They [YO TV presenters/ programme] help in showing me many cultures, where I can then choose my identity”

This view is interesting because it confirms that identity is a construction, something that can be improved, something that can be found (as the other comment above suggests), and something that can be worked on, where one can choose to accept and reject certain things. “From this perspective, identity is not something that can ever be achieved once and for all: it is fluid and open to negotiation, but also subject to many constraints” (Weber & Mitchell, 2008: 43). This means that constructing your identity from the media involves a process of internalising media messages, and interpreting them in a way that makes sense to you. It is important to note that this process of interpretation is continuous hence identity is always under construction.

Moreover, from this study it came out as well that 12% of the participants from Rhodes (as shown in the data presentation chapter) still watch the YO TV programme. This could possibly signify that the university students who continue to watch an essentially teenage show could be building on another identity which is not the Xhosa identity but a cosmopolitan identity. As Castells (1997:

6) puts it, “for a given individual, or for a collective actor, there may be a plurality of identities. Identities are sources of meaning for the actors themselves, and by themselves, constructed through a process of individuation”.

According to Singer & Singer (2001: 310), identity is not only something that resides somewhere within us, identity may be externally and socially defined. They argue that one may “adopt” an identity by virtue of identification with a person or a group. It is possible that as the participants grow and mature, there are certain things that they identify with which the YO TV programme possibly provides. These things may not necessarily relate to their Xhosa identity but to who or what they want to become. Raper (2013: 120) notes that “as circumstances change, language, lifestyle, culture, habitat and identity may shift, to a greater or lesser extent, and the relationship between these aspects may alter.”

As indicated in the previous sections, media plays a central role in informing identities. The media plays a role in the use and promotion of languages and peoples’ cultures. The next section will look at the South African broadcasting cooperation, its treatment of the indigenous languages and its strategies to promote growth and development of South African indigenous languages.

5.5 STRATEGIES ADOPTED BY THE SABC TO PROMOTE INDIGENOUS AFRICAN LANGUAGES

The South African Constitution provides the Bill of Rights, which presents rights which are the cornerstone of democracy in South Africa. The constitution “enshrines the rights of all people in our country and affirms the democratic values of human dignity, equality and freedom” (The Constitution, 1996: 5). With regards to language rights, the constitution conditions that “everyone has the right to use the language and to participate in the cultural life of their choice, it warns that no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights” (The Constitution, 1996; SABC Editorial Policy, 2013).

The focus of this study is on the South African Broadcasting Cooperation. The SABC, as a public broadcaster in South Africa, has a mandate. This mandate comes from the Charter which defines its objectives. The Charter is put down in Chapter IV of the Broadcasting Act (as amended in 2002)

and it requires the SABC to encourage the development of South African expression by providing, in the official languages, a wide range of programming that: reflects South African attitudes, opinions, ideas, values and artistic creativity, displays South African talent in educational and entertaining programmes, offers a plurality of views and a variety of news, information and analysis from a South African point of view and advances the national and public interest (SABC Editorial Policy, 2013).

It can be stated that the most visible strategy that has been adopted by the SABC in post-apartheid South Africa in order to promote indigenous languages is the availability of the SABC language policy document. “The language policy [of the SABC] is derived from the Corporation’s commitment to freedom of expression, which is protected by the Constitution, including the right of all South Africans to receive and impart information” (SABC Editorial Policy, 2013: 26).

According to the editorial policy document of the SABC, it is written that there are strategies that have been drafted by the SABC to realise its mandate and to help promote official indigenous languages in the media. Orman (2008: 91) writes that the “post-apartheid era has seen a flurry of language planning activities and government bodies set up with the intention of implementing the constitutional directives”.

For television programming, among other commitments listed in the corporation’s editorial policy, the SABC commits itself to the following principles:

- Across the television portfolio, the SABC aims to broadcast a range of top quality programmes in each of the official languages in order to meet the information, education and entertainment needs of audiences comprehensively
- The SABC aims to produce and screen news and information, children's educational programmes, and drama in different languages, while not neglecting other genres
- The SABC aims to ensure that programmes in specific languages are broadcast at times to suit most of the members of the target audience in that language community
- The SABC aims to broadcast programmes in the different languages that reflect the needs, lifestyles and circumstances of speakers of that language, including the children, young people, urban and rural dwellers, and the elderly

- Programmes are aimed at fostering unity and a common South African identity, instead of separateness, and at promoting cross-cultural knowledge, appreciation and understanding. We believe our country's diverse language groups and regions should be reflected to the nation and to themselves. (SABC Editorial Policy, 2013: 26)

Furthermore, according to its editorial policies, the SABC commits itself to:

- Provide a range of distinctive, creative and top quality programmes in all 11 official languages across our radio and television portfolio, and strive to reflect the needs of each language community in our programming
- Treat all the official languages equitably on our television services
- Integrate South Africa Sign Language into broadcasting as a means of making programming accessible to people with hearing disabilities. (SABC Editorial Policy, 2013: 26)

Additionally, with regards to language, the policy states that the SABC's primary role is to make its programmes accessible to all the audiences, and in that regard language is fundamental to meaningful communication. In keeping with this, among other things, the SABC aims to:

- Inform, educate and entertain South Africans in their home languages
- Contribute to continual development of the 11 official languages and South African Sign Language
- Promote multilingualism in South Africa. (SABC Editorial Policy, 2013: 27)

In fulfilling its mandate to provide television programmes in all the official languages, the SABC takes into account the following:

- The Constitutional requirement to treat all the official languages equitably
- The comparatively little television air time available, especially in prime time, and the complexities of allocating time equitably to all the languages
- The similarities and differences between the official languages; for example, certain languages are part of a cognate group (languages that are mutually understandable within

that group) 1, others are not cognate but shared and understood by different communities², whereas some are neither mutually understandable nor widely spoken³. In addition, some language communities are much bigger than others

- The realisation that certain languages are recognised as being more marginalised than others (XiTsonga, TshiVenda, SisSwati and SiNdebele) and the additional responsibility this places on institutions such as the SABC to address this marginalisation
- The need to address historical underdevelopment of the vast majority of South Africans and their languages in order to realise the rights of all people to equality and dignity
- The unique potential of television to showcase cultures and languages creatively; to nurture people's knowledge and experience of one another, and to contribute to developing a national identity. (SABC Editorial Policy, 2013: 30)

The South African Constitution as well as the SABC have good strategies on developing previously disadvantaged languages, and also in promoting the equitable use of languages. However, as with many South African institutions, the implementation of these policies still proves to be a challenge. As Orman (2008: 91) argues, “in theory, the constitution commits the government to build upon an underlying philosophy of pluralism and linguistic human rights by pursuing a policy of equitable multilingualism”. However, as Orman (2008: 91) further argues, “the constitution of South Africa is far from being an exercise in pure symbolic idealism, although superficial interpretations of it may lead one to such a conclusion.” As has been discussed already, the SABC policy is clear on how languages should be used, yet the practice or implementation of the policy is not visible in the television programme observed.

The post-1994 period is signified by a lot of changes in the South African media, especially the SABC. Mokobi (2001: 13) writes that a non-partisan body, the Independent Communications Authority of South Africa (ICASA) was established in terms of the Independent Broadcasting Act no. 153 of 1993 to oversee the operations of the SABC as an independent entity from initially and particularly the state. In a paper titled, *Reflections of a Broadcast Regulator in Democratic South Africa*, John Matisonn, former *Rand Daily Mail* political reporter and Washington correspondent states that:

Broadcasting was the first sector to change in the new South Africa. The reason was that negotiators wanted the first democratic election covered fairly. Reflecting the dynamic of the constitutional negotiations, the ANC had an interest in ending an apartheid propaganda machine – the South African Broadcasting Corporation (SABC) – while the Nationalist government wanted to establish a regime that would give them coverage once out of power. The change started in the days of the constitutional negotiations at CODESA, with the appointment of a new SABC board in 1993. (4)

It could be argued that the SABC has done well as an institution to promote the use of South African indigenous languages. However, it is worth noting that this change is more visible on SABC radio than it is on SABC television. When one looks at SABC radio, the SABC has managed to maintain distinct and separate radio services in each of the 11 official languages. The editorial policy of the SABC states that SABC radio continues to educate, inform and entertain the majority of South Africans in more than 11 indigenous languages. According to Mokobi (2001: 34) radio is the only medium in the country that reaches the majority of people, it reaches about 70–80 percent of the population. SABC radio provides both news and information in all the 11 official languages. This indicates great progress considering the state of SABC radio during apartheid.

SABC TV is also managing to integrate South African Sign Language into broadcasting as a means of making programming accessible to people with hearing disabilities as stated on their mandate (SABC Editorial Policy, 2013). This is visible in their news programmes which are broadcast in different languages across all three SABC TV channels. According to the policy, the SABC aims to broadcast every official language on television, while ensuring that programmes are accessible to as many viewers as possible. Research shows that the SABC does allocate broadcast airtime to all languages, but the airtime allocations are not equitable. The disparity of airtime allocated to all languages is wider and visibly unequal in television, while the gap is closer in radio. Despite its use of all the official languages, English retains a very evident advantage, and receives the most airtime on television (Nwaneri et al., 2014). The YO TV programme provides a good example of the dominance of English or its advantage on SABC programming.

When one considers the discussion in this chapter, and looking at the SABC's commitments and mandate as listed above, it could be argued that some of the most important commitments of the

SABC which include the equitable use of languages are not met by the YO TV programme. For instance, the YO TV programme does not meet the needs of each language community in their programming because it does not fairly represent all the official languages. At the moment, English dominates in such a way that other languages seem to be marginalised in the programme. Moreover, the policy states that all language services should be sensitive to and reflect the needs and lifestyles of the speakers of that language – including those of children, young people, urban and rural dwellers, and the elderly (SABC Editorial Policy, 2013). However, as shown above, the programme seems not to cater for young people who might not understand English, whether urban or rural dwellers. While the construction of other identities seems to occur through YO TV (because the youth is an active audience), the one identity that relates to the “being” of a person, that is, a person’s primary language, is not influenced positively in the present political dispensation even though the policies argue for the opposite, instead, the practice seem to perpetuate the past apartheid ideology on language. The next section will discuss the lack of policy implementation further.

Lack of policy implementation

As is the case with other South African institutions, the implementation of policies in the SABC still proves to be a challenge. In an interview with the SABC in September 2015, the CEO of Pan South African Language Board (PanSALB), Dr Mpho Monareng commented on the implementation of indigenous languages in South Africa by saying that:

“Enough is done to develop them [indigenous African languages], enough is done to be kept (sic), the problem is about how the implementation of doing that is supposed to take place. We do have policies, governmental policies that support the development. We do have people who are honestly and earnestly developing these languages, coming up with terminology and all these kinds of things but the key problem is that they are not given space, enough space to operate in an official context- business context, educational context and scientific context...”

The Pan South African Language Board (PanSALB) is a statutory body established in terms of Act 59 of 1995 to create conditions for the development and for the promotion of the equal use

and enjoyment of all the official South African languages (Prah, 2006). Matison echoes what Dr Monareng said by maintaining that when it comes to the SABC, there is an improvement seen in radio broadcasting but the same cannot be said about television broadcasting. He comments that the public broadcasting sector has shown the least improvement:

Despite the constitutional injunction to be independent, it's been the most politicised. Starting in the Mbeki era, public and private pressures, combined with the revolving door between the regulator, the broadcaster, the Department of Communications and other organs of state have undermined its position at the top. The current board and news managers may be an improvement, but its financial position and top management remain weak and it is failing to keep up with competitors. Its staff is not well served by the political and managerial leadership. (Matisonn, n.d.: 12)

In the SABC, especially SABC 1, the majority of the programmes aired are locally produced. This means that they are South African products. However, even though this is the case, the South African indigenous languages have not had much promotion, especially in teenage programmes. According to a study done by Hlophe (2013) on the representation of minority languages on SABC 1, South African languages which are more marginalised than others, that is, XiTsonga, TshiVenda, SisSwati and SiNdebele, are not visible on SABC 1. In line with this, according to data collected for this study, it has been realised that these languages are not visible on the YO TV programme. None of the YO TV presenters speak these languages. A study done by Dibetso and Smith (2012: 11) indicates that more than 76 percent of programmes (based on broadcast time) are primarily broadcast in English. The second and third most predominant languages are Afrikaans (6 percent) and IsiZulu (5 percent). They observed that “considering that the figures for most languages are boosted by news bulletins in the 11 official languages, diversity is limited. As such, it is obvious that the language diversity is limited” (Dibetso & Smith, 2012: 11). They further state that these figures suggest that the SABC struggles to fulfil its language mandate(s).

Furthermore, in 2013, the SABC launched a new 24-hour TV news channel. According to Hlaudi Motsoeneng, SABC COO, the aim of the channel is to “enhance its public service mandate and extend its focus on provincial stories and to provide broadcasting in different South African languages”. However, in 2015, it was announced that the SABC is cutting news in all indigenous

South African languages and the Afrikaans TV news bulletin (Channel24, 2015). The reasons for these changes are not clear, and according to a report by Thinus Ferreira of Channel24, instead, the SABC news channel added new current affairs shows.

The move of the SABC to cut news in all vernacular languages has caused debates. For instance, one of the organisations that has commented on this is the Inkatha Freedom Party, which is one of the South African political parties. The party issued a statement commenting on the issue of the SABC cutting out indigenous languages broadcast. The statement reads:

The SABC is now contradicting its own mandate, as it has previously stated that the SABC News channel would be an opportunity for the broadcaster to ‘enhance its public service mandate and extend its focus on provincial stories and the different official languages’; now, instead of expanding its programmes, they are removing indigenous languages news (INKatha Freedom Party Website).

This move, in a way, goes against what is written in the policy document which encourages the equitable use of all South African official languages. According to the SABC Editorial Policy document (2013), the term ‘equitable’ means just fair and reasonable not necessarily equal treatment. One could argue that this is complex and problematic. Molefe & Marais (2013: 72) comment that communication is generally a complex matter, but it is even more complex in South Africa because it is a democratic country that recognises 11 official languages.

Of the three SABC channels, SABC 1 is a full-spectrum channel aimed at younger viewers, broadcasting in English, isiZulu, isiXhosa, isiNdebele and siSwati (Nwaneri et al., 2014). In a research study conducted by Nwaneri et al. (2014) the findings showed that, “while the respondents practically agree that SABC radio stations are satisfying the language requirements of South Africans better, they are not so sure that SABC TV is doing likewise”. Even in this study, the participants agreed that, given its use of several South African languages in its programmes, the SABC is keeping them better informed than other broadcasting corporations. Nevertheless, the participants sampled for this study maintained that the majority of youth programmes in the SABC use English. They also agreed that the SABC needs to improve its use of all South African languages in its services.

5.6 SUMMARY

This chapter presented the data analysis for this study. It looked at the dominance of English on the YO TV programme and it was realised that there are assumptions or associations around the dominance of English. For instance the assumption that English is dominant in the programme because it is understood by almost everyone. It was argued that the majority of people in South Africa do not speak English, or they speak English with very limited fluency (Dibetso & Smith, 2012). The chapter also looked at the dominance of language in other South African institutions other than the media, for instance the education system where it was stated that in South Africa, English is the language of power (Alexander, 2005). It came out as well that one of the reasons for the dominance of English in the media is the impact of globalisation. South Africa, like other African countries, is today subject to the intensified pressures of globalisation. The influence of the media was also discussed where it was indicated that there is a role that the media plays in identity construction.

The chapter also reflected on the participants' perceptions on the use of isiXhosa on YO TV where it was seen that the participants perceive the YO TV programme as a programme that caters mostly for non-indigenous language speakers. It is a programme which uses English most of the time and it depicts a cosmopolitan culture as opposed to African or South African cultures. As a result, the programme does not necessarily help young people to learn the importance of isiXhosa and the Xhosa culture; it does not help in learning their actual language and culture. Lastly, the chapter looked at the strategies that are adopted by the SABC to promote indigenous languages in South Africa, where it was debated that the SABC policies were in place however, like other South African institutions, the implementation of the policy still proved to be a challenge. It was realised that SABC television uses a lot of English in its programming as opposed to equitable use of all official languages.

The next chapter will discuss the research findings and provide recommendations.

CHAPTER SIX: FINDINGS, RECOMMENDATIONS AND CONCLUSION

6.1 INTRODUCTION

This chapter will provide the research findings, recommendations and the conclusion of this study. It is important to mention that the findings to be provided below have been observed and detailed in previous chapters (Chapters Five and Six), and therefore this section will provide a summary of these. After the findings have been presented, this chapter will provide recommendations. These recommendations suggest other strategies which can be used in the YO TV programme in order for it to improve its programming by incorporating indigenous languages. These recommendations extend to other youth programs as well. Lastly, this chapter will provide the summary and conclusion of the study.

The next section provides a summary of the findings.

6.2 RESEARCH FINDINGS

Firstly, this study found that YO TV, in its daily programmes, does not reflect the language policy of the SABC regarding the use of official languages in South Africa. According to the existing SABC language policy, the SABC is obligated to encourage the equitable use of at least three official languages in television programmes. This means that these languages should be allocated an equal amount of air time to provide news or any television programme to the speakers of these languages in order to ensure that the programmes are accessible to as many viewers as possible. Hence I say that YO TV does not reflect this because English dominates in the programme. Additionally, the policy puts special emphasis on the use of African languages in its programmes. However, this study has found that, even though YO TV is broadcast on SABC 1 which is the biggest SABC channel watched by the majority (91%) of South Africans, African languages, including isiZulu – a language spoken by the majority of the population – are less frequently used in the programme. The majority of the participants see isiXhosa as inferior or insignificant, and this, in turn, has an impact on their identity formation as they believe that language forms part of their identity.

Secondly, this study has realised that isiXhosa, when it is used on YO TV, is mainly for greetings, introductions and games. While this is good and the importance of understanding greetings in any language cannot be denied, it has been found that young people are not satisfied with this alone. IsiXhosa, in the YO TV programme, is not used in discussions and interviews where isiXhosa speaking viewers may be able to understand the content better and acquire knowledge in a language that they understand. This means that the programme does not go the extra mile because greetings are basic and the majority of the participants acquire them at home. It has been found that, at the moment, the function for which isiXhosa is used in the programme is therefore insignificant and due to this, the language cannot be taken seriously by some young people. As one participant commented, “They did not present the language in a way that was important. To me, they were doing that for fun.” The way that the language is spoken does not indicate that there is any value or importance attached to it. This finding relates to the comment made by Dr Monareng (from PanSALB), which states that indigenous African languages have to be used for high level discourse, that is, in business, education, media, politics, etc. in order for them to maintain value.

Thirdly, this study has established that there is a relationship that exists between language, culture and identity. This is confirmed by other studies that have been referred to in the preceding chapters (Kramsch, 1998; Bonvillain, 2003; Kaschula, 1995; Godwyn & Gittell, 2012). Due to the relationship that exists between language, culture and identity, this study has found that the less representation of one of these aspects, affects the other(s). The majority of young isiXhosa speakers sampled in this study linked their identity to their language and culture. Due to this reason, the study found that the YO TV programme has not helped to inform the identity of young isiXhosa speakers because their language, which is part of who they are, is not fairly used or spoken in the programme. The same applies concerning culture because the Xhosa culture which young people feel is part of who they are, is not fairly represented in the programme. The programme does not represent the Xhosa or South African culture and lifestyle but promotes a cosmopolitan culture and lifestyle which has global influences. This has an impact on the identity formation of young isiXhosa speakers as they believe that language and culture are part of who they are, their identity.

The fourth finding is that institutions of power such as the media play a key role in affirming the identity of young people. They play a role in influencing the way young people reason and do

things. Some of the decisions that young people make are informed by what they consume via television. In this study, it was found that even though the YO TV programme does not necessarily help in learning the Xhosa language and culture, it nonetheless helps to build another identity. This confirms one of the claims made in this study that identity is a construction, it is dynamic, and it is not fixed. As young people grow and mature, they find new ways of identifying and defining themselves which may be outside of their language and culture.

Fifthly, it has been realised that the negative attitude that young people have towards their own language is, partly, due to the frustration of not understanding English. It is undeniably true that some young people prefer English because they aspire to learn and speak the language. However, it is also as a result of the frustration of not understanding what is being said when it is said in English, and wishing that they could. This is where their desire to learn this ‘foreign’ language comes from. They have a fear of missing out. For instance, there are some young isiXhosa speakers who believe that they “must” be able to speak English and therefore watch YO TV as one of the platforms where they can learn or at least listen to the language. They indicated that if they speak English they will not look “dumb” in most places. Thus, some young people want to learn or speak English because they want to protect their self-image or self-confidence, they do not want to be associated with being “dumb”. This is where the frustration comes from, the pressure to look “cool”, as one of the participants said during interviews. To some extent, they find themselves forced to learn the language. I concur with what Nettle & Romaine (2000) say that people do not fling away their languages for no good reason, many people stop speaking their languages because they, as is the case with some of the participants, do not want to be perceived by society as “dumb” or “irrelevant”.

The last finding relates to what has been discussed above. The study found that when a language is spoken by young people on television, that plays a major role in encouraging the youth to learn, speak, appreciate and embrace their language because it is presented by fellow young people, their peers, people that they can relate to. The same applies for culture, and when a culture is presented by young people, that plays a major role in encouraging the youth to embrace their cultures. Young television personalities who use indigenous languages inspire young viewers, and the language that television personalities use is then recognised as “cool”. For instance one of the participants said: “Hearing people speak isiXhosa on TV made me feel it was all cool and valued.” It is worth

noting that the opposite is also true, when young television personalities shy away from their languages, young viewers will not find their languages important or worthy to be learned and used because they are not used in television and other influential institutions. For instance, the participants said that they enjoy watching the YO TV programme but the less use of isiXhosa in the programme hinders their understanding and somehow, that discourages them from embracing their language hence they become curious to learn English.

The recommendations in addressing the research problems, and in relation to these findings are discussed in the next section.

6.3 RECOMMENDATIONS

This section provides recommendations that are made based on the findings discussed above, relating to policy implementation and language use in SABC youth programmes, and the YO TV programme is used as a reference. The findings of the study illustrate that, in its policies, the SABC acknowledges the need to promote African languages. Therefore, these recommendations could assist in the development or promotion of African languages.

The first recommendation is that there must be a written language policy or set of guidelines specific to the YO TV programme language practices. At the moment, there is no document available to the public which details how languages are used or how they are allocated time in the programme. The recommendation here is that all official languages which are expected to be used for presenting on the SABC 1 channel must be given a chance in this particular programme because it broadcasts nationally. This could be achieved through the rotation of these languages during the week and time allocations for each language. This would include the rotation of presenters who speak different African languages, and they could be mandated to use their languages together with English, instead of using English mainly and a little bit of other languages here and there. The programme airs six days a week and it is normally presented by two presenters. The study recommends that these two presenters be speakers of different languages (as sometimes is the case) and they present in their languages and in English. I recommend that English be used alongside other official South African languages to prevent the dominance of one language over others. This will make African languages valuable and possibly change how young African language speakers

perceive their languages and respond to SABC's language policy which stipulates that there should be equitable use of all South African languages in its broadcasts.

The second recommendation closely relates to the first one. The policy document or set of guidelines that govern the YO TV programme must include information about the linguistic competences and abilities of presenters for obtaining tenure. At the moment, the procedure that the YO TV programme follows to employ its presenters is not clear. There should be a document that clarifies this. The study recommends that those responsible for the production of the programme make certain that they employ a variety of presenters. These presenters must be able to speak different languages because firstly, it is required of the SABC as a public service broadcaster and secondly, this study has established that the use of one's language on television plays a major role in encouraging young viewers to speak or embrace their languages. This must be taken into consideration in order to encourage the 'equitable' use of official languages. For the SABC to fulfil its purpose which is to use languages fairly, this area needs special attention because for a language to be spoken it needs its speakers, if its speakers are not there then the programme in itself is unable to accommodate everyone. The presenters should be people who are multilingual, and the programme could employ their presenters according to language specialisation.

The third recommendation involves the use of subtitles. The study recommends that in order to improve the use of languages and to encourage fairness in the programme, YO TV could make use of subtitles. While it can be challenging to provide subtitles for live programmes, means to provide subtitles or translation could be found, especially because the script is written prior to the airing of a programme. For instance, if full sentences do not work, the programme could use reduced subtitles or adopt any type of subtitles convenient for it. This is necessary for those who do not quite understand the language spoken and secondly, this contributes to the visibility of other languages on television. It came out in the study that subtitles are important, as for instance, one participant said: "But I wish they could speak isiXhosa as much as they speak English or when they use an English word they provide an explanation of what it means, write it underneath (subtitle) in isiXhosa and vice versa so that we may all understand what is said there." The study recommends that these subtitles or explanations must be offered in more than one language. The programme should adopt multilingual ways of presenting, and this must be done in a way that will not be confusing to the viewer. Subtitling is one of the ways in which multilingual presenting can

be achieved in the SABC youth programmes (as it is the case with some SABC dramas and soaps). The study concurs with Kruger et al. (2007) who encourage subtitling in television programmes, and state that “the mere presence of a language in writing on screen elevates the status of that language while fulfilling the indirect function of expanding higher-order language functions and reinforcing linguistic conventions towards standardisation in that language” (43).

The fourth recommendation relates to story-telling in youth programmes. It came out from the study that young people enjoy story-telling. Some of the participants indicated that story-telling is one of the interesting ways of learning, especially for the youth. One participant commented that: “I did learn a lot on life orientation and wisdom especially from Gcina Mhlophe’s story-telling show”. I recommend that the YO TV programme or SABC television youth programmes in general bring back story-telling in African languages. At the moment, most of the stories are told in English. Additionally, at the moment, the YO TV programme does not provide opportunities to perform language tasks in African languages. Language tasks such as spelling of words and word puzzles are only in English. My recommendation here is that the programme must provide or create opportunities for performing language tasks in African languages. Television programmes such *Ilitha lethu* (children’s story-telling show) that build the children’s vocabulary in an entertaining way, need to be encouraged. As Simala (2006), puts it, “story-telling is applicable in indigenous languages since a lot of knowledge is hidden in the African languages, narratives, riddles, proverbs and tongue twisters.” (21).

The last recommendation comes from observing the success of community radio and print media during the apartheid years and in the current dispensation. These community stations are regionalised, and they cater specifically for the needs of a particular community. My recommendation here is that the SABC as well as the South African media industry at large could possibly consider expanding or increasing community television stations. These stations would use a local language of the region where the station is situated, along with other languages. This could increase the visibility of indigenous African languages in the South African media. At the moment, there are six community television stations in South Africa. This illustrates that there is progress, however these are not enough. Each province or region, for instance, could have at least one or more community television stations.

This study does not, in any way, suggest that these are the only recommendations or changes that could be made to improve indigenous languages in the SABC, however, these recommendations are based on what came out in this particular study.

The next section will provide concluding remarks.

6.4 CONCLUSION

The focus of the research is on how the reception of YO TV by a selection of isiXhosa-speaking youth shapes their identities as young adults. This study explored the relationship between language and the identity of isiXhosa speaking youth and the role of the YO TV programme in the construction of this identity. The study found that television programmes should consider it important to use official languages other than English because the majority of young people who watch television draw from it and use what they have seen or heard to inform their identity. It has been noted that the effects of television viewing on young people varies according to their different stages of learning and attitude formations. Young people interpret media messages differently, and this interpretation of media messages is, among other things, influenced by their social background or social context. Also, the study examines the function for which isiXhosa is used in YO TV. It has been realised that the function for which isiXhosa is used in the programme is not significant. It has been noted that other Nguni languages such as isiZulu may be doing far better than isiXhosa in terms of its functionality.

This study does not argue against the use of English but rather its overrepresentation in this particular programme. Its dominance leaves little room for African languages to be used on television. This, somehow, hinders their growth and development because when a language is not used, its value depreciates and its people may lose parts of it. The study argues that it is not wrong to use English but when there are 11 official languages in South Africa, other languages should also be used, especially because not everyone in South Africa understands English. For television programmes to ignore the youth that does not have a good command and understanding of the English language is to ignore the class differences that exist in South Africa. It is to limit some young people from accessing knowledge that their fellow young people can easily access. The study advocates that English should be used alongside other official languages.

The study also examines the YO TV programme and its role in constructing youth identity in relation to the youths' language and culture. It has been established that there is a relationship that exists between language, culture and identity, and the lack of representation of one affects the other(s). The study also identified and critically analysed strategies used by the SABC to promote African languages in youth programmes such as YO TV with specific reference to isiXhosa. The study provided relevant recommendations on the use of isiXhosa on SABC youth programming but more specifically regarding the YO TV programme. After careful analysis of the data collected in the study, this chapter provided findings and recommendations that could help further the work that is already happening, especially in the development, use and promotion of African languages on SABC TV.

The study found that African languages are important in building a modern society that appreciates both local and global knowledge. However, this access to global knowledge must not be done at the expense of African languages because African languages provide their speakers with a sense of identity. Although English is an international language, the SABC, in their programming, must not ignore local citizens who do not understand the English language. Knowledge is accessible through language. Every time a language stops performing a particular function, it loses some ground to another that takes its place. Hence it is important to emphasise that the growth and preservation of a language lies in the youngest generation, and if this does not happen a language risks losing its value. As noted in the preceding chapters, African languages are rich and complex in expression, and if they are not used properly in any sphere of influence, the richness will deteriorate.

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APPENDICES

Appendix A: Letter to Schools English and IsiXhosa



22 April 2015
Nombulelo High School
Grahamstown
6139

Dear Principal

Research to conduct research with learners at Nombulelo High School

My name is Pumeza Mabusela and I am doing my Masters research in African Language Studies at Rhodes University. The research is on the relationship between language, media and identity formation in youth. Its aim is to understand whether language plays a role in how young people, specifically teenagers between the ages of 13-16, develop their personality and sense of self.

This letter is to request your permission for pupils in your school to participate in my research. I wish to administer questionnaires to 50 learners and do focus group discussions with at least three groups made up of learners who would have completed the questionnaires. The purpose is to see how the participating learners perceive YO TV programme, one of the SABC's popular youth multilingual programmes. The research will be undertaken through the use of focus group interviews and questionnaires.

In conducting the study at the school, it is my intention to negotiate time that will not interfere with school's teaching, learning and other extra-curricular activities. This process should take no more than an hour a day, and no more than three weeks. The identity of the learners and of the school will be treated with complete confidentiality as I will not be using the school's or the learner's real names.

Participation in this research is voluntary and the school has the right to withdraw at any given time during the study, without penalty.

The study has been approved by the Humanities Higher Degrees Committee. It is supervised by Dr Pamela Maseko (p.maseko@ru.ac.za), Dr Dion Nkomo (d.nkomo@ru.ac.za) and Ms Priscilla Boshoff (p.boshoff@ru.ac.za) and they can assist should you need further clarification.

Thank you kindly for your time and I hope that you will find my request favourable.

Yours sincerely,

Pumeza Mabusela
IsiXhosa Department
g09m4251@campus.ru.ac.za
073 041 5581



22 April 2015
Nombulelo High School
Grahamstown
6139

Nqununu ebekekileyo

Isicelo sokwenza uphando nabafundi eNombulelo High School

Igama lam ndinguPumeza Mabusela ndenza uphando lwam lwe*Masters* kwiSebe Le lwimi zesiNtu kwiDyunivesiti iRhodes. Olu phando lungobudlelwane phakathi kolwimi, *imedia* kunye nokwakheka kobuni bolutsha. Injongo yolu phando kukuqonda indima edlalwa lulwimi kwindlela abantu abatsha, ingakumbi abantwana abaphakathi kweminyaka eli-13-16, abaphuhla ngayo kubuni babo nasekuziqondeni.

Le ncwadi isisicelo semvume sokuba abafundi besikolo sakho bathathe inxaxheba kolu phando. Ndingqwenela ukunika abantwana abangama-50 amaphepha-mibuzo ndenze kwaneengxoxo zamaqela angadlulanga kwisithathu nabo bantwana bazakube begcwalise amaphepha-mibuzo. Injongo kukubona indlela abantwana abayibona ngayo inkqubo iYO TV, enye kwiinkqubo zolutsha ezithandwayo kuSABC. Uphando luza kwenziwa kusetyenziswa amaphepha-mibuzo kunye neengxoxo zamaqela.

Ekwenzeni kwam olu phando esikolweni, ndingathanda ukuba sithethathethane ngexesha elingaz'ukuphazamisana nexesha lokufundisa, ukufunda kunye nezinye iinkqubo zesikolo. Le nkqubo ayiz'ukuthatha ngapha kweyure enye ngosuku kwaye ayizukudlula kwiiveki ezintathu. Ubuni babafundi kunye nobo beziko lakho buyakunonotshelwa bukhuselwe nanjengoko ndingaz'ukusebenzisa amagama enyani wabafundi kolu phando.

Ukuthatha inxaxheba kolu phando kwenziwa ngokuzithandela kwaye isikolo sinalo ilungelo lokurhoxa nanini na lo gama lusaqhubayo uphando, ngaphandle kwentlawulo.

Olu phando luphunyezwe yiKomiti ye*Higher Degrees* kwi*Humanities*. Phantsi kolawulo luka Gqirha Pamela Maseko (p.maseko@ru.ac.za), uGqirha Dion Nkomo (d.nkomo@ru.ac.za) kunye noNkosikazi Priscilla Boshoff (p.boshoff@ru.ac.za) kwaye banako ukukunceda xa udinga ingcaciso ethe vetshe.

Enkosi kakhulu ngexesha lakho, ndiyathemba ukuba uyakusamkela isicelo sam.

Ozithobileyo,

Pumeza Mabusela
IsiXhosa Department
g09m4251@campus.ru.ac.za
073 041 5581

Appendix B: Letter to parents English and IsiXhosa

17 April 2015
Dear parent/ guardian

Invitation to participate in research study

My name is Pumeza and I am doing my Masters research in African Language Studies through Rhodes University. Your child is invited to participate in a study entitled: *The role of television, particularly the YO TV programme in the identity formation of isiXhosa speaking youths around language and culture*. The aim of this research is to understand the role played by language as used in SABC youth programming in identity formation.

Your child's participation and cooperation is important so that the results of the research are accurately represented. The questions to learners will be about the YO TV programme and the learner's own experience. The research will be undertaken through the use of questionnaires and focus group discussions. The identity of your child will be treated with complete confidentiality and I will not be using the children's real names in my research.

Furthermore, it is important that you are aware that this study has been approved by a Research Ethics Committee of the university.

Please sign the following declaration and return it to the school.

I, _____ (your name and surname)

☐ Give permission

OR

☐ do not give permission

} Please tick ONE

For _____ (your child's name and surname) to be included in

Pumeza's Master's research project. I understand that my child's identity will not be disclosed in the research.

Signature: _____

Date: _____

Thank you kindly for your time and I hope that you will find my request favourable.

Yours sincerely,



Pumeza Mabusela
IsiXhosa Department
g09m4251@campus.ru.ac.za
073 041 5581

17 April 2015

Mzali obekekileyo

Isimemo sokuthatha inxaxheba kuphando

Igama lam ndinguPumeza ndenza uphando lwam lweMasters kwiSebe Lelwimi zesiNtu kwiDyunivesiti iRhodes. Umntwana wakho uyamenywa ukuba athathe inxaxheba kuphando olusihloko sithi: *The role of television, particularly the YO TV programme in the identity formation of isiXhosa speaking youths around language and culture*. Injongo yolu phando kukufunda indima edlalwa lulwimi ekwakhekeni kobuni bolutsha njengoko lusetyenziswa kwiinkqubo zolutsha zikaSABC.

Igalelo nentsebenziswano yomntwana wakho ibalulekile khona ukuze iziphumo zolu phando zibe zezithe nqo. Imibuzo abazakubuzwa yona abantwana ibhekisele kwinkqubo iYO TV kunye namava wabo. Uphando luza kwenziwa kusetyenziswa iphepha lemibuzo kunye neengxoxo zamaqela. Ubuni bomntwana wakho buyakunonotshelwa bukhuselwe kangangoko kwaye andizi kusebenzisa amagama enyani wabantwana kolu phando.

Ngaphezulu, kubalulekile ukuba wazi ukuba olu phando luphunyezwe yiKomiti Yeenzululwazi Zophando (Research Ethics Committee) zedyunivesithi.

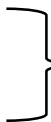
Nceda utyikitye esi sibophelelo ze usibuyisele esikolweni.

Mna, _____ (igama nefani yakho)

☐ Ndinika imvume

OKANYE

☐ Andiniki mvume



Nceda uphawule impendulo ibenye

Ku_____ (igama nefani yomntwana wakho) ukuze abandakanyeke kwiprojekthi yophando lweMasters lukaPumeza. Ndiyakuqonda ukuthi ubuni bomntwana wam abuzukuxelwa kolu phando.

Isiginitsha: _____

Umhla: _____

Enkosi ngexesha lakho ndiyathemba ukuba uyakusamkela isicelo sam.

Ozithobileyo,

Pumeza Mabusela

IsiXhosa Department

g09m4251@campus.ru.ac.za

073 041 5581

Appendix C: Email to RU first year isiXhosa MT Students

Molweni

Ndim uPumeza Mabusela, the MA student in the African Languages Department.

Okokuqala, enkosi kakhulu ngokuvuma ukundinceda kuphando lwam.

Okwesibini, ndicela ukuba siqhube eza focus groups zingoYO TV ndandithethe ngazo kwiveki ephelileyo. Ndicela undazise ukuba uza kukwazi na ukudibana ngolwesiBini weveki ezayo ngo4pm phambi kweclass yenu yesiXhosa okanye ngolwesiThathu ngo4pm okanye ngoLwesine ngo4pm. Nceda undazise ngolona suku unako ukudibana ngalo. Ezi focus groupsazinakuthatha ngaphaya kwemizuzu engamashumi amathathu ukuya kumashumi amane asesihlanu (30-45 mins).

Enkosi ndiza kulindela ukuva kuwe.

The dates and times again:

25 August Tuesday @ 4pm

26 August Wednesday @ 4pm

27 August Thursday @ 4pm

Please let me know which day would work for you. I appreciate your help and I value your time.

Enkosi.

Pumeza

Appendix D: Questionnaire English and IsiXhosa



My name is Pumeza Mabusela and I am doing my Masters research in African Language Studies at Rhodes University. The research is on the relationship between language, media and identity formation in youth. The questions are based on the YO TV youth show which airs on SABC 1. Please take a few moments to complete this questionnaire for the purposes of this research.

Section 1: Personal information about the learner/ student		
Age: _____		
Gender: _____		
Home language: _____		
Where are you from? _____		
Section 2: About YO TV		
1. Have you watched YO TV?	☐ Yes	☐ No
2. Do you watch YO TV now?	☐ Yes	☐ No
3. How frequent do you watch YO TV per week?		
☐ Once ☐ Two times ☐ Three times ☐ More than three times		
4. In which language are/were the features of the show that you enjoy the most?		
☐ IsiXhosa ☐ English ☐ Afrikaans ☐ All three ☐ Other		
5. In which language do you generally prefer to watch?		
☐ IsiXhosa ☐ English ☐ Afrikaans ☐ All three ☐ Other		
6. Which of the following show-features do you enjoy the most?		
☐ Blue couch ☐ Let's get quizzical ☐ Battle stations ☐ Music videos ☐ Craze games ☐ Other (please specify _____)		
7. What is isiXhosa normally used for in the show?		
☐ To greet ☐ To introduce guests & topics ☐ For studio discussions ☐ For game shows		

8. What have you learnt from watching the show?

☐Fashion/dressing ☐Languages ☐Cultures ☐Games ☐Music ☐Other (please specify_____)

9. Do the things you learnt inform your present lifestyle? ☐ Yes ☐ No

10. Has watching YO TV helped you understand the importance of your language?

☐ Yes ☐ No

Please give a reason for your answer

11. Has watching YO TV helped you understand the importance of your culture?

☐ Yes ☐ No

Please give a reason for your answer

12. Has watching YO TV helped you to understand your identity?

☐ Yes ☐ No

Please give a reason for your answer

13. Do you have any other general comment about YO TV?

Thank you very much for completing this survey! 😊

Igama lam ndinguPumeza Mabusela ndenza uphando lwam lwe*Masters* kwiSebe Lelwimi zesiNtu kwiDyunivesiti iRhodes. Olu phando lungobudlelwane phakathi kolwimi, *imedia* kunye nokwakheka kobuni bolutsha. Le mibuzo imalunga neYO TV, inkqubo yolutsha wsasazwa kuSABC 1. Nceda uthathe imizuzu embalwa ukugcwalisa eli phepha-mibuzo.

Isigaba 1: linkcukacha ngomfundi		
Iminyaka: _____ Isini: _____ Ulwimi lwasekhaya: _____ Ingaba usuka phi? _____		
Isigaba 2: Malunga neYO TV		
1. Ingaba wakhe wayibukela iYO TV?	☐ Ewe	☐ Hayi
2. Ingaba uyayibukela ngoku??	☐ Ewe	☐ Hayi
3. ingaba uyibukela kangaphi ngeveki?		
☐ Kanye ☐ Kabini ☐ Kathathu ☐ Ngaphez'ukwesithathu		
4. Ingaba zingoluphi okanye zazingoluphi ulwimi izigaba zenkqubo ozonwabela kakhulu?		
☐ IsiXhosa ☐ English ☐ Afrikaans ☐ Ngazo zontathu ☐ Olunye (Nceda uluxele)		
5. Ingaba loluphi ulwimi okhetha ukubukela ngalo jikelele?		
☐ IsiXhosa ☐ English ☐ Afrikaans ☐ Ngazo zontathu ☐ Olunye (Nceda uluxele)		
6. Ingaba zeziphi kwezi zigaba zenkqubo ozonwabela kakhulu?		
☐ Blue couch ☐ Let's get quizzical ☐ Battle stations ☐ Music videos ☐ Craze games ☐ Enye (Nceda uyixele _____)		
7. Ingaba isiXhosa sisetyenziswa nini okanye xa kutheni kule nkqubo?		

☐ Ukubulisa ☐ Ukwazisa iindwendwe kunye netopiki ☐ Kwiingxoxo zasestudio ☐ Kwiinkqubo zemidlalo okanye kwimidlalo

8. Yintoni oyifundileyo ngokubukela le nkqubo?

☐ Ifashoni/Indlela yokunxiba/dressing ☐ Ilwimi ☐ Amasiko ☐ Imidlalo ☐ Umculo ☐ Enye (Nceda uyixele)_____)

9. Ingaba izinto ozifundileyo zinefuthe kwindlela ophila nayo ngoku? ☐ Ewe ☐ Hayi

10. Ingaba ukuvukela iYO TV kukuncedile ukuze uqonde ukubaluleka kolwimi lwakho?

☐ Ewe ☐ Hayi

Nceda unike isizathu sempendulo yakho

11. Ingaba ukuvukela iYO TV kukuncedile ukuze uqonde ukubaluleka kwesiko lakho?

☐ Ewe ☐ Hayi

Nceda unike isizathu sempendulo yakho

12. Ingaba ukuvukela iYO TV kukuncedile ukuze uqonde ukubaluleka kobuni bakho?

☐ Ewe ☐ Hayi

Nceda unike isizathu sempendulo yakho

13. Ingaba ikhona enye into ofuna ukuphawula ngayo ngeYO TV?

Enkosi kakhulu ngokugcwalisa eli phepha-mibuzo! 😊

Appendix E: Focus Group Questions

Basic questions for focus group interviews

1. What is your understanding of identity?
2. Using the response you gave above, would you say YO TV has helped you to understand your identity?
3. Would you say that all languages are used equally or fairly on YO TV? Why?
4. Would you say that YO TV has played a role in you understanding your language and culture?
5. How is your culture represented on YO TV?
6. From the questionnaires you indicated that you prefer to watch in English: Why do you prefer to watch in English?
7. Most of you noted that isiXhosa on YO TV is mostly used for greetings, introducing guests and games: Why do you think isiXhosa is mostly used for the above mentioned things?

Appendix E: Data captured in questionnaires, high school participants

ID#	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
P1	Yes	Yes	three times	English	English	MV & NO TV land	To greet	Games, Sport	Yes	Yes	Yes	Yes
P2	Yes	Yes	two times	English	English	MV	To intro guests	Music	Yes	Yes	No	No
P3	Yes	No	three times	English	IsiXhosa	LGQ	For studio discussions	Music	Yes	Yes	Yes	Yes
P4	Yes	Yes	More than three	IsiXhosa	English	LGQ	To greet	Games	Yes	Yes	Yes	Yes
P5	Yes	No	Once	IsiXhosa	IsiXhosa	CG	To greet	Languages	Yes	Yes	Yes	Yes
P6	Yes	Yes	two times	English	English	CG	To greet	Games	Yes	Yes		Yes
P7	Yes	Yes	More than three	All three	All three	BC	To greet, To intro guests, for studio	Fashion, Languages, Games, Music	Yes	Yes	Yes	Yes
P8	Yes	Yes	More than three	IsiXhosa, English	IsiXhosa, English	BC, CG, Celebrities	To greet, To intro guests	Fashion, Languages, Games, Music	Yes	Yes	Yes	Yes
P9	Yes	Yes	More than three	IsiXhosa, English	IsiXhosa, English	BC, CG, Celebrities	To greet, To intro guests	Fashion, Games,	Yes	Yes	Yes	Yes
P10	Yes	Yes	three times	IsiXhosa, English	IsiXhosa, English	BC, CG, Celebrities	To greet, To intro guests	People's views	Yes	Yes	Yes	Yes
P11	Yes	Yes	More than three	IsiXhosa, English	English	BC, MV, CG, Celebrities	To greet, For studio discussions	Fashion, Games, Music	Yes	Yes	No	Yes
P12	Yes	Yes	two times	English	English	LGQ	To greet	Music	Yes	Yes	Yes	Yes
P13	Yes	Yes	three times	IsiXhosa, English	All three	LGQ, CG	To greet, Games or game shows	Fashion	Yes	Yes	Yes	Yes
P14	Yes	Yes	More than three	English	English	LGQ	For studio discussions	Languages	Yes	Yes	Yes	Yes
P15	Yes	Yes	More than three	IsiXhosa	IsiXhosa	MV	To intro guests	Fashion	Yes	Yes	Yes	Yes
P16		Yes	More than three	English	Afrikaans	MV, CG	To greet, To intro guests	Fashion, Music	Yes	Yes	No	Yes
P17	Yes	Yes	two times	English	English	LGQ	For studio discussions	Music	Yes	Yes	Yes	Yes
P18	Yes	Yes	three times	English	English	CG	To intro guests	Fashion	Yes	Yes	Yes	Yes
P19	Yes	Yes	two times	English	English	CG	For studio discussions	Fashion	Yes	Yes	No	Yes
P20	Yes	Yes	three times	English	English	BS	To greet	Fashion	Yes	Yes	No	Yes
P21	Yes	Yes	three times	English	English	CG	To intro guests	Fashion	Yes	Yes	Yes	Yes
P22	Yes	Yes	three times	English	English	BS	To greet	Music	Yes	Yes	Yes	Yes
P23	Yes	Yes	two times	IsiXhosa, English	English	BS, MV	To intro guests	Fashion	Yes	Yes	Yes	Yes
P24	Yes	Yes	three times	IsiXhosa, English	English	MV	For studio discussions	Music, The way of speaking	Yes	Yes	Yes	Yes
P25	Yes	No	Once	English	IsiXhosa, English	BC	To greet	Fashion	Yes	Yes	Yes	Yes
P26	Yes	Yes	More than three	English	English	LGQ	To greet	Cultures	Yes	Yes	Yes	Yes
P27	Yes		three times	English	IsiXhosa	BC	To intro guests	Fashion	Yes	Yes	Yes	Yes
P28	Yes	Yes	More than three	IsiXhosa, English	IsiXhosa	LGQ	To greet, To intro guests	Languages, Games	Yes	Yes	Yes	Yes
P29	Yes	Yes	Once	IsiXhosa, English	IsiXhosa, English	MV	To greet, To intro guests	Fashion, Music	Yes	Yes	Yes	Yes
P30	Yes	Yes	two times	English, Afrikaans	IsiXhosa, English	BC, MV	To greet, Games or game shows	Fashion, Languages	Yes	Yes	Yes	Yes
P31	Yes	Yes	More than three	IsiXhosa, English	IsiXhosa, English	BS, CG	To intro guests, For studio discussions	Fashion, Cultures, Music, Jokes	Yes	Yes	Yes	Yes
P32	Yes	Yes	More than three	IsiXhosa, English	IsiXhosa, English	BC, LGQ, BS, MV, CG	To greet, To intro guests	Fashion, Music	Yes	Yes	Yes	Yes
P33	Yes	Yes	two times	IsiXhosa, English	IsiXhosa	BC, CG	To greet, For studio discussions	Fashion, Music	Yes	Yes	No	Yes
P34	Yes	Yes	once	IsiXhosa	IsiXhosa	MV, CG	Game shows	Fashion	Yes	Yes	Yes	Yes
P35	Yes	Yes	three times	IsiXhosa, English	IsiXhosa, English	CG	For studio discussions	Fashion, languages	Yes	Yes	Yes	Yes
P36	Yes	Yes	two times	English	IsiXhosa, English	MV, CG	To greet, to intro guests	Games, Music	Yes	Yes	Yes	Yes

Data captured in questionnaires, university students

ID#	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12
P1	Yes	Yes	More than three	IsiXhosa	IsiXhosa and English	BC, LGQ, BS, CG		Languages,Games, Music	No	Yes	No	
P2	Yes	No	More than three	English	English and IsiZulu	BC,MV,CG		Fashion,Music	No	No	No	No
P3	Yes	No	Once	English	English	BC	To greet, to intro guests	Languages,Cultures	No	No	No	No
P4	Yes	No	More than three	English	IsiXhosa and English	BC, LGQ, BS, MV, CG	To greet, to intro guests, for studio	Fashion,Games,Music	No	No	No	No
P5	Yes	No	Two times	English	English	BC	To greet	Languages,Cultures	No	Yes	No	No
P6	Yes	No	More than three	Isixhosa and English	English	BC, LGQ, BS, MV, CG	To greet, to intro guests, for games	Languages,Cultures,Music	Yes	No	No	No
P7	Yes	No	More than three	Isixhosa and English	English	MV, CG	To greet, to intro guests, for games	Games,Music	Yes	Yes	No	Yes
P8	Yes	No	Three times	English	English	MV	To greet	Fashion,Music	Yes	No	No	Yes
P9	Yes	No	Once	Isixhosa and English	IsiXhosa and English	BC, LGQ	For studio	Fashion,Music	No	Yes	Yes	No
P10	Yes	No	More than three	Isixhosa and English	IsiXhosa	BC	To greet, to intro guests	Languages,Cultures	No	No	No	No
P11	Yes	No	More than three	Isixhosa and English	English	BC, LGQ, BS, MV, CG	To greet	Fashion,Games,Music	Yes	No	No	Yes
P12	Yes	No	Three times	English	English	BC, BS, MV	To greet	Music	No	No	No	No
P13	Yes	No	More than three	Isixhosa and English	IsiXhosa and English	BC,MV,CG	For studio, for games	Languages,Cultures,Music	Yes	Yes	Yes	No
P14	Yes	No	More than three	Isixhosa and English	English	BC	To greet	Languages, Cultures	Yes	Yes	Yes	Yes
P15	Yes	No	More than three	Isixhosa and English	IsiXhosa and English	BC, LGQ	To greet	Games,Music	Yes	No	No	Yes
P16	Yes	No	Three times	English	IsiXhosa and English	LGQ	To greet	Games	No	Yes	Yes	Yes
P17	Yes	No	More than three	IsiXhosa	IsiXhosa	BC, LGQ, BS, MV, CG	To greet	Languages,Cultures,Music	No	Yes	No	No
P18	Yes	No	Once	Other	Other	MV	For studio	Games	Yes	No	Yes	Yes
P19	yes	No	More than three	English	IsiXhosa	BC,MV,CG	To greet	Languages,Cultures,Music Fashion,Languages,Cultur	Yes	No	Yes	Yes
P20	Yes	No	More than three	IsiXhosa	All three	BC, LGQ, BS, MV, CG	To greet, to intro guests, for studio	es,Games,Music	Yes	Yes	No	No
P21	Yes	No	More than three	All three	All three	CG	To greet	Cultures	Yes	Yes	Yes	Yes
P22	Yes	No	More than three	English	IsiXhosa and English	CG	To greet	Games	No	No	No	No
P23	Yes	No	More than three	IsiXhosa and English	English	MV, CG	To greet, to intro guests, for games	Languages,Cultures,Music	Yes	No	No	No
P24	Yes	No	Two times	English	English	BC	To greet	Cultures	No	No	No	No
P25	Yes	No	More than three	IsiXhosa, English, other	IsiXhosa	MV	To greet	Languages,Cultures,Music	No	Yes	Yes	No
P26	Yes	Yes	More than three	IsiXhosa, other	IsiXhosa	MV	To intro guests	Fashion,Music	Yes	No	No	No
P27	Yes	Yes	More than three	IsiXhosa	IsiXhosa	BC	For studio	Music	Yes	No	No	Yes
P28	Yes	No	Once	English	English	CG	For studio	Music	No	No	No	No
P29	Yes	No	Once	English	English	MV	To greet	Games Fashion,Languages,Games ,Music	No	No	No	Yes
P30	Yes	No	Three times	English	IsiXhosa	BC, LGQ, MV	To greet		Yes	No	No	No
P31	Yes	No	Once	IsiXhosa and English	IsiXhosa and English	BS	To greet, To intro guests	Languages,Dancing		No	No	Yes
P32	Yes	No	More than three	English	English	BC	To greet	Cultures	No	Yes	No	Yes
P33	Yes	Yes	Two times	IsiXhosa	IsiXhosa and English	BS, MV	For studio	Fashion,Music	Yes	Yes	No	Yes
P34	Yes	Yes	Three times	IsiXhosa	English	LGQ	To greet	Languages	Yes	No	Yes	Yes
P35	Yes	No	Two times	IsiXhosa and English	IsiXhosa	MV, CG	To greet, for games	Fashion,Games,Music	Yes	Yes	Yes	Yes
P36	Yes	No	More than three	English and Afrikaans	All three	BS, CG	For studio	Cultures,Games	Yes	Yes	Yes	No
P37	Yes	No	More than three	English, other	English	BC, WR		Games,Music	Yes	Yes	No	Yes
P38	Yes	No	Two times	All three	All three	BC, LGQ, MV, CG	To greet	Languages,Cultures,Music	No	No	No	No
P39	Yes	No	More than three	IsiXhosa and English	English	BC, BS, MV, CG		Languages,Music	No	No	No	No
P40	Yes	No	More than three	English	English	BC, LGQ, MV, CG		Languages,Games, Music	No	No	No	No
P41	Yes	No	Two times	English	English	MV	To greet	Languages	No	No	No	No
P42	Yes	No	More than three	English	English	BC	To greet	Games	No	No	No	No
P43	Yes	No	More than three	English	IsiXhosa and English	BC, MV	To greet	Fashion	Yes	No	No	No
P44	Yes	No	Two times	All three	All three	Cartoons	To intro guests		Yes	No	No	No
P45	Yes	No	Two times	English	IsiXhosa	CG	To greet	Games,Music	No	No	No	No
P46	Yes	No	Once	IsiXhosa and English	IsiXhosa and English	MV	To greet	Games,Music	No	Yes	No	No
P47	Yes	No	Two times	Isixhosa and English	IsiXhosa	LGQ	To intro guests, for game shows	Games	Yes	Yes	No	No
P48	Yes	No	Once	Isixhosa and English	IsiXhosa	CG	To greet	Games	Yes	Yes	Yes	Yes
P49	Yes	No	More than three	Isixhosa and English	English	LGQ, MV	To greet	Music	No	Yes	Yes	No
P50	Yes	No	More than three	Isixhosa and English	English	BC, CG	To greet, for game shows	Cultures,Games	No	No		
P51	Yes	Yes	Three times	English	English	BC	To greet	Languages	Yes	No	No	No
P52	Yes	No	More than three	All three	All three	LGQ, MV	To greet	Languages,Cultures,Games	Yes	Yes	Yes	No
P53	Yes	Yes	Two times	Isixhosa and English	IsiXhosa	BC,and other	For studio, for games	Games,Music	Yes	Yes	No	No
P54	Yes	No	More than three	English and Afrikaans	English	LGQ, MV	To greet	Games,Music Fashion,Languages,Cultur	Yes	No	No	No
P55	Yes	No	More than three	Isixhosa and English	IsiXhosa and English	BC, LGQ, MV	To greet, to intro guests	es,Games,Music Fashion,Languages,Cultur	Yes	Yes	Yes	Yes
P56	Yes	No	More than three	Isixhosa and English	IsiXhosa and English	other	To greet, to intro guests	es,Games,Music Fashion,Languages,Cultur	Yes	Yes		Yes
P57	Yes	No	More than three	Isixhosa and English	IsiXhosa and English	BC	To greet, to intro guests	es,Games,Music	No	No	No	No

Appendix G: Sample of interview transcripts, high school participants

Interviewer/Question	Responses
What is your understanding of identity? So, xa usithi kukuzazi that mna umzekelo ndinguPumeza Mabusela?	Res 1: ndi-understand(a) into yokuba i-identity ungubani, yonke la nto, uyintoni yonke la nto Res 2: mna ndingathi i-identity kukuzi-believe(a) ne, uziqonde, uyazi into oyenzayo uqhubeke phambili Res 3: mna ndingathi kukufumana ubunguwe ukuba ungumntu onjani na, ibeliefs zakho yonke lo nto. Res 4: yindlela umntu azibona ngayo nendlela azixelela uyiyo Res 5: i-identity kuxa ufuna ukuzazi ukuthi ungubani, uzi-checke ukuba kakuhle kakuhle wena ungubani Res 6: ndizakuthi kukuzazi ukuba ungubani Res 7; mna ndicinga ukuba yimvelaphi yakho negama
From the responses you gave, would you say YO TV has helped you to understand your identity? Izinto ezifanantoni mhlambi?	Res 1: indincede ngohlobo lokuba sometimes bayakwazi ukuthetha ngezinto zamasiko nebeliefs zabantu Res 2: indincede ngoba sisi ngamanye amaxesha kuye kuthethwe ngezinto ezi-affect(a) iteenagers ukhubone, so ke ngoku iye indinceda because nam I am a teenager Res 3: iYO TV indincede kakhulu mna, senditsho ukuba xa mhlambi kukho izinto ongazaziyo, yena uyazikhupha Ibeliefs mhlambi zeChristians Res 4: mna sisi indincedile since bendingula mntu ungazaziyo ngqo ukuba imvelaphi yam, like iparents zam bezingasoloko zindixelela, so ndatsho ndabona ukuba okay there are cultural things ezenziwayo Res 5: indincede ukubonisa ukuba isupport sibaluleke kangakanani noba ubehealthy

Nicinga ukuba iilwimi kwiYO TV zisetyenziswa ngokulinganayo? So yeyiphi ilanguage esetyenziswa kakhulu?	Res 1: ewe, sisi zisetyenziswa ngohlobo olulinganayo kuba into ibithethwe ngesiTswana iyakwazi ukuphinda irepeat (we) nge-English, so uphinde uyazi ukuba ibithetha ukuthini Res 2: ha.a ayithethwa ngohlobo olulinganayo ngoba abantu abanintsi ba-understand(a) i-English abazi understand(i) ezinye iilwimi, that is why kusetyenziswa i-English ixesha elinintsi Res 3: zisetyenziswa ngokulinganayo sisi, mhlambi iyarepeat(wa) nangesiZulu, siSwati, seTswana nange-English ne-Afrikaans Res 4: ha.a ha.a azithethwa ngokulinganayo ngoba kaloku amaxesha amanintsi bathetha nge-English Res 5: hayi nam ndithi azithethwa ngokulinganayo ngoba ngamanye amaxesha bathetha isiTswana ngamanye amaxesha bathetha isiZulu, so abathethi ngokufanayo Yi-English Res 6: hayi azithethwa ngokulinganayo because abantu abanintsi abazi-understand(i) ezi languages bazithethayo njengabantu abasuka kwamanye amazwe abazi-understand(i) ilanguages ezinintsi, yi-English qha abayaziyo
Okay, so ke ngoku loluphi ulwimi olusetyenziswa kakhulu kwiYO TV?	Res 1: English Res 2: English Res 3: English Res 4: English Res 5: English Res 6: English
Okay, ukuba kungathiwa uYO TV uyatshintshwa apresent(we) ngesiXhosa wonke, ungathini wena, ungavuya mhlambi? Why? Ungangavuyi? Why?	Res 1: andizuvuya mna because isiXhosa asikusi ndawo, it is better bathethe ngesiXhosa ne-English both bhetele because ziilwimi ezithethwa gqithi apha eSA Res 2: ngokwam mna sisi, ndithi mna ndingavuya mna ngoba bakhona abanye abangasaziyo isiNgesi Res 3: thina apha eMzantsi siyirainbow nation ne, ilanguages zethu zinintsi, so I think banokohlula, okay namhlanje kungathethwa ngesiSwati okanye lo nto but yeah i-english ndiyayivuma yona igrift Res 4: ingaright nge-english because abantu abanintsi ba-understand(a) i-English kunesiXhosa Res 5: Bendizakutsho nam, abantu abanintsi abasi-understand(i) isiXhosa ba-understand(a) i-English

Ezinye ilanguages, like Sesotho nesiTswana sona?	Basi-understand(a) kade kune-English kuba i-English iqhelekile noba ungayaphi uzofika uthethe i-English uviwe Res 6: mna andivumi because abantu abanintsi abakwazi ukuthetha i-English bazi ilanguages zabo
Ingaba wena xa uzicingela okanye ujonge kuYO TV, ingaba i-English is more important than ilanguages zethu? Ke ngoku niyazidla ngobuXhosa benu xa nizothi niprefer(isha) i-English/	Res 1: bayisebenzisa kakhulu as ibalulekile abantu abanintsi. Mna ndithi ayibalulekanga kufuneka nathi sithethe ilanguages zethu Res 2: mna ndithi ibalulekile i-English because ikuthathe ikuse kwiindawo ezinintsi because ukuba uyajonga abantu abanintsi, noba unoya overseas uzofika utehthe i-English Res 3: Hayi nam ndithi i-English ibalulekile ngoba ufumana izinto ezinintsi nge-English, imisebenzi, uyakwazi ukuttravel(isha) xa uyitourist Res 4; hayi nam nditsho, i-English ibalulekile because most of the time sithetha nge-English nasesikolweni sifunda nge-English Res 5; hayi bendizothi nam ezikolweni sifunda nge-English naxa uye kwiindawo ezithetha iziSotho neziTswana you find that ukub awukwazi uzakuthetha i-English, so i-english ibalulekile Res 6: ibalulekile kakhulu i-English yenza ukuba apha esikolweni siyafundiswa nge-English naxa ubheka mhlambi etown umntu akakuva ne unako ukuthetha i-English (silence)
Okay masidluleni siye komnye umbuzo, uthi kutheni isiXhosa sizokhethelwa ezi zinto ngathi azibalulekanga, umzekelo ukubulisa negames, nicinga kutheni?	Res 1: ngoba isiXhosa asinikisi mdla ngoba abantu abanintsi abasi-understand isiXhosa that is why kuthethwa nge-English Res 2: iyelelene le mpendulo yakhe kule nto bendizoyithetha nam, into eyanza kusetyenziswe isiXhosa pholileyo abantu abanintsi ba-understand(a) i-English Res 3: abanye aba-understand isiXhosa most of the time, that is why beqhubekeka nge-English Res 4: kaloku pha esiXhoseni sisi kukho amagama angqindilili, so abanye abantu abakwazi kuwabiza so bhetele babize la alula for abantu bazo-understand(a)

Wena uyasithanda isiXhosa kune English?	Res 5: mna ndicinga abantu abanintsi abasithandi isiXhosa baprefer(a) i-English
Napha ethivini?	Ewe, ndiyasithanda isiXhosa kune English
So sonke siyasithanda isiXhosa kune-English ethivini?	Ewe, napha ethivini
	Res 1: mna ndiprefer(isha) i-English ethivini, kwezinye izinto ezifana nesaopies ndiprefer(isha) isiXhosa kwidrama
	Res 2: mna ndinoske ndithi both because akhona lamagama e-English ungawaziyo, so isiXhosa naso siright
	Res 3: English, ewe, i-English andina reason
	Res 4: isiXhosa, lulwimi lwam olo, i-english iyafana nezinye iilwimi, akufunekanga ude uyazi kuba ayilolwimi lwakho
Umbuzo wam wokugqibela, xa uyijongile iYO TV, yishow eright enifundisayo as young people abathetha isiXhosa?	Res 1: ewe sisi, isizathu sinqabile (laughs)
	Res 2: ewe because amaxesha abanintsi bayakwazi ukuthetha ngezinto ezi-affect (a) iteenagers like iHIV, pregnancy yabo, ya into ezinjalo. So mna ndirefer(isha) gqithi pha kuba ndisengumntu omtsha
	Res 3: ndingatsho mna ndithi yinkqubo eright ngoba amaxesha amanintsi ikhuthaza ukuba abantwana bangamithi
	Res 4: ewe iyasinceda because i-improva indlela esithetha ngayo i-English
	Res 5: Nam bendizothi iyasinceda ngoba mhlambi sikwazi ukufunda ne-English because abantu abanintsi bayifunda ethivini i-English ikakhulu.

Sample of interview transcripts, university participants

Interviewer/Question	Responses
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What is your understanding of identity?	Res 1: mna ndingathi i-identity bubunguwe, your true self for instance if ekhaya ndikhuliswe ngenkonzo, yi-identity yam leyo ukuba ngumntu okhonzayo bubunguwe not ukuba u-adopte izinto ezithile kuye ezizezakho, that is not my true self Res 2: bendizothi yinkcubeko, like yinkolo yakho nendlela wena izinto ozibona ngayo, it is how you identify yourself
From the responses you gave, would you say YO TV has helped you to understand your identity?	Res 1: No, andivumi. Esona sizathu ndandimbukela uYO TV kwakumnandi and ndandingumntana, so izinto abebezibonisa zazinika umdla ngela xesha, akukho ndima ndingathi uyidlalile Res 2: zikhona iprogrammes apho ufumanisa ukuba isiXhosa sisetyenziswa ngendlela efanelekileyo, sometimes ndikhe ndiyibukele la show kaMamGcina, Ilitha lethu, bayafundisa phaya ngendlela eright. Ufumanise ukuba ezi zinto sizifundiswa esikolweni, how to spell amagama ngesiXhosa ziyathethwa pha. Nolwimi lwesiZulu luyaboniswa pha, kuboniswe ukuba maabali ayafunda nakwezinye ilanguages, they are not only done in English. Bayabaliselwa nabantwana abamnyama.
Would you say that all languages are used equally or fairly on YO TV? Why do you say that?	Res 1: I think mna azisetyenziswa fairly. I think kuba uYO TV esituated eRhawutini, so they focus more on languages spoken in Gauteng forgetting the other parts of South Africa. Umzekelo kuYO TV kuthethwa isiZulu neseSotho nesiTswana here and there qha and that is it bathethe i-English, ezinye ilanguages, isiPedi, Tsonga, Ndebele, Venda awusoze usive. nesiXhosa ngu'molo mntasekhaya' qha kuphelele apho Res 2: and nalamaXhosa kayo TV aphinde ajike kwawona angene esiZulwini, uAkhumzi wayethetha isiXhosa dukuduku sethetha isiZulu. Meaning kwabona aba bangamaXhosa ufika bepha bayatshintsha
Loluphi ulwimi olusetyenziswa kakhulu?	Res 1: English yona yijump case bayayithetha, nguqhu saa waso but isiZulu sisuka sibesininzi kakhulu kuba mhlambi siqondwa ngabantu abanintsi
Are you saying isiZulu kune-English?	Res 1: yi-English then isiZulu
Would you then say that English is more important than our languages?	Res 1: hayi ayibalulekanga. Andinokuthi i-English ibalulekile qha kuba isaziwa as the universal language ke ngoku umntu feels the need, mhlambi umntu sukube ethetha isiNgesi ukuze afikelele kumntu wonke, andazi because mhlambi xa ethetha isiNdebele mna ndingumXhosa andizumva kuba andisazi xa ethetha isiNgesi ndizakumva ngcono mhlambi that is the reason why they use English.

	Res 2: ayibalulekanga ngohlobo le nto yokuba the minute kuthiwa ibalulekile ityasha ezinye ilanguages, ezi zalapha- African languages but as ba ebesele etshilo uanelisa, it is a universal language, awunofika ungumTswana uthswirizise phambi kwam at least xa iyi-English ndizakukuva bhetele. I-English lulwimi nje lokucommunicate between iintlanga ngeentlanga
Would you say that YO TV has helped you to understand the importance of your language and culture?	Res 1: no, not at all. YO TV focused a lot on entertaining children. So things related to culture were not really considered. But ngeHeritage day bebekwazi ukwenza lo nto yothusayo ke Res 2: kwaye inkcubeko yakho iqala pha kokwenu ufundiswe ngeculture yakho. So uthi xa ujonga izinto ozifundiswe kokwenu nezo zikuYO TV ufumanise ukuba azifani, so akukho galelo likangaka alidlalileyo.
Why do you prefer to watch in English?	Res 1: andizuxoka ndiyathanda ukumamela ngesiNgesi, andiyazi kulula for mna andiqhelanga ukumamela iprogrammes zesiXhosa, so andiyazi kusuka kubelula ukumamela ngesiNgesi kwaye amanye amagama esiXhoseni anzulu gqithi, zinqabile ke idictionaries zesiXhosa kanti apha kwisiNgesi ndiyakwazi igama elithile ukulikhangela kugoogle, so I think that is the reason why I prefer to watch in English kunesiXhosa Res 2: nam I prefer to watch and listen in English. Ayikuba ndiyakuthanda ukumamela in English kodwa kukucingela abanye abantu. Xa kuzothi kuthethwe isiXhosa sodwa abantu baza kubona as if bayakhutshwa bona out of the programme, so xa kuzosetyenziswa i-english kuzoba bhetele kumntu wonke because it accommodates everybody
Let's say uYO TV uyatshintshwa enziwe ngesixhosa, how would you feel?	Res 1: kungamandi because kukho abantwana abasakhulayo abayibukelayo iTV especially in ghetto areas where abantwana uye ufumanise ukuba kunzima for bona. So ke ngoku uye ufumanise ukuba izakuhamba ihambe ifike nakubo. Lo nto ke yenza umdla ekuyibukeleni inkqubo kayo TV Res 2; ewe, ingamandi but it accommodates amaXhosa wodwa of whih itarget market kayo TV ngumntwana wonke around South Africa, so they will lose viewers if they can do the whole programme in isiXhosa Res 1: of which ukhe ufumanise ukuba zikhoan iprogrammes ezi-accommodate amaVenda odwa but abaziluzi iviewers zisekhona. Nalapha kuYO TV sisekhona sizakumbukela

	Res 2: my problem is that uYO TV mkhulu kuneenkquboe zifana noRivhoningo, uYO TV mkhulu and udlala daily. So xa ezodlala ngesiXhosa okokoko.... Res 1: xa ezodlala ngesiXhosa, thina singathi silolona hlanga luphulukene nobuthina, akanotshintshwa wonke but there has to be a special day apho izo-dedicate(wa) ibe sisiXhosa in that way izakubuyisa abantu abangamaXhosa ezingqondweni ukuba okay, isiXhosa sibalulekile because kwathina maXhosa siyasityeshela isiXhosa esi sethu, sikhumsha too much Res 2: if ukuba kunothiwa they do that ke batshintshe kungaright not ukuba kutshintshwe the whole programme to isiXhosa nook, hayi noko. It won't be fair kwabanye abantu, it will not be boring but no, it is not fair
Why do you think isiXhosa is mostly used for greetings, introducing guests or games?	Res 1: inoba kaloku silula for bona, for umntu ongathethiyo isiXhosa kuba uye ufumanise nabelungu bekutakela 'molo unjani' ilula la nto for bona. Res 2: umhlabi ipresenter ngumTsonga or ngumVenda, so at least umntu sube efuna ukubonakala ngathi uyablend(a), athi molo unjani njee like ice breaker
How do you feel xa usiva umntu othetha isiXhosa kwiTV ibe iyilangauge yakho?	Res 1: ndiyavuya, ndonwaba kakhulu, lo nto ibonisa ukuba abantu baproud, bayazingca ngolwimi lwabo, abalahlekanga ngoba uye ufumanise ukuba abantu abanintsi balapha e-Eastern Cape sithi xa sifika eRhawutini naseKZN sibe fly sifune ukukhuluma silahle ubuthina. So xa ndibona uJason noMawande pha ndiye ndivuye, kumnandi ukuva umntu othetha isiXhosa ethivini, lo nto indenze ndizidle ukuba ndingumXhosa nyani nyani andingxengwanga
Would you say uYO TV yinkqubo eright, efundisayo nedingekayo in society ukufundisa iyouth?	Res 1: ewe, ndiyavuma shem uright uyafundisa especially eza shows zabantu abancinci Res 2: ingas'ke babe neprogrammes where abantwana befundiswa ngezinto zonke zamazwe, icountries, iipresident, iilanguages ubuqu ne-importance yazo etc.