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CULTURAL REPORTING AND THE PRODUCTION OF CULTURAL REVIEWS IN SELECTED SOUTH AFRICAN NEWSPAPERS: A CASE STUDY OF JAZZ MUSIC AND MUSICIANS

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A research report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Masters of Journalism and Media Studies.

Johannesburg, 2006

ABSTRACT

Arts reporting in the contemporary South African press seems to be in somewhat of a crisis. Although on the surface the “entertainment” and “lifestyle” supplements of the major newspapers seem to be thriving, on closer inspection, it will be found that the journalism is severely lacking in critical analysis, creativity and useful information. This research report will use the reporting of jazz found in the arts supplements of two major newspapers - *THISDAY* and *Mail&Guardian* - to investigate the production of cultural reporting, and to question the kind of messages and representations the print media is sending out to the public concerning arts and culture. The research will show that economic pressures from both media owners and advertisers for profit maximisation are having a detrimental effect, and that the print media is taking a passive role in the production of arts reporting, leading to a media that is formulaic, gossip- and celebrity-news driven, and essentially uncritical.

Declaration

I declare that this research is my own unaided work. It is submitted for the degree of Masters of Arts in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other university.

_____

_____day of_____

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Chapter 1: Introduction

| Art appeals to the viewer, listener or reader as an individual, eliciting a unique personal response, while entertainment is designed for a mass, a set of statistics; designed to be fun, mindless, formulaic, toward ensuring that every member of the audience has the same experience |

Neil Gabler (NAJP Report: 10)

| Entertainment is that which you receive without effort. Art is something where you must make some kind of effort, and you get more than you had before. |

Composer, Charles Wuorinen (*New York Times*, March 27, 2005)

The aim of this research report is to investigate the production of cultural reporting in the South African press, by using the reporting of jazz music as a case study. The arts reporting in two newspapers, namely the *Mail&Guardian* and the now defunct *THISDAY*, will be analysed using the arts and entertainment supplements of the two publications.

The study will firstly investigate how much cultural reporting was published in the weekly arts supplements of these two newspapers over a specific time frame, and will show how much of this writing is about jazz and jazz musicians in particular. This research question requires a content analysis of the two supplements.

Secondly, the study will compare the coverage of jazz in the two publications, and together with interviews with arts editors, arts journalists, and jazz musicians themselves, will investigate how these cultural pages, and more specifically, writings about jazz are produced.

By researching this topic, the question of what kind of messages and representations the print media is sending out to the public concerning arts and culture, and in particular jazz, can be answered. If the bulk of the reporting is listings and of a formulaic style, then it shows that the print media is taking a passive role in the production of arts reporting, leading to a media that is formulaic, gossip- and celebrity-news driven and essentially uncritical. One of the key findings of the Media Monitoring Project's baseline study into arts coverage in the South African mass media says that

> The majority of arts coverage in the media simply reflects what is going on in the arts rather than offering any kind of critical or analytical intervention. At the most, 25% of arts coverage can be said to be analytical or critical.

On the surface, it seems that cultural reporting is thriving in the South African press. Each major newspaper has a weekly - sometimes daily - arts and entertainment supplement that is an all-inclusive package of artistic disciplines such as dance, fine art, music, literature, film, theatre and television. The packages generally also include huge full-colour advertisements. However, if you scratch beneath this thin veneer, you will find that this reporting tends to be made up of listings, gossip and the promotion of vested interests.

There are numerous reasons as to why arts reporting in the press is in such a crisis, and many of them have to do with ownership and the pressures owners place on editors and journalists, and the strong commercial elements of the contemporary media landscape. One of the most influential commercial pressures is that of

advertising, and the much sought-after revenue that it provides newspapers. This is dealt with in more detail in Chapter 2.

Again, although this will be spelt out in more detail in Chapter 2, it will suffice to say that owners generally tend to focus on the financial bottom line, and that the profit margin at the end of the fiscal year is by far more important than quality journalism. The drive for profit leads to devastating consequences for journalism, and especially arts journalism. It is generally accepted that the first section of the publication that will be downsized in the quest for profit is the arts reporting, as it is often regarded as a "soft" journalism compared to the political and sports sections. Another way in which owners tend to maximise profits in the arts section is to rely heavily on syndicated stories. This has a devastating impact on both the quality of journalism and on the media messages consumed by the readership.

Firstly, syndicated stories mean that local journalists do not get a chance to hone their arts reporting skills leading to a massive decline in quality of arts reporting, as well as the inevitable loss of a specialist journalist "following the scene". Regarding the readership, syndication means that because most of the syndicated stories come from global, western newspapers, the content of the reporting will alienate readers and definitely not be able to identify with local tastes and cultures. In essence, this perpetuates a global culture, based heavily on the cultures of the USA and the countries of Western Europe.

Another devastating impact on arts reporting is a definite lack of resources for journalists – both financially and human. Financially, early- to mid-career journalists

do not earn a great deal of money, and this is often the reason for journalists either not being passionate about their work, or simply leaving the industry to work in other communications-based careers such as Public Relations (PR). The impact this has on arts journalism is clear – the general standard of the reporting is simply quite terrible in that it lacks creativity, critical thinking and is not entertaining. There are always exceptions to the rule however, and good quality arts reporting *does* exist – just not enough of it.

1.1 Research Questions

1. How much arts reporting was published in the arts and entertainment supplements of the *Mail&Guardian* and *THISDAY* newspapers over the period 10 October 2003 to 22 October 2004?
2. How much of this arts writing is about music and then more specifically, how much of it is about jazz and jazz musicians?
3. Of this jazz reporting, how much of it was actual reporting, including critical reviews, biographies, concert previews, and how much of it was simply events listings and promotion material?
4. What kinds of jazz articles (e.g. reviews, obituaries, previews, features) were dominant?
5. How the cultural pages of newspapers are produced i.e. how do editors and journalists go about producing what will finally "hit the streets"?
6. Are our arts journalists passionate about their work, do they have a good knowledge of their subjects, and is the quality of arts journalists on the rise or on the decline?

7. What does this all mean for the future of arts reporting in the South African media landscape?

My interest in these research questions arose from the fact that every time I read the reviews - if there were any - of a jazz concert that I had attended; I wondered if it was the same concert that the reviewer and I had been at. Furthermore, on many occasions I would have a similar wonderment when I had seen the most amazing performance, and instead of the concert being reviewed, or the publication having interviews with the musicians that had performed, the column space in the newspaper was simply filled with syndicated stories, press releases and images that represented British, American or other "Western" pop icons. Once again the Media Monitoring Project's baseline study into arts coverage in the South African mass media justifies this assumption by saying

> International artists receive more attention than local artists. Tom Cruise, Michael Jackson, Bob Geldof, Christian Bale and Angelina Jolie were the most frequently represented artists. Kwaito star Zola and actress and director Janet Suzman were the most frequently represented South Africans.

Doing other research in the jazz field over the last few years made me aware of publications such as *Drum* in which there was a great deal of jazz writing, especially in the 1950s, which Lewis Nkosi famously dubbed the *Fabulous Decade* (Chapman 1989). Moreover, *Drum* journalists were more often than not jazz musicians themselves, or alternatively had a profound understanding of the music and the culture from where it came; this seems to have given the writing an authentic and credible voice.

Michael Titlestad says that the “near-mythic period of the 1950s” in Sophiatown has been discussed, represented and analysed in many and diverse literary representations and critiques, and he calls this period a “literary and musical renaissance”. (Titlestad 2004: xiv) In his book *Making the Changes: Jazz in South African Literature and Reportage*, Titlestad considers the character of the writing found in the 1950s *Drum* and how the subject matter was often jazz, and the social role the music played in this quasi-Bohemian society. The writer who was possibly most associated with jazz at the time was Todd Matshikiza, who besides being a writer, is also highly regarded as a fine jazz pianist and composer of large-scale musical works. Titlestad refers to “Matshikese” - Matshikiza’s personal style of writing - as a “zigzag’ historiography, developing the notion that jazz-histories are far more than histories of jazz”. (Titlestad 2004: xiv)

In the contemporary South African press, one will be hard pressed to find writing that deals critically with the arts, and especially writing that deals with jazz music. It seems that the journalists doing the culture “beat” in the contemporary press are likely to be stringers or inexperienced, junior writers that do not have a keen sense of art and culture, a sense of humour or a sharp eye for cultural trends and the importance of cultural events. Also, there seems to be hardly any writing that deals with arts as news, or with the administration or governmental and public policy of the arts. On the surface it seems as if arts journalists are doing only the basics and very little analysis. (Media Monitoring Project 2006: 42) There are exceptions to this, and there are very experienced journalists out there doing excellent work. One of these is Mike van Graan, whose work often appears in the *Mail&Guardian*, and who writes about topics

relating to issues in culture and government policy of the arts, of which he is often highly critical.

But it generally appears as though the coverage of the arts is formulaic, uncritical and written by journalists that do not know - or are not passionate - about their subject matter. According to well known journalist John Pilger, newspapers have “dumbed-down” their content and show a down-market trend towards a “news diet composed mainly of trivia, sex and show business gossip”. (Manning 2001: 65) This ultimately seems like a global trend, and that the South African media landscape has not been left untouched by these popular, tabloid news values.

It was for these reasons that the Institute for the Advancement of Journalism developed an idea for an arts and cultural writing course based on communication with the National Arts Journalism Program at Columbia University in New York. Both these institutions saw that arts writing was “less valued and developed in newsrooms than in the past” and it was believed that “in South Africa a real post-apartheid renaissance in the arts has not been matched by broader or deeper arts coverage”. (Standard Bank Arts Writing Course 2003 Final Report: 1) The arts are basically “under-reported”. (Media Monitoring Project 2006: 42) Manning argues that newspapers tend to follow historical patterns and that “the rise and fall of particular news themes is also the story of the changing fortunes of particular specialisms in news journalism.” Is this is the case for South African jazz? Has it experienced its flowering and is it now on the decline?

But also of importance is the seeming lack of attention in the media industries – and in academic research – of the actual production of media and cultural products. Stokes (2003) believes that both academics and students of the media "need to have a much more detailed understanding of the activities of the 'cultural industries'", and believes that "media industry practitioners are justified in criticising the academics for ignoring the industrial and commercial imperatives under which they operate". (Stokes 2003: 100)

In the light of this commercialised, industrialised and "dumbed-down" media landscape, is it possible for journalists to be "objective" and critical? With time constraints and the pressures of the business it seems that the easy option for an arts journalist would be to fall down this particular hole, but it is thanks to those dedicated arts journalists out there (very few and far between) that critical, informative and entertaining arts journalism appears every so often in a story in the newspaper that restores faith in the cultural reporting of jazz.

This study will show that there is some credible arts writing in the contemporary press, and that the writings about jazz in *Mail&Guardian* and *THISDAY* at least, are critical, an informative read and a reminder that cultural products, such as jazz, are important to our culture - the culture of a post-apartheid country and region on the brink of a renaissance.

Chapter Two: Literature Review | Theoretical Framework

| *I never thought that 'jazz' was ever meant to reach just a small group of people, or become a museum thing locked under glass like all the other dead things that were once considered artistic.* |
Miles Davis, legendary jazz trumpeter, bandleader and recording artist
(http://photomatt.net/jazzquaotes/Miles-Davis)

The following chapter is a theoretical background that will frame the research questions and aim to provide theoretical reference points. It also serves as a literature review as it explores the existing books, articles and publications that were found to have some bearing on the notion of how culture is reported in the press.

Each theoretical strand is written as a separate section within the chapter, but it should be remembered that, ultimately, the theoretical emphasis should be on the fact that because print media is currently so commercially driven, the choice of what newspapers cover – even when there is space afforded - about an issue happens at the level of determining space, as well as the question of what to cover *about* an issue or event. And it should also be remembered that popular culture in and of *itself* is not commercially driven, and in some ways aspects of important cultural issues are addressed. This means that, to be fair, there are always serious reviews of culture to be found in the media, and in the case of this study, critical reviews and analysis of jazz music and musicians, but these are few and far between and definitely do not occur often enough and with sustainability. The cause of this is the commercial nature of the print media and the obsessive drive for profit.

2.1 Political Economy of the Media

| ***People depend in large measure on the cultural industries for the images, symbols and vocabulary with which they interpret and respond to their social environment. It is vital, therefore, that we understand these industries in a comprehensive and theoretically adequate way which enables the analysis of communications to take its place at the heart of social and cultural research.*** |
(Golding and Murdock 2000: 90)

Critical political economy of the media is a theoretical framework that is interested in the connectedness of the economic institutions to political, social and cultural life. (Curran 1991:18) It aims to establish how the financing and organising of cultural production has "traceable consequences for the range of discourses and representations in the public domain and for audiences' access to them". (Golding and Murdock 2000: 70) With regard to the 'culture industries' political economy of the media is particularly concerned with investigating how the economics impact on the variety and 'diversity of public cultural expression' and to see whether, and in what contexts, these products are available to different social groups. (Curran 1991:18)

McChesney (1999) says that "the scholarly study of the political economy entails two dimensions", firstly it "addresses the nature of the relationship of media and communication systems to the broader structure of society" and secondly how "ownership, support mechanisms (e.g. advertising) and government policies influence media behaviour and content". (McChesney 1999: 3) Importantly, he says that structural factors are brought into the line of questioning, and also how the media content is produced, distributed and consumed (Ibid.). Golding and Murdock (2000) add to this and say that critical economy of communications "goes beyond technical issues of efficiency to engage with basic moral questions of justice, equity and the

public good" and that it is interested in the "interplay between economic organization and political, social and cultural life". (2000: 73) These are important theoretical concepts to ponder when attempting to answer the questions of how South African newspapers produce cultural reviews, the art pages in general and stories about jazz music and musicians in particular.

It is a common perception that newspapers no longer deal with jazz in an in-depth analytical level. One of the reasons for this could be the fact that the genre is now regarded as somewhat elitist and not popular among the masses, which could have a negative impact on the readership and sales of the publication. Jazz is a niche taste and has less mass popular appeal than other more popular forms of music such as Kwaito, Rap, R&B, or even the urban styles of Hip Hop. In fact, one of the findings of the Media Monitoring Project's "Hisses and Whistles" study shows that although music coverage is the genre that dominates the cultural pages, jazz accounts for only 9% of the total amount. Pop music, the report says, is the most frequently reported music genre. (Media Monitoring Project 2006: 18)

2.1.2 Economic Influences on Journalism

When analysing the media in terms of political economy of the media, Curran (2002) says "independent journalism is also affected by the fact that news is a business and is widely influenced by economic considerations". (2002: 23) McChesney (1999) has similar viewpoint to this and says political economy "is primarily concerned with capitalist societies and commercial media" and examines how these commercial influences impact and determine the nature of the media content. (1999: 4-6) As

Manning (2001) points out, although journalists often say that their work reflects what is happening in the world, academics argue that "far from merely mirroring 'what happens in the world', the practice of news journalism involves a process of manufacturing or fabrication" and that the production of news involves the "routine gathering and assembling of certain constituent elements which are then fashioned to construct or fabricate an account of the particular news event." (2001: 50)

It is clear from these arguments that news gathering, journalism and the media in general is indeed an industry – a business – and that the rules of the production line including deadlines, commerce and profit are essential elements of the business of news. And arts reporting is not exempt from this, as it most definitely constitutes a part of the business of the newspaper or news broadcaster. The effect of this, argues Manning (2001), is that "news media representations [are] imperfect distortions, rather than perfect reflections of reality". (2001: 51) It is therefore essential to regard the media as a business and that news organisations should be understood as "functioning bureaucracies or factories." (Manning 2001: 51)

2.1.3 Ownership of the Media, Advertising and Commercialism and its Impact on Journalism

Another commercial impact of the market is that of the ownership of the media. It is now common knowledge that in the twentieth and twenty-first centuries a small group of media companies dominate globally, and political economists of the media now carefully examine this corporate ownership. One of the issues that this conglomeration of ownership raises is that these companies have stakes in numerous

media sectors, and that media content is spread vertically across movies, television and publishing. (McChesney 1999) Also, “although in quantitative terms there may be more commodities in circulation, they are more likely to be variants of the same basic themes and images”. (Golding and Murdock 2000: 79) This has a devastating effect on the mediation of jazz music, because as it is an artistic and cultural pursuit of a high level, and does not lend itself easily to vertically integrating with other cultural products, it is left relatively untouched by the huge media companies. Add to this the fact that most journalists rely on these big media companies sending albums for them to review along with public relations material to accompany the album, making writing a review that much easier, the result is that jazz is almost left untouched by newspapers.

The flip side of this coin is the case of the smaller independent newspapers, two of which form the sample group for this research report. In the case of these newspapers there is even more commercial and economic pressure, because unlike the massive global media players, the small business model *has* to make profit on its *only* product. Whereas the big newspapers can take a financial knock on one its products and soften the blow by making profit with another, the independents cannot.

What is ironic here is that it is the independent newspapers that often strive for editorial quality, and regarding arts reporting, really do attempt to put together a high-quality, critical arts package that will be attractive to the higher end of the target market. The big global, syndicated newspapers do just the opposite – they tend to want to appeal to the lowest common denominator and are happy to fill their “entertainment” pages with celebrity gossip and television listings. The effect,

ultimately, is that the smaller independent newspapers have more at stake, yet are more courageous in printing arts reports that they known may not appeal to the masses.

The impact this has on arts journalism is quite complex, with of the effects being the large amount of "advertorials"[1], huge full colour advertisements in the arts supplement, and a reliance on PR copy. Therefore, although the smaller independents do have quality arts reporting, they simply cannot afford to have enough of it to fill the pages of their arts supplements, which once again impacts on the livelihood of the top cultural reporters, due to the fact that these reporters are often freelancers and get paid at a certain rate per word.

Although this study is not looking at *news* in the media, but at *cultural reporting in the press*, what Curran (2002) says about the business of news is telling for cultural reporting too. He says that as advertising becomes a main source of revenue, the effect of this is that key shareholders or directors can apply pressure to censor texts, gain favourable coverage or to appeal to particular audiences. (Golding et al in Curran 2002: 23) In fact McChesney (1999) argues that advertising has actually "stimulated the creation of a global media market worldwide". (1999: 13) and that "the corporate media are carpet-bombing people with advertising and commercialism, whether they like it or not". (1999: 15) And this seems to be the trend in the South African mass media too.

[1] According to http://www.advertorial.org an "advertorial" is an "advertisement designed to stimulate editorial content, while at the same time offering valid information to your perspective clients".

The Media Monitoring Project's report key findings suggest that "advertising and publicity play a considerable role in shaping how the arts are covered in South Africa" and that "40-60% of the space allocated for arts and entertainment content in newspaper supplements is taken up by advertising…as little as 15% of the remaining space available will be dedicated to serious arts coverage." (2006: 5)

Further, because news is expensive, it is being produced by fewer and fewer interests and finally, although news is a cultural commodity, it cannot make more profit by selling more news. Instead, Curran (2001) says that the way media makes more money is to cut production costs, re-use news (i.e. 24 hour news) and by maximising audiences (or attracting an elite audience and thereby increasing advertising revenues). (2002: 23) McChesney concurs with this when he says that

> To do effective journalism is expensive, and corporate managers realise that the surest way to fatten profits is to fire editors and reporters and fill the news hole with inexpensive material and fluff. (1999: 18)

Further, he says that because the press and broadcast media increasingly locate news that would appeal to the affluent sector of the population, media managers "aggressively court the affluent while the balance of the population is pushed aside". (McChesney 1999: 17) Manning (2001) believes that one way in which news organisations keep their costs down and meet the deadlines imposed on them by the nature of the media business is to turn to the news agencies which supply news "as a commodity". (2001: 55) He further states that editors are turning more and more to agency copy, as the cost is lower than that of the regular staffing costs. (Manning 2001: 55)

This has devastating effects on the reporting of jazz in numerous ways. Firstly, when editors and owners become reliant on agency copy for arts and cultural reporting, the stories that will come through will not be of a local nature, but indeed of a global slant, and will reflect these interests by reporting on celebrity news and gossip. As Manning (2001) says when he cites Jones (1995), "this 'production line journalism' is likely to give more opportunities to those news sources which understand that the ever growing appetite of rolling news services offers a void to be filled". (2001: 59)

This leads to sensationalist, personalised, celebrity gossip, and essentially articles that focus on the dramatic. A quick scan through most daily newspapers will reveal this to be so, yet in any case an example should be cited to show how that this type of journalism is ever-present. A recent cover article in the *Star Tonight!* (Wednesday May 10 2006) is an excellent example. The article is called "Hot Stuff SAMAs" and refers to the South African Music Awards event of 2006 that was held on the weekend before the article appeared. The article has a big colour image of various musicians holding their awards, with a sub heading (in different coloured font) stating "Elegant African Chic". Reading through the article it is clear that music itself has nothing much to do with the South African Music Awards, as the whole article is angled towards celebrity gossip – basically stating who wore which designer's outfit, who was seen holding hands with who, and other "dramatic" information. The space afforded this article could have been better put to use by analysing the actual recorded or live music of the winners and in doing so giving the readership some critical insight into the South African music scene. Instead, we are left with the kicker "The good, the bad and the ugly – only at the Samas". Disturbing indeed.

The second way in which these production and commercial influences impact on jazz writing, is that if the people controlling the purse-strings (advertisers and owners) believe that the affluent readers are not interested in jazz, the advertisers will pull their advertisements out of the publication. The end result is that by mere assumption of what people want - or not want - to read has a negative impact on what actually gets published. This goes against a basic tenet that news and reporting should be determined by public interest, and not by the interests of owners or advertisers.

Manning (2001) argues in a similar fashion. He says that news editors have used both new information technology and the "progressive casualisation of news workers" to increase productivity" and profit, with the result being a media that has "further routinised and standardised news production dynamics." (2001: 52) Thus he says that, (and it is this point that can be transferred to the production of cultural reporting)

> There is no doubt that rationalisation and staff cuts in the newsroom diminish the opportunities for vibrant exchange relations between journalists and the more politically marginal groups [*in our case, artists and jazz musicians*] to develop. (Manning 2001: 76) *emphasis mine*

2.1.4 Decline of Editorial Quality

As news has become more privatised and commodified, its editorial quality has declined and its need to entertain has risen (Sigal et al in Curran 2002: 23). McChesney (1999) says that the "clear focus of the global media system is to provide its broadest audience with light escapist entertainment" and serve up a "depoliticized

population that privileges personal consumption over social understanding" (1999: 17) Also as Golding and Murdock suggest, as media products are now commodities[2], communication is now "more dependent on the ability to pay". (2000: 73) The effect of the above influences, coupled with the fact that expensive investigative journalism and foreign news is reduced, is that business and celebrity news are on the rise. (Curran 2002: 23) In the cultural reporting of the media, it appears that a similar effect is being felt.

And to complicate matters even more, due to the massification of the media, coupled with an artist or group of musicians' need to gain as much publicity through the media on its own terms as possible, there is a dialectical effect that is pressurising jazz musicians to cater for the "mass" taste. Thus, musicians seem to be actually "dumbing down" their own genre in order to get as much as publicity through the media as possible.

The above influences have devastating effects on arts writing and particularly on jazz writing, as the commercial pressures mean that editors are prepared to bow to advertising and owner pressures as to what appears in the paper – not jazz it seems, as it does not appeal to the "right" audience. Arts writing has, just like other journalism, suffered in quality owing to the production pressures (deadlines, sources etc) and that because critical music reviewing is not seen as "entertaining" it does not receive as

[2] A commodity is a good produced to be exchanged at a price. Golding and Murdoch believe that commercial communications corporations have "always been in the business of commodity production". (2000: 75)

much space as other "infotainment"[3]. But, as Manning (2001) argues, in this over-commodified, industrialised and bureaucratised business of news production "editorial experience, journalistic flair and the 'grit' of the investigative reporter clearly have their place". (2001: 53) It is the challenge for journalists to find ways in which "an informed news journalism can still be delivered within the constraints set by this process of intensified commodification". (Manning 2001: 53

The Media Monitoring Project's "hisses and whistles" report sums it up very nicely:

> Yet many feel that the media are not giving serious attention to the arts. What passes for arts coverage, it is argued, shows a facile emphasis on the entertainment value of the arts, or a preference for cut-and-paste Hollywood gossip, rather than a proper engagement with what is being produced by South African artists and with what art has to say about who we are. The media have "juniorised" arts coverage by relegating arts stories to inexperienced journalists, by reducing space available for coverage, and by relying too eagerly on publicists to keep them informed about what is going on. In this respect, many contend, the media are being 'lazy', and are failing to communicate the arts properly to the public, who want to know more, and who deserve better.

2.2 The Production of Cultural Reporting

A central theme in this study is the analysis of how cultural reporting is produced by the journalists and editors of the cultural pages. Curran's ideas (2002) question whether there is in fact individual autonomy within the production processes of the media.

[3] According to Wikipedia (http://en.wikipedia.org/wiki/infotainment), "infotainment" refers to a general type of media broadcast or publication that provides a combination of current events news and "feature news" or "feature stories".

Curran (2002) believes that in the media, resources have been dispersed through networks of organisations and layers of management, and he questions whether power really has been dispersed, and whether those working in the news and cultural industries have been granted greater autonomy. (2002: 32) He also says that the changes that have been introduced in organisations are there to "cut costs and spread risks, not to increase creativity and autonomy". (Curran 2002: 32) This study will seek to find out whether this is in fact the case in the cultural reporting in the press of South Africa.

Further, Curran (2002) believes that media workers may have found flexibility but "they have also found poorer working conditions, greater insecurity and fewer rights. In effect, individual autonomy has in fact declined for many people working in the media industries" (2002: 32). He states:

> The losers in the cost-cutting, de-unionisation and risk-redistribution trends are those working in the cultural industries" and "at the top end there is an extremely well paid group of film-stars, top bands, successful producers, presenters, and news readers and so on. But for the vast majority of those employed in the cultural industries, even more than in other industries, flexible specialisation has meant little job security, depressed wages, few employment rights and long hours." (Curran 2002: 32)

Manning (2001) argues that news is often 'pre-planned' and that news agencies or suppliers of raw copy are aware of this, and in fact 'help' to manage the tension of deadlines. Thus he says, "official sources, members of political elites, and media-wise pressure groups for example, may release documents or briefing materials days or weeks in advance of an announce or launch, with an embargo upon publication until a

specified date". (2001: 57) This allows journalists time to think the document over, while other media-savvy sources may "rather choose to refrain from releasing briefing materials in advance to ensure that journalists have as little time as possible to digest the information and draw conclusions that are unpalatable." (Manning 2001: 57)

This idea can be adapted to the cultural reporting in newspapers, as musician's agents or record companies that are media-savvy can in turn put their own spin on a press release or marketing information for an album release, and if it is well enough written, it will probably appear in the newspapers *verbatim*. In other words if the record companies and other PR machines can do the work for them, journalists seem quite happy to take this as gospel and put it into their stories, without any deep and meaningful investigation and criticism.

2.3 The Public Sphere

| ***A focal question for the political economy of communications is to investigate how changes in the array of forces that exercise control over cultural production and distribution limit or liberate the public sphere*** **|** (Golding and Murdock 2000: 78)

The work of sociologist and theorist Jürgen Habermas and his concept of the public sphere is an effective way of analysing mass media and culture. His theory attempts to relate a theory of media to democracy and the media's role in shaping the political

and social life of a society. (Habermas in Stokes 2003: 104) This essentially is a notion that

> … democracy is predicated upon an informed participating citizenry, and that a political culture is typified by an active and informed citizenry that can only be generated in final analysis by a healthy and vibrant media system. (McChesney 1999: 8)

And that would include a "healthy and vibrant" cultural media that reports and reviews the arts in a critical and objective manner, and in the public interest. The Media Monitoring Project believes that the media was no longer a place where cultural debates could take place and only really occurred "where cultural issues, broadly defined, are seen to be close to the concerns of a target readership or audience". (Media Monitoring Project 2006: 33)

In brief, Habermas and other scholars worked to establish a more democratic system, with the idea being that of a place where "citizens interact that is controlled by neither business or the state". (McChesney 1999: 9) According to McChesney (1999) the ideal scenario would be to establish a well-funded, non-profit, non-commercial communications sector that is "decentralized and controlled in a democratic fashion" (1999: 9). Golding and Murdock believe that their ideal situation of a communications system would firstly "provide people with access to the information, advice and analysis that would enable them to know their rights and to pursue them effectively" and secondly, that they would provide the "broadest possible range of information, interpretation and debate… and enable them to register dissent and propose alternatives". (2000: 77). It is especially this second point that has relevance to cultural reviews and the writing about jazz music, as critical and quality information

about the arts and jazz music and musicians should be freely available to anyone who wants to access it. But it is found that the cultural pages generally reflect the interests of the media owners, or as is more often the case, those of the advertising companies.

In *The Structural Transformation of the Public Sphere,* Habermas argues that a "bourgeois public sphere" came into being in the eighteenth century as a result of a variety of social changes in Germany, France and Britain, and it was in fact the development of early capitalism that brought into being an "autonomous arena of public debate". (Curran 1991: 83) This "bourgeois public sphere" was a public space in which for the first time, groups of middle class men could come together "to engage in reasoned argument over key issues of mutual interest and concern", and could create a space in which both new ideas and the "practices and discipline of rational public debate" could be cultivated. (Roberts and Crossley 2004: 2)

But Habermas argues that sometime in the second half of the nineteenth century an expanded state together with organised economic interests came to dominate this public sphere. (Curran 1991: 83) This power struggle eventually came to exclude the public, and the media "ceased to be an agency of empowerment and rationality" and it by and large manipulated mass opinion and reinforced the ideologies of the ruling class.

Although Habermas' ideas have a strong following, he has been criticised for "idealizing" this period of history (Curran 1991: 83), as well as on the grounds that he does not take into account the intermediary structures of modern democracy and invokes an idealised notion of public debate through a socially responsible media.

(Curran 2000:135) Habermas is "far too sanguine about the capacity of market competition to ensure the universal access of citizens to the media of communication" and fails to "examine the inevitable tension between the free choices of investors and property owners and the freedom of choice of citizens receiving and sending information". (Keane 1989: 30 in Golding and Murdock 2000: 77) That said, however, his model of the public sphere can still provide a sound theoretical background to studying the cultural media, as it is a "neutral zone where access to relevant information affecting the public good is widely available, where discussion is free of domination by the state and where all those participating in public debate do so on an equal basis". (Curran 1991: 83)

The theory aligns itself with the writings of the Frankfurt School, in that when the media ceased to be an "agency of empowerment and rationality" the media manipulated mass opinion by "defining politics as a spectacle, [offering] pre-digested, convenience thinking and [conditioning] the public into the role of passive consumers". (Curran 1991: 83)

2.4 The Effects of Globalisation on the Media

To complete the theoretical background to this research, a look at the effects of globalisation on the media is of great importance. The last two decades have seen a definite increase in the effects of globalisation, which in turn has had a profound impact on the print media. Edward S. Herman, one of the group of academics who were dealing with the political economy of communication in its height in the 1960s and 1970s, believes that

an increase in the centralization of economic power, both within states and globally, matched by an increasing competition between the media giants, and their willingness to attack rivals by crossing product lines, vertically integrating, and invading one another's territories,

reveals how the media is part of this global economic system. (Herman in Peterson 1997: 2) McChesney (1999) believes that globalisation seems to be the overarching *zeitgeist* of our time, and that it "may well be the dominant, political, social, and economic issue of our era". (McChesney 1999: 1)

2.4.1 South Africa's Global Media and its Impact on Cultural Reporting

And now that South Africa has transformed into a democratic society, fully integrated into this global economic system and a major financial player on the African continent, it is possible to note that the country's media now seems to work in a similar globalised fashion. These trends are characterised by "neoliberal" economic policies that regard profit maximisation and the free flow of goods and capital with minimal regulation as the cornerstone principle of an efficient and viable economy". (McChesney 1999: 2) When he suggests that the globalisation policies are "neoliberal", McChesney's belief (1999) is that the result is a society with a distinct antidemocratic edge. (1999: 2) In the neoliberal democracy, most choices are not made by the general population, but increasingly by the wealthy few and elite, and the commercial media with its focus on profit, cost-cutting and advertising revenue add fuel to this fire.

These influences have shaped the role the media is now playing; and are quite evident in cultural reporting, especially the reporting of niche cultural products such as jazz,

and seems to be indicative of this hunger for profit and mass distribution. There is now a strong focus on commercialism and it appears that there has been a definite move away from the type of writing that deals critically with the arts, and jazz music writing is a case in point.

The media industry is, therefore, characteristically a globalised one. It is closely linked to global corporate capitalism, where accumulation of wealth and assets are the main objectives. Although, as McChesney (1999) believes, newspapers did not enter the capitalist market until later in the nineteenth century, as "speech was not regarded as a commercial enterprise" and their content was "almost always explicitly politically partisan" (McChesney 1999: 5), it was only later, with the emergence of "monopoly capitalism" that newspapers became a commercial enterprise.

In the current state of advanced capitalism, the rise of the global media system is closely connected to that of the globalist capitalist political economy by being a direct result of neoliberal deregulatory policies and agreements, such as North American Free Trade Agreement (NAFTA) and General Agreement on Tariffs and Trade (GATT) (McChesney 1998). This means that policies to protect domestic media and cultural industries are now deregulated and in effect the domestic media landscape can belong to the highest bidder. All of this is aided by the fact that technology - especially that of satellite and communications technologies - have developed at an incredible rate, and the flow of information is now easier and faster than ever before.

2.4.2 Global Media, Advertising on a Global Scale and its Impact on Journalism

The second way in which the global media is part of a global political economy, argues McChesney, is through advertising. (1999: 84) Advertising companies are themselves globalised in nature, and use the global media system to advertise their clients' products globally. A detrimental effect that advertising has on the media, is the pressure that advertisers place on editors and media owners. These advertising pressures and commercial values "implicitly and explicitly determine or influence the nature of the media content" (McChesney 1999: 84) and thus impact on the journalism and reporting, and in the case of this study most definitely impact on the critical reporting of the arts, and jazz music in particular.

The global media system described above has significant implications for politics, journalism, entertainment and culture. Golding and Murdock (2000) believe that the rise of communication conglomerates "adds a new element to the old debate about potential abuses of owner power". (2000: 79) They argue that not only do owners have decisions regarding editorial content and the firing of key personnel; the vertical integration of these conglomerates means a large reduction [and variety] of cultural goods in circulation. (Golding and Murdock 2000: 79)

The global media is essentially a profit-driven enterprise, and therefore devotes most of its attention to the wealthier sector, which in the developing world means that that media is aimed squarely at the middle- and upper- class consumers.

Left to the market, the media system tends to produce a narrow range of viewpoints that comports to those of the upper class, and the commercial pressures also downplay public affairs and journalism. (McChesney 1999:3)

McChesney (1999) believes that the media perpetuates a neoliberal democracy, in which the bulk of the population is “demoralized and depoliticized” yet retains the freedoms and the right to vote. (1999: 16) He argues that the way in which the commercial media is integral to this depoliticisation process, is by serving a populace that "privileges personal consumption over social understanding", achieved by broadcasting "light, escapist entertainment" to the broadest audience. (McChesney 1999:16) Thus, in the neoliberal democracies of the market-driven nations of the world, the media perpetuates the notion that politics is unimportant and that social change is highly unlikely. The global media, therefore, has the effect of weakening domestic public broadcasting where traditionally the voice of the people could be heard.

Herman sums it up succinctly:

> The spread of the US media model to the rest of the world is weakening their public broadcasting systems in countries where these are important, and strengthening the commercial media and domination of advertisers in shaping media performance and standards. What it means for the rest of the world is more light entertainment, sex and violence on TV, and a lightening up of other media forms, with a parallel weakening of the public sphere - hard news, investigative reporting and documentaries, debates on public and community issues, enlightening children's programs, and the like. The rest of the world can look forward to a growing culture of entertainment, and perhaps, in Neil Postman's phrase, "amusing themselves to death". (Herman in Peterson 1997: 6)

2.5 Culture Industries and the Frankfurt School

The term “culture industries” will be used in this research report to describe an industry whose main function is the “production or distribution of art, entertainment or information”. (Stokes 2003: 101) As Golding and Murdock (2000) suggest, ‘cultural industries’ are both similar to, and different from other industries, and while they have features that are common to other sectors of industry and are “increasingly integrated into the general industrial structure”, it is clear that the products these cultural industries manufacture, including newspapers, advertisements, broadcasting and film, play a “pivotal role in organizing the images and discourses through which people make sense of the world” (2000: 70)

When attempting to critique the mass media and cultural industries, an interesting background is the writings and viewpoints of what is known as The Frankfurt School. This group of political economists, coming from a traditional and an arguably classical Marxist point of view of mass culture, argued that the modern mass media “impeded the proletariat's ability to create socialist political consciousness.” (Golding and Murdock 2000: 70) These views were built on orthodox Marxism, with Marx and Engels believing that “people” do not “generate” needs and ideas; the social order produces their consciousness. (Ohmann 1996: 41) As Marx famously put it:

> The ideas of the ruling class are in every epoch the ruling ideas i.e., the class which is the ruling *material* force of society is at the same time its ruling *intellectual* force. The class which has the means of material production at its disposal, has control at the same time over the means of mental production, so that thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it. (Marx and Engels 1974: 64)

Although Marx did not have the chance to see the full extent of capitalism and of the "mass culture", his views can easily be transposed to the media and culture industries of today. The "means of mental production" include the media, while the "suppliers of media experiences turn out to be paid servants of the ruling class, and 'people' get what the suppliers want for them". (Ohmann 1996: 42) In other words, mass culture joins together the bourgeoisie's production capabilities with its need to control the ideology and consciousness of the proletariat. Golding and Murdock (2000) even suggest that a critical theory of the media tends to be Marxist - in their words "materialist" - as its focus is on the "interaction of people with their material environment" and has a preoccupation with "the unequal command over material resources, and the consequences of such inequality for the nature of the symbolic environment" (2000: 72). In other words, these ideas want to firmly establish how the means of production and ownership impact on what the consumers of media actually get to consume. With regard to this research report these ideas can be used to critically analyse the amount and quality of cultural reviews, and specifically to use the mediating of jazz music in our newspapers as a case study.

The Frankfurt School was a third-generation group of Marxists whose main protagonists were Adorno, Horkheimer and Marcuse. They elaborated a theory of culture and were able to analyse it in terms of Marxist thought, and in the process created some of the key readings of the day and thinking regarding the Marxist approach to the analysis of culture. As Marx was a *materialist*, so too were the writers of the Frankfurt School. The concept of *materialism* suggests that the economics of a society are crucial to understanding how the society functions on all levels and classes.

Adorno, in *The Dialectic of Enlightenment*, believed that art and commodified culture had degenerated into a mere reproduction of, and support for, the economic base and existing power relationships, and that capitalism "fed people with the products of a 'culture industry' – the opposite of 'true' art – to keep them passively satisfied and politically apathetic". (Gauntlet http://www.theory.org.uk/ctr-ador.htm) The culture industry, therefore, controlled the mental production and the consumption of commodities and created a "supervised leisure time' (Ohmann 1996: 44) that eliminated critical ways of thinking". (Ohmann 1996: 44)

2.5.1 Standardisation, Homogenisation and the 'Culture Industries'

The writers of the Frankfurt School believed that art was experiencing a homogenisation, or even a form of standardisation that tended to discriminate against individual tastes and "dumb down" certain genres of art. Thus a marginalisation by the mass media took place against certain "elite" art forms. Ironically, however, it was jazz – albeit a very popular and early form – that became one of the targets of their scathing criticism. In other words, the Frankfurt School believed that for the mass media and the culture industries to successfully sell their products to the populace, the art work needed to be dumbed down, standardised and be made less of a "challenge" for the "mass" to understand.

Curran (2002) says that the Frankfurt School's idea of the "culture industry" is that the production of culture has been largely industrialised but, importantly, is particularly different from other industries. Garnham (1990) based his writings on the Frankfurt School, and feels that when it comes to entertainment capitalism, there

seems to be a slight contradiction. He believes that on the one hand there is the capitalist incentive for audience maximisation, and on the other hand, ironically, companies that keep cultural products scarce so as to keep their prices high. (Garnham in Curran 2002:21)

Curran (2002) believes that Garnham's model can help explain striking features about contemporary media organisations, and particularly the internationalisation, or the cross-media ownership that currently exists. This indicates that the means of communication will essentially be owned by the rich and powerful and that there is "an inbuilt tendency in capitalism for those who already have power to be reinforced" (Curran 2002: 21) Aligning itself with this notion is the fact that Adorno believed that the mass media and products of the culture industries (especially popular music) are characterised by *standardisation* (i.e. formulaic) and *pseudo-individualisation* (surface differences, but not fundamentally distinctive). (Gauntlet http://www.theory.org.uk/ctr-ador.htm)

2.6 Jazz and South African Jazz in the South African Press and Literature

| I believe that in cultural matters – with literature and, even better, with music, because it doesn't have to do with explicit ideas – if we foster this kind of contact, it can only help people nearer to each other, and this is all. |

Daniel Barenboim, concert pianist (Barenboim et al 2002: 11)

In searching for literature related to this study, I found that there is in fact very little research done into the state of South African cultural media. When I first proposed the research topic there was actually slight resistance to it, and at my proposal presentation one of the committee members even asked "What's the value of doing

media research into the arts – we already know that there is nothing about the arts in the press". Well, a couple of years later, March 2006 to be precise, the issue of the arts coverage in the South African mass media was important enough for the Media Monitoring Project in connection with BASA (Business and Arts South Africa) and Open Research to do a baseline study into the topic. According to the Media Monitoring Project it is the *first* baseline study into the arts coverage of the South African media, and it is in this light that my research takes it place as being an important part of this type of research into this mostly un-researched or under-researched section of the media.

Regarding jazz and the meanings that are ascribed to it in South African literature and the press, an important contribution has been the work of Michael Titlestad. *Making the changes: Jazz in South African Literature and Reportage* concerns "the texts in which the music is ascribed contingent meanings that embed versions of history, culture and individual identity… it looks at the tactics of defiance and dissidence and the construction of social hope in jazz writing". (2004: abstract)

In the introduction Titlestad paraphrases Erlman, who citing of one of Derrida's maxims, states that "the social mediation of musical meaning can be discerned, though everywhere only in part, in the parallel history of its representation". (Titlestad 2004: i) This gives a solid rationale for the writing of a study such as this one, in that it is not only the music itself, or the recordings of the musical events, but also the writings (in the press) of these events that gives them musical and social meaning.

There is obviously an abundance of literature on South African jazz music itself, but little that deals with the media portrayal of the music and musicians. As Titlestad (2004) says "what has remained relatively unexplored, though, is the history of its representation – its appropriation and manipulation – by creative writers, reviewers and journalists" (2004: i)

Among the most oft-quoted treatises on South African jazz are David Coplan's *In Township Tonight!: South Africa's Black City Music and Theatre* and Christopher Ballantine's *Marabi Nights.* A new work by Gwen Ansell called *Soweto Blues: Jazz, Popular Music and Politics in South Africa* published in 2004, focuses on the areas that these two works missed out on, namely that of the 1970s and also brings the history of the music up into the 1990s. Ansell also produced, along with Peter Makarube, an ABC Ulwazi radio series called *Ubuyile: Jazz Coming Home,* which tracks how African music crossed the Atlantic, formed itself into jazz, and came home again, creating a uniquely South African national jazz tradition.

As jazz is regarded as a national treasure in the US, it stands to reason that there is much literature and research in the field. In 2000, the National Endowment for the Arts (NEA) commissioned a study of jazz musicians that "provided an opportunity to examine the working lives of jazz musicians in a systematic way and to produce quantitative and qualitative information about the jazz community, the professional lives of jazz musicians, and the place of jazz in the music industry". (Changing the Beat 2003: Introduction)

But the document that most closely resembles the intention of my current research into cultural reporting and jazz in the South African press, and indeed was a strong inspiration, was a study by the Columbia School of Journalism's National Arts Journalism Programme called *Reporting the Arts.* This project is a quantitative effort that examines trends in journalistic arts coverage in the United States. It also, interestingly, includes a supplement to each of the sections of quantitative data that critically assesses the arts scene in each locale, as well as the journalistic *performance* in that locale. It is telling to note that within the research period of this study, *Reporting the Arts* had to shut down due a lack of US government funding.

Chapter 3: Methodology

This study's research questions are two-fold: firstly, how much cultural reporting, and in particular writings about jazz, were published in the Friday arts sections of the *Mail&Guardian* and *THISDAY* newspapers in the time frame of Friday 10 October 2003 to Friday 29 October 2004. Secondly, by comparing the coverage of jazz in the two publications, as well as using interviews with arts editors, arts journalists and jazz musicians, the study will investigate how the cultural pages, and especially the writings about jazz, are produced. In other words, different methods were needed to address central questions of the research report, and essentially two types were employed. The first was a method using a quantitative approach, while the second was more qualitative. As Golding *et al* say, having more than one research method is not problematic, in fact

> Whichever analytical method you adopt in the study of written media texts, you must avoid the trap of regarding your own approach as mutually incompatible with others. Different methods may be appropriate to the different stages and focuses of your research, while the use of more than one analytical method has the advantage that 'the weaknesses of any single method, qualitative or quantitative, are balanced by the strengths of other methods'. (Williams et al in Golding et al 1999: 114)

Content analysis, a term used to describe a research method that was designed to bring "the rigour and authority of 'natural' scientific enquiry to the study of human and social phenomena" is one that aims to provide a "systematic means for quantifying textual and thematic features across a large number of texts". (Golding et al 1999: 115 and 121) Therefore, content analysis is a reliable method in which

communications can be studied, and as McQuail (2000) says “the physical text of the message in print, sound or pictorial image is what we can directly observe and is in a sense ‘fixed’”. (2000: 304). It was for this reason that a content analysis method was employed to collect the relevant data for the quantitative section of the research into the production of jazz articles in the South African press.

It should, however, be noted that no method is ever one hundred percent accurate and can never provide a “completely value-free” insight into the area of research. (Golding et al 1999: 115) And to add to this the researcher should not be tempted to “reify” the findings and take them as “incontrovertible facts”, and should remember that the findings are “constructs” and that the “facts” are results of “essentially arbitrary decisions” that have intruded at all stages of the research process. (Golding et al 1999: 121) Thus, it is essential that the research questions and qualifying criteria are made clear, and the evidence can be taken on its own merit. Although content analysis is still the most widely used method in the research of communications and media, it does have its limitations, and will have a shortened shelf life if the researcher does not “relate ‘content’ as sent to the wider structures of meaning in a society.” (McQuail 2000:329)

A second, more qualitative method was employed in the research to avoid decoding the frequency of mere content as the *meaning* of the texts. Golding *et al* say that

> … the big picture comes at a cost. By looking at the aggregated meaning-making *across* texts, the method [content analysis] tends to skate over complex and varied processes of meaning-making *within* texts; the latent rather than manifest levels of meaning. (1999: 117)

Also, says McQuail (2000), “we cannot simply ‘read off’ the meanings that are somehow ‘embedded’ in the texts or transmitted to audiences” and the meanings are not “self-evident and certainly not fixed”. (2000: 304) It was for these reasons that interviews with journalists, editors and musicians were conducted in order to address the topics of the production of the cultural pages, the restraints and pressures on editors and journalists, as well as the quality of criticism and reviewing found in South Africa’s press today.

3.1 The Sample Group: South African Newspapers - *THISDAY ArtsReview* and *Mail&Guardian Friday* Arts and Entertainment Supplements

These two publications have been selected for a number of reasons. It should be stated clearly at the outset that *THISDAY* stopped publishing its newspaper in South Africa *before* the research was completed, and I chose to complete the research using archive material. The newspaper printed its final edition on October 7, 2004. The decision to use the newspaper for this study was made before this date, and although the paper is no longer in circulation, the issues and empirical evidence garnered from the archives is relevant for the reporting of South African cultural issues of today.

Whatever the constraints were that the paper faced - with the result of the need to close its doors – the point is that South Africa has lost another avenue for the public to access arts and cultural writing. This study will actually assess this loss, in that it will quantitatively investigate just how much cultural writing there was in the arts section of the paper, and how that number compares to the amount of cultural writing in the *Mail&Guardian*’s art section.

According to Darryl Accone, when a publication like *THISDAY* starts to lose its ground, the first section of the paper to get "swept out of the door" is the arts reporting section or arts supplement. (Media Monitoring Project 2006: 25) Indeed, according to some, it was *because* of this shrinking of the arts section that the intended audience – an intellectual reader – was alienated and could well have caused the paper to hit the financial doldrums. Accone says of *THISDAY*'s treatment of the arts pages:

> The business model was very bad. When you saw the shrinkage, with the page numbers being reduced, everyone lost pages. There was a huge fight every day. Arts get cut first. It's what always seems to happen everywhere. Features shrunk and arts shrunk. The glaring opportunity was their Friday [ArtsReview] supplement. They didn't have to do the culture and entertainment. Book pages were increasingly difficult [the books editor]… Towards they were thinking they needed to re-invent the paper. Then they began thinking it should be like *The Independent* in London, a tabloid shape. It became very erratic and quite unpredictable. The arts section never really improved, and got worse actually.
> (Media Monitoring Project 2006: 25)

Firstly, in the time frame selected for the research, both newspapers had a dedicated arts section that was published on a Friday. Although the *Mail&Guardian* is a weekly that is only published on a Friday, and *THISDAY* was a daily, the important point is that both papers have/had their art section appearing weekly on a Friday. This means that the content and thematic content of the two sections of the papers can be *compared.*

Secondly, on the surface of things, it appears that each publication reported the arts in a critical way, and seems as though there is a conscious effort to try to steer away

from ‘infotainment’. As jazz music is often, and sometimes questionably, regarded these days as “art” and not “entertainment” for the masses, these two papers do/did cover jazz as an “art” form. A theme of this research is to analyse whether either of these papers actually dealt with jazz in a manner that is really critical and in a way that adds to the “culture” and identity of our society.

And finally, both newspapers are targeted at similar audiences. These audiences are in the high LSM (lifestyle measurement) group - people who have a tertiary education, good jobs and disposable income, and are interested in things “cultural”. This has implications for both the stories that appear in the newspapers as well as the type and amount of advertising found in them.

The material used to generate a sample group for the research report was the art sections of the *Mail&Guardian* and *THISDAY*. The title of the *Mail&Guardian* arts supplement is *Friday,* while that of *THISDAY* is *ReviewArts.*

One of the drawbacks of *THISDAY*’s closure is the difficulty of obtaining any sort of official information on the publication, and even a search on the World Wide Web yielded precious little. What was found, however, was information regarding the parent company Leaders & Company Ltd, based in Nigeria, the publishers of *THISDAY* Nigeria. According to the World Wide Web, *THISDAY* Nigeria has a daily circulation of 100,000 copies and 120,000 on Sundays and in its home country has a daily readership of 4 million people. Its yearly turnover is roughly N4.5 billion, about US$35 million.

Launched in 1985 by a group of journalists who had been retrenched after the shutting down of the country's leading liberal newspapers, the *Mail&Guardian* was run on a small budget, with the early shareholders being liberal academics and business people who wished to see the continuation of the critical journalism of this group of journalists. Mostly known for its harsh criticism of the apartheid regime and the breaking of the *Inkathagate* scandal, the *Mail&Guardian* quickly became known for its cultural coverage. According to the *Mail&Guardian* website (www.mg.co.za), one of the things that made this paper a little different to the rest was that amongst other things, it was the "the first newspaper to cover the emerging indigenous culture that arose in the early non-racial bars in central Johannesburg like *Jameson's* [often presenting *avant garde* jazz acts like the group *Abstractions*], *Kippies* [well known jazz venue in Newtown] and the Black Sun; the fringe cabaret, and "cross-over" music." – *emphasis mine*

3.2 How Much Cultural Reporting? How much Jazz?

According to Golding et al (1999), "it is our belief that the choice of techniques for use in the analysis of such texts should be dictated by the task at hand and the research questions you are seeking to address". (1999: 114) The question of how much writing about jazz appeared in the two newspaper cultural supplements over the period of the sample group is quantitative in nature, and as such the method employed to investigate this section of the research was an empirical one, and more specifically that of content analysis. This meant that an "expansive, panoramic view" of the topic had to be taken, and as such it was "appropriate to establish the incidence of such phenomena by some form of measurement" (Golding et al 1999: 114)

There has been some criticism of content analysis being too *positivist,* in other words the method is obsessed with numbers and tries to show that "frequency counts as indices of significance" and that the method never really gets to answer the real crucial questions of the meaning of the texts. (Golding et al 1999: 115) But as stated earlier, this content analysis is employed to answer a specific question of *how much* jazz writing appeared in the research sample group, as well as other questions of *frequency*. These questions, in conjunction with the more qualitative parts of the research, will go a long way in helping to decode the messages that the print media is sending to its audiences regarding arts and culture, with jazz being a case in point.

The purpose of this content analysis was to count the occurrence of cultural articles, and within this sample, to find out how much of this writing was focused on jazz. By doing this it was possible to come to a number of conclusions regarding what kind of messages the media sends out to the public regarding arts and culture, and in particular jazz. There are always some problems that a researcher has to deal with by using a particular method. In the case of this study, it was often difficult whether to regard a jazz article as a pure review, or a feature, or an obituary for that matter. It was therefore necessary to have a code that labelled an article as one, two or more "types". Golding et al (1999) believe this to be a common problem in content analysis:

> For example, although it is not difficult to code whether a news item is on the front page or a lead story, you might find it more challenging to quantify quickly and consistently whether an item adopts an 'ironic' or 'romantic/melodramatic' narrative mode in its structure and manner

> of address (Roeh 1989). This is because such a categorisation would require fine judgement based on detailed analysis of the latent structures of each text. (in Golding et al 1999: 121)

The sample group for this content analysis was the Friday sections of both the *Mail&Guardian* and *THISDAY* newspapers. The date for this sample group was roughly a year, starting on Friday 10 October 2003 and ending on Friday 29 October 2004. When analysing and counting the content of a large number of texts, Golding et al (1999) say that "studies rarely cover every single piece of content relative to their objectives", and that "most require the development of a sampling strategy". (1999: 118) With this study however, it was my initial gut-feeling that there would not be a vast amount of cultural reporting and jazz writing, and thus the amount of material to be counted and analysed from each art section of both newspapers would be quite manageable. Yet in saying this, it is obvious that in the rest of the body of that Friday's newspaper there might well have been a news article that had something to do about arts policy, an obituary, or some other newsworthy item that had a focus on arts, or specifically jazz. Therefore, the sampling strategy was to analyse *only* the specialised arts and entertainment supplements of the two newspapers, of which there were 54 editions of the *Mail&Guardian* and 57 editions of *THISDAY* ReviewArts. These figures do not match because firstly over the two-week Christmas and New Year period, the *Mail&Guardian* only publish one newspaper, and secondly, owing to the difficulty of finding *THISDAY* copies in the archives, there were a couple of editions missing. These can be clearly seen on the spreadsheet in Appendix D.

In order to conduct a content analysis, Golding et al (1999) believe that the criteria need to be qualified (1999: 123). In the context of this study, if an article had its focus or a large part of its focus on something to do with jazz music or musicians, then it

qualified as a piece of jazz journalism. This included listings for gigs, shows and events.

The information that was counted and analyzed was placed into various tables using Microsoft Excel. The first table (see Table 1) of this coding schedule was one that enabled the analysis of the entire arts section of each of the respective newspapers. Each row was used for each week's edition, and more rows were added under each date if more than one article regarding jazz appeared. In other words, if there were three jazz articles in one week's edition, there would be three separate rows, in order to tabulate the information for each article. The columns were given the following headings:

Date
Article #
Pages in Entire Arts Section
Number of Articles in Entire Section
Number of Music Related Articles
Amount of Music Writing (in divisions of pages)
Number of Jazz Related Articles
Amount of Jazz Writing (in divisions of pages)
Amount of Jazz Writing (column lines)
Amount of Jazz Writing (in words)

Table 1: Research Spreadsheet Column Headings

The "Date", "Pages in Entire Arts Section", "Number of Articles", "Number of Music Related Articles" and "Number of Jazz Related Articles" columns are all self-explanatory, but the rest will need to be clarified in terms of how the information was

collated. “The Amount of Music Writing (in divisions of pages)” gives an approximate value of how much space the article - and pictures in some cases – took up on the page itself. This figure was measured in approximate fractions, and thus if an article took up *about* half the page, it was just marked as 1/2. So this column gives the reader a *general* idea of how much space the article took up. If the article was a listing, then this block on the spreadsheet was left blank. The same criteria applied to the “Amount of Jazz Writing (in divisions of pages)” column. The reason for having these two columns is that it will be possible now to compare *approximately* how much space jazz writing took up of the whole output of music writing in any edition.

Once the general amount of writing was counted, it was then more of a detailed procedure to accurately count how much jazz writing there actually was in each of the two newspaper’s weekly arts sections. The relevant data was inserted into two columns, namely “Amount of Jazz Writing (column lines)” and “Amount of Jazz Writing (in words)”. Thus, it can be accurately ascertained exactly how many words and lines were afforded to jazz on a weekly, monthly and yearly basis. This process was applied to each edition of the sample group, which enabled the direct comparison of the two publications.

The second table (see Table 2) of the coding schedule was one that enabled the analysis of each jazz article and categorised the *individual* article information of the articles that appeared in the respective arts sections. The rows, as in the first table, were arranged in date order, and more rows were added under each date if more than one jazz article appeared in that week’s art section.

The columns were given the following headings: (see Table 2)

Date
Section/Headline/Title
Author/Byline
Dateline
Type of article
Position in paper (page number)
Position in paper (on page)
General focus and synopsis
Image of jazz: subject, size and description
Article #

Table 2: Article Information

These headings are generally self-explanatory. The fifth headline, “Type of Article”, needs a little clarification. When the research project was proposed it was thought that the following types of articles that could possibly relate to something to do with jazz might appear in the two publications:

Listings
Hard news
Obituaries
Gossip
Interviews
Album Review
Concert Review
Concert Preview
Critical Music Review (talking about the music itself)
Feature
Advert
Other

Table 3: Types of Jazz Articles

The aim of this category (type of article) is a thematic content analysis, and the findings will provide a clear indication of what types of stories the cultural media produces consistently. As can be seen from the above methodology, the content analysis was not one in which rulers and compasses were used to measure exactly how long articles were. In other words, this was not a typical "scientific" content analysis, but it was more of a method to get an overall picture of approximately how much jazz writing appeared in the two supplements over the course of a year. This method was employed in order to be able to *compare* the cultural output of the two newspapers and to analyse how much of the writing was about jazz. It could also be used to analyse the average length of a jazz article, or how much of the jazz writing was quality, critical pieces dealing with arts and culture, as opposed to mere listings and other formulaic types of arts journalism. Also the thematic content analysis could be used to show, in a more qualitative nature, that even though there was a small output of jazz writing, whether this writing was any good or not. Or was it in fact the case that even though the journalism hardly wrote about jazz, they still did not come to grips with the role jazz plays in our society and how it creates identity and meaning?

Also, it can be clearly shown from the content analysis what types of cultural articles are favoured by the newspapers, and whether there is a dedicated staff that follows the "scene" or whether stringers and freelancers are used to write material that will just fill the requisite amount of space.

3.3 Interviews

It is the view of Stokes (2003) that by combining research methods one is often able to "achieve a more textured understanding of your object of analysis" and that one method "confirms or reinforces another". (2003: 27) Thus, she says interviews can "provide a reinforcement of what one suspects from reading the archives". (2003: 27)

The research questions of this study mean that both a quantitative (discussed in Chapter 3.2) and a qualitative method of research will be required in order to achieve some light regarding the central themes. The method used in this study for the qualitative research was that of in-depth interviews.

Interviews enable the researcher to "gain an understanding of the human understandings and insights of a particular feature". (Golding et al 1999: 2) The interviews conducted for this research were with arts editors, arts journalists and jazz musicians themselves. The aim of these interviews was to evaluate the day-to-day work of the cultural reporters and editors, and to gain some insight into the way in which they conduct their work, their attitude towards their work and subject, and their general feelings of the position they are in. These questions were designed to try and analyse the production of cultural reporting, and how this "construction" generates meaning and indeed what it says of the manner in which the print the media in general go about their business.

The aim of interviewing the musicians was the flip side of the coin; to gather insight into how the musicians (the subjects of the jazz writing found in the arts supplements) feel about journalists, how they feel the journalists do their job and how they feel

these journalists are critically dealing with their music. The following cultural editors, cultural journalists and musicians were successfully interviewed:

Cultural Editors	**Journalists**	**Musicians**
Darryl Accone	Craig Canavan	Jonathan Crossley
	Riaan Wolmerans	Johnny Fourie
	Shaun de Waal	Concord Nkabinde
	Nadine Botha	Louis Mhlanga

Table 4: Interviewees

The following people either failed to respond, or simply declined to be interviewed:

Journalists	**Musicians**
Miles Keylock	Reza Khota
Zingi Mkefa	Miriam Makeba
	Jonas Gwangwa

Table 5: Unresponsive Interview Candidates

After a few interviews with the jazz musicians, a theme that kept appearing was the notion that the public do not actually know what jazz exactly is, and call many things jazz, when in fact it is not so. The musicians tended to feel that the media were not educating and informing the public about their art form. The in-depth interview guides for the editors, journalists and musicians can be found in the Appendix at the end of the study.

Chapter 4: Findings

| When something I'm doing doesn't resonate with different critics, and if they are expressing themselves in a way that leads me to believe that what they're showing is their narrowness of perspective, it's their problem not mine |

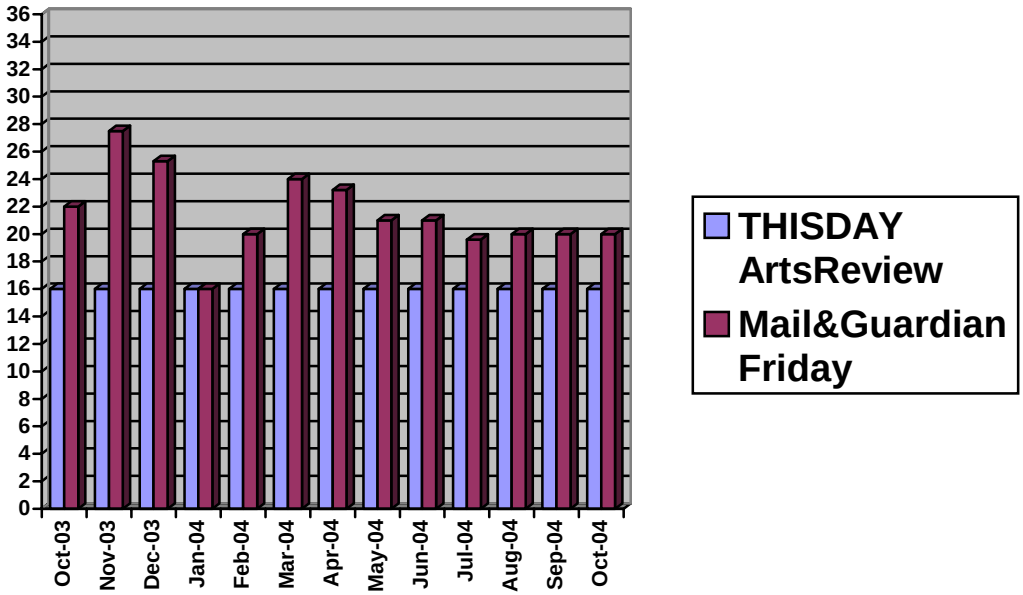
Herbie Hancock, Jazz pianist and international recording artist (BBC World 2006)

4.1 Quantitative Research – Content Analysis of *THISDAY ReviewArts* and *Mail&Guardian Friday* | A Comparison of the Data

The following is a description and a comparison of the content analysis of both the *THISDAY ReviewArts* supplement and the *Mail&Guardian Friday* supplement over the time period discussed in Chapter 3. The information used to draw up the tables and graphs can be found in the spreadsheets in Appendix D, E, F and G, which can be consulted for more in-depth and detailed information on each edition and article if so required. The tables and graphs are placed under headings that align themselves with the main categories used on the spreadsheets to present the data in an efficient manner.

4.1.1 Pages in Entire Arts Section

It can be seen from the following graph and table (see Graph 1; Table 6) that the number of pages for the *Mail&Guardian Friday* was higher in both total number and average number of pages per edition than the *THISDAY ArtsReview* supplement.



Graph 1: Monthly averages of the number of pages in each supplement

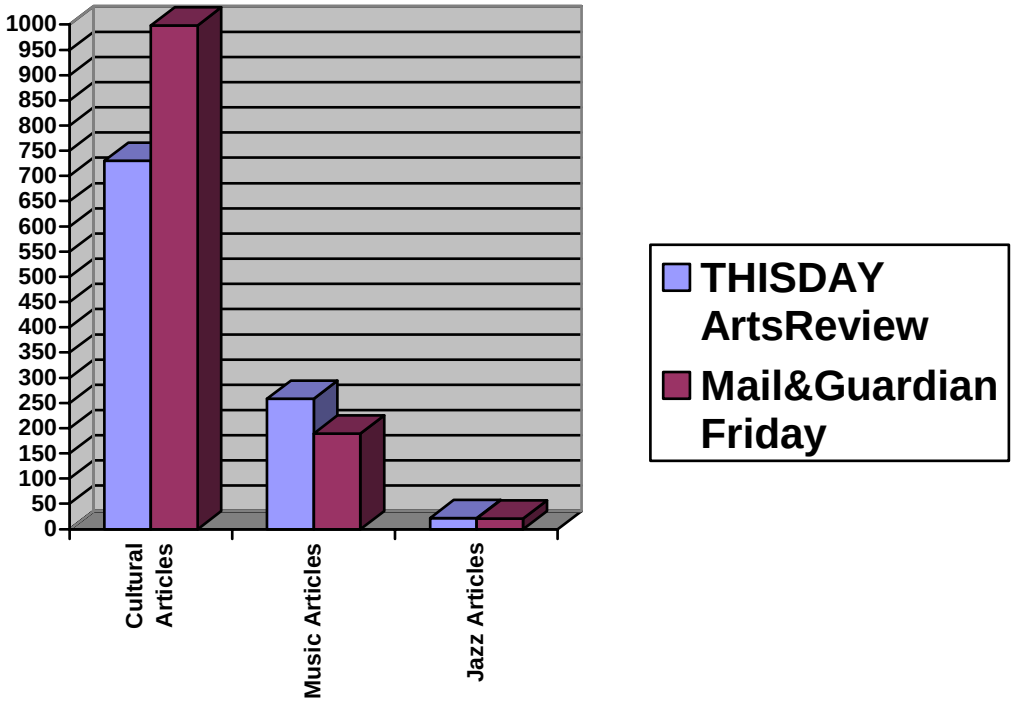
	Highest number of Pages per edition	**Lowest number of Pages per edition**	**Total number of pages**	**Average number of pages**
THISDAY Arts Review	16 (each edition had 16 pages)	16 (each edition had 16 pages)	816	16 (each edition had 16 pages)
Mail&Guardian Friday	32 (28/11/2003)	12 (09/01/04; 16/01/04)	1134	21

Table 6: Highest, lowest, total and average number of pages for each of the supplements.

4.1.2 Ratio of "Number of Articles in Entire Section" – "Number of Music Related Articles" – "Number of Jazz Related Articles"

These categories were used to determine how much of the cultural reporting focused on music and more specifically how much of the music writing dealt directly with jazz. It should be noted that only *actual* articles were counted in these categories, and the figures did not include listings.

It is quite easy to see from the following graph and tables (see Graph 2; Table 7; Table 8; Table 9) that articles on music were not in the majority of cultural articles, and that jazz articles were almost non-existent. It should also be noted that the jazz articles were counted as music articles, and also that the music articles were counted as cultural articles. Therefore, the total number of cultural articles included both music and jazz related articles, and subsequently the total amount of music related articles, included the total amount of jazz articles.



Graph 2: Number of cultural articles in each supplement showing the ratio of cultural articles: music articles: jazz articles

	Total Number of Cultural Articles	**Highest Number of Cultural Articles/ edition**	**Lowest Number of Cultural Articles/ edition**	**Average Number of Cultural Articles/ edition**
THISDAY ArtsReview	730	21 (13/12/2003)	8 (28/05/2004)	14
Mail&Guardian Friday	998	36 (05/12/2003)	5 (09/01/2004)	18

Table 7: Showing total number, lowest, highest and average number of cultural articles over the entire sample group of each supplement.

	Total number of music related articles	**Highest number of music related articles**	**Lowest number of music related articles**	**Average number of music related articles**
THISDAY ArtsReview	258	10 (06/02/04; 08/04/04)	1 (26/03/04; 28/05/04; 25/06/04; 2/07/04)	5
Mail&Guardian Friday	122	8 (North Sea Jazz Festival insert 23/04/04)	0 (check spreadsheet for details – occurred 7 times)	2

Table 8: Showing the total number, lowest, highest and average number of music related articles over the entire sample group of each supplement.

Interestingly, within the entire sample group of 52 *THISDAY ReviewArts* supplements analysed, there were 32 editions that had no articles about jazz, while there were 18 editions that had only one jazz article. That means that roughly within the period of a year and more specifically within 52 editions of *THISDAY ReviewArts* supplements, there were 730 articles with 258 of these being about music. Further, only 22 of these music articles had a focus on jazz. Thus a mere 22 out 730 cultural articles written in *THISDAY ReviewArts* within the period of a year were about jazz.

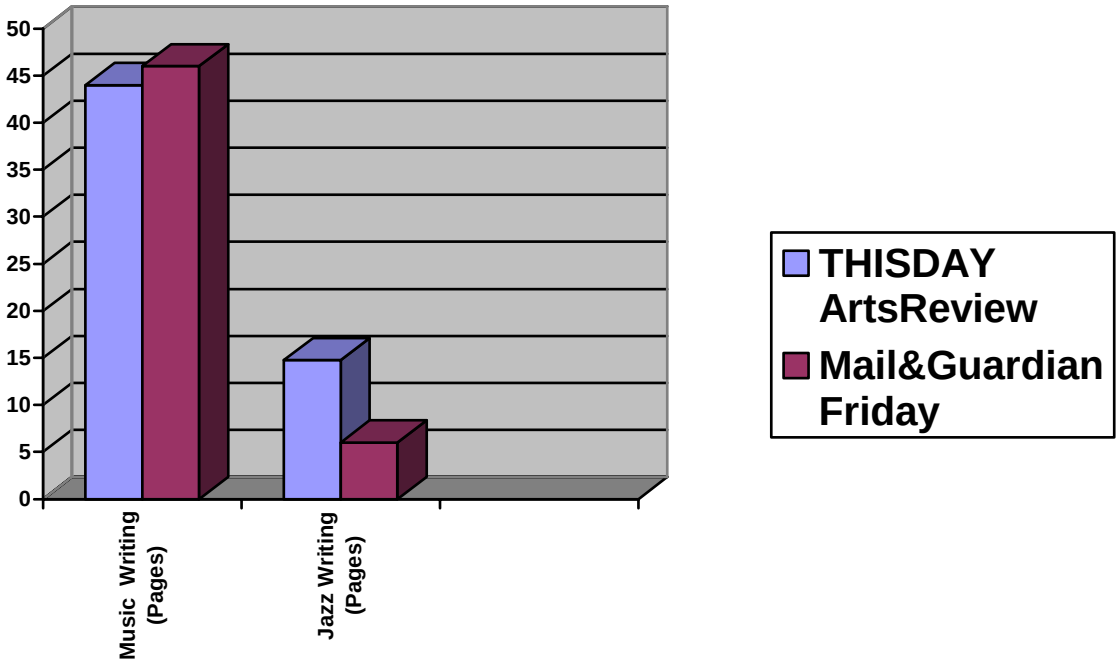
	Total number of jazz related articles	**Highest number of jazz related articles**	**Lowest number of jazz related articles**	**Average number of jazz related articles**
THISDAY ArtsReview	22	4 (08/04/04 – special Thursday edition because of North Sea Jazz Festival)	1 See spreadsheet for detailed information.	> 1 article every two weeks
Mail&Guardian Friday	21	8 (North Sea Jazz Festival insert 23/04/04)	0 (check spreadsheet for details – 41 times)	> 1 article every two weeks

Table 9: Showing the total number, lowest, highest and average number of jazz related articles over the entire sample group of each supplement.

Regarding the *Mail&Guardian Friday* supplement, within roughly the period of a year, and more specifically within 55 editions of *Mail&Guardian Friday* supplements there were 998 articles with 189 of these being about music. Further, only 21 of these music articles had a focus on jazz. Thus a mere 21 out 998 cultural articles written in *Mail&Guardian Friday* arts supplement within the period were about jazz.

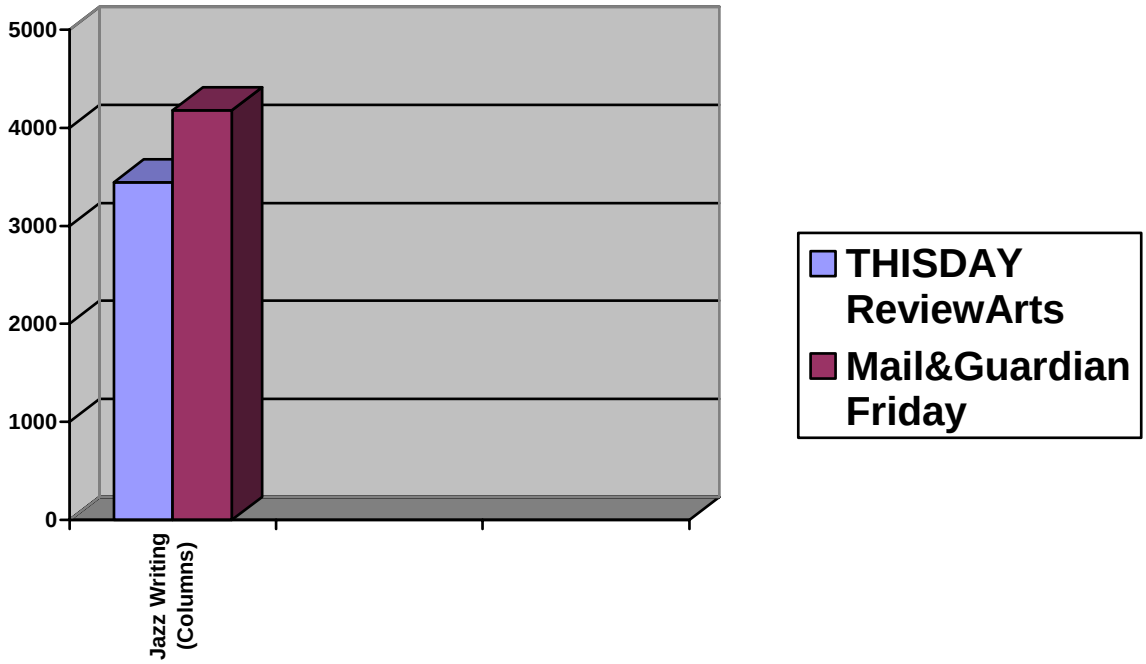
4.1.3 Amount of Music Writing that Consisted of Jazz Writing

This category measured in more detail how much of the music writing was made up of writing specifically on jazz related subjects (see Graph 3; Graph 4; Graph 5). The four categories used to count the amount of writing were “Amount of Music Writing (in divisions of pages)”, Amount of Jazz Writing (in divisions of pages)”, Amount of Jazz Writing (column lines)” and “Amount of Jazz Writing (in words)”. It should be noted that the “divisions of pages” used to give an idea of the amount of writing is in fact a close estimate, as the pages were not actually measured with a ruler. The exact measurement in this section of the content analysis is the counting of column lines and of the amount of words. It should also be noted that listings were not included in the counting of this content.

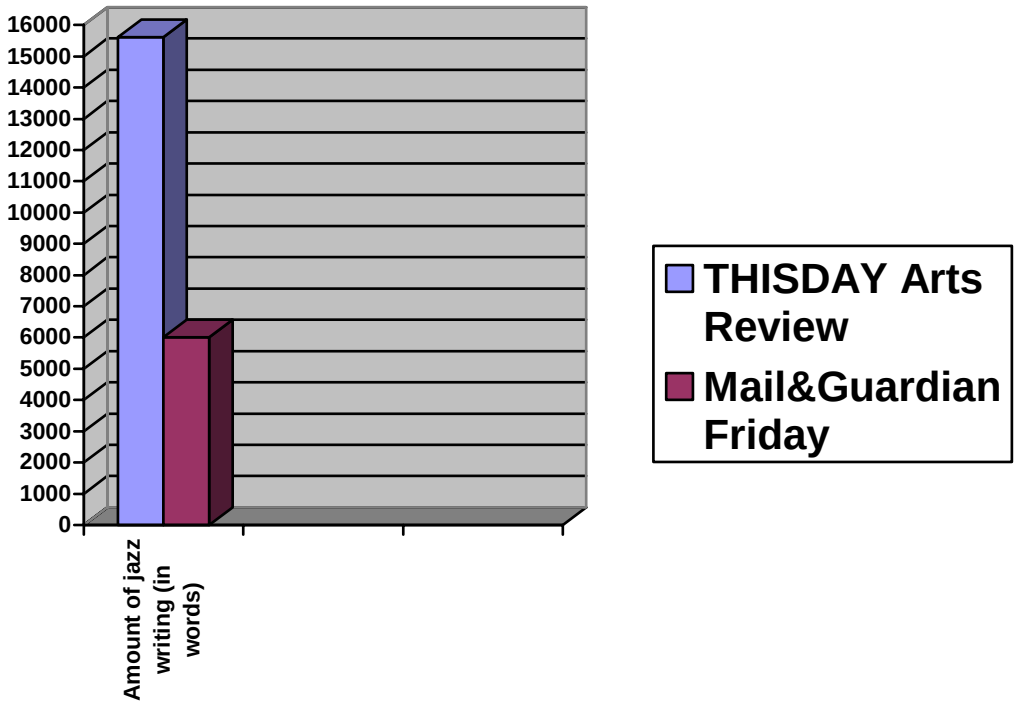


Graph 3: A comparison of the total amount of pages of music writing that had a specific focus on jazz.

A short explanation of how the data for the “Amount of Jazz Writing (column lines) category will be required. It should be noted that a column is both a measurement of width and length. Therefore, the measurements taken were not of one continuous column, but a varying number of columns spanned. In other words, if an article had the measurement of 50 lines, this could mean that the article was 5 columns wide with 10 lines per column, or 10 columns wide with 5 lines per column.



Graph 4: A comparison of amount of column lines of jazz writing.



Graph 5: A comparison of the amount of words of jazz writing.

The *THISDAY ReviewArts* supplement had approximately 44 pages in total of music writing. The highest amount of pages for an edition was approximately five pages, in the week ending April 23, 2004. The April 8 2004 *Mail&Guardian Friday* edition had the highest amount of music writing, and the reason for both having their highest amount of jazz writing in these specific editions is one and the same. April was the month in which North Sea Jazz Festival (now the International Cape Town Jazz Festival) in Cape Town took place. In actual fact, as noted in the spreadsheet, the *THISDAY ReviewArts* edition specially came out on the *Thursday* (8-April-04), to coincide with the opening of the festival. It is clear that both the *THISDAY ReviewArts* and *Mail&Guardian Friday* supplements had most of the music writing happening in the month of April, around the time of the North Sea Jazz Festival. Also interesting to note here is that the 08 April 2004 *THISDAY ReviewArts* edition had

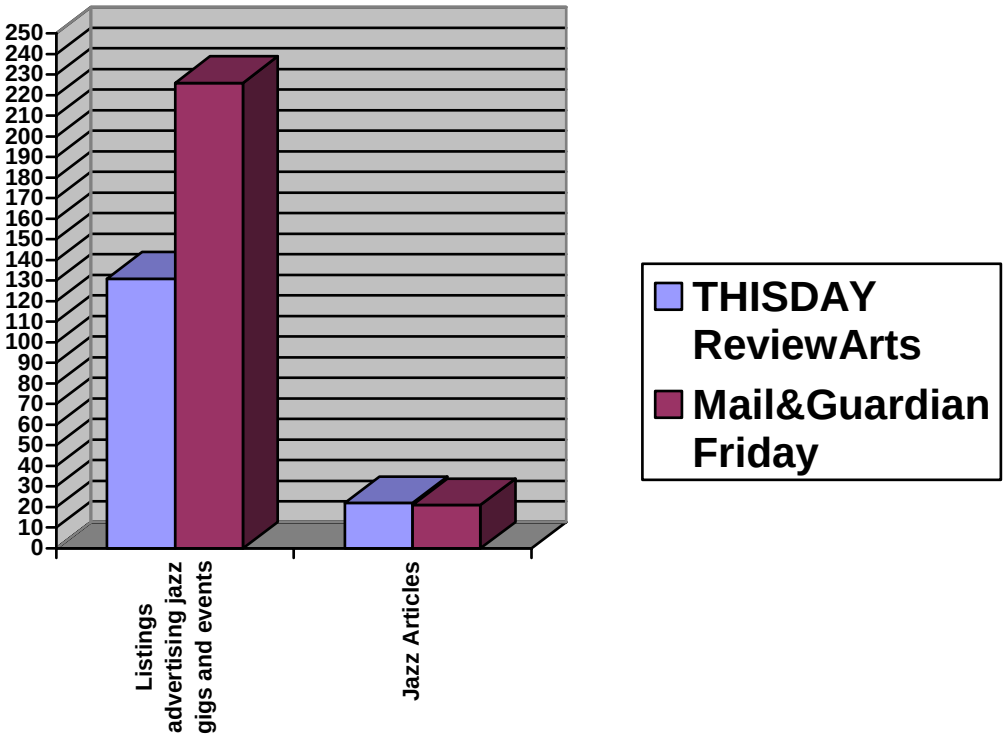
many more pages of jazz articles than the North Sea Jazz Festival insert in the *Mail&Guardian Friday* edition of the 23 April 2004, but not as many column lines. This shows that most of the page space in the *THISDAY* insert must have been graphics and images, and advertisements for the festival.

4.1.4 The Ratio of Actual Jazz Articles to Listings

To be able to compare how much of the jazz writing was indeed listings for gigs and other events, and not actual jazz articles, the listings were counted in the "Amount of Jazz Writing (column lines)" category. The following graph (see Graph 6) clearly shows that in both supplements the total amount of listings dominated the amount of actual jazz articles.

4.2 Content Analysis of Individual *THISDAY ReviewArts* and *Mail&Guardian Friday* Jazz Articles and Listings | A Comparison of the Data

The figures in this section of the content analysis refer to both articles and listings. The reason for this is that it will then be possible to analyse how much of the writing about jazz is actual arts journalism and how much of it is mere listings that are formulaic and generated.



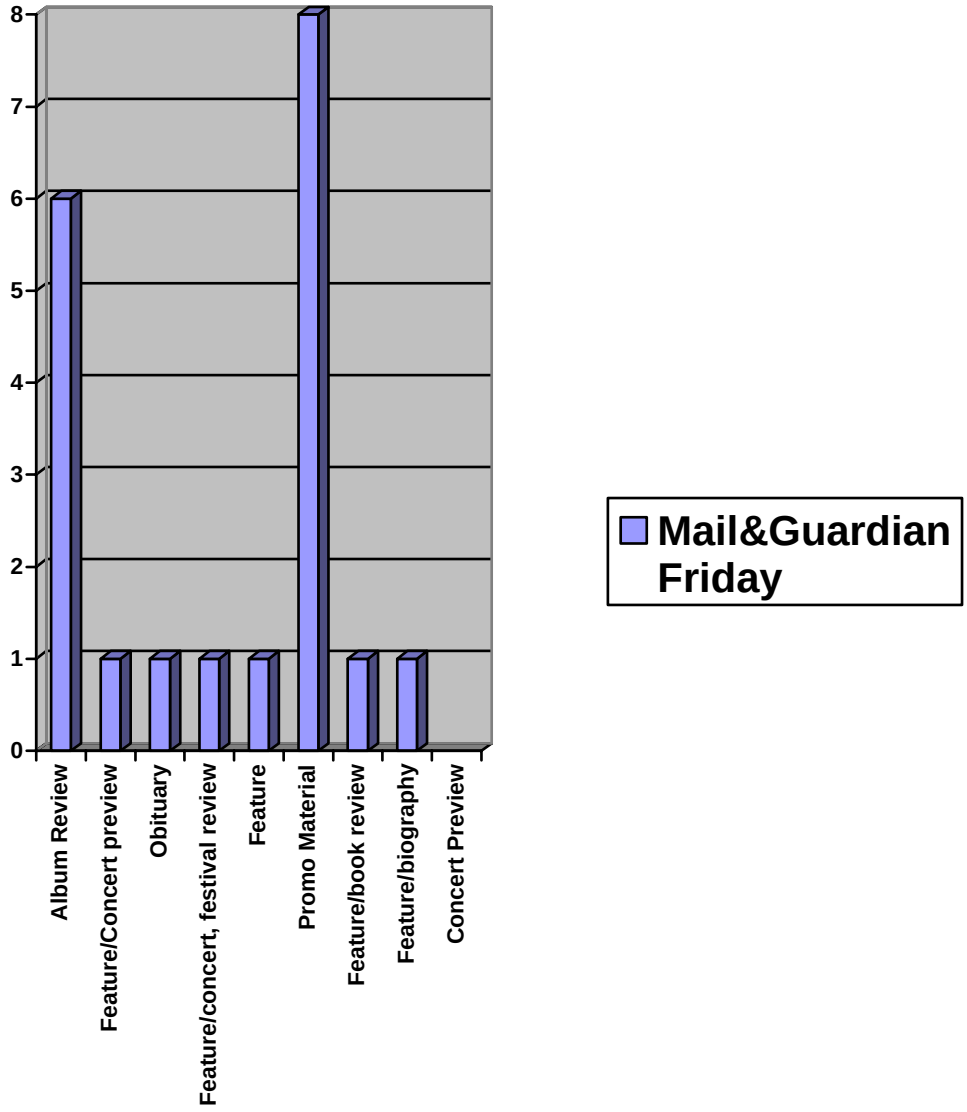
Graph 6: A comparison of the ratio of actual jazz articles to listings advertising gigs and events.

4.2.1 Comparison of the Ratio of Jazz Articles to Jazz Listings

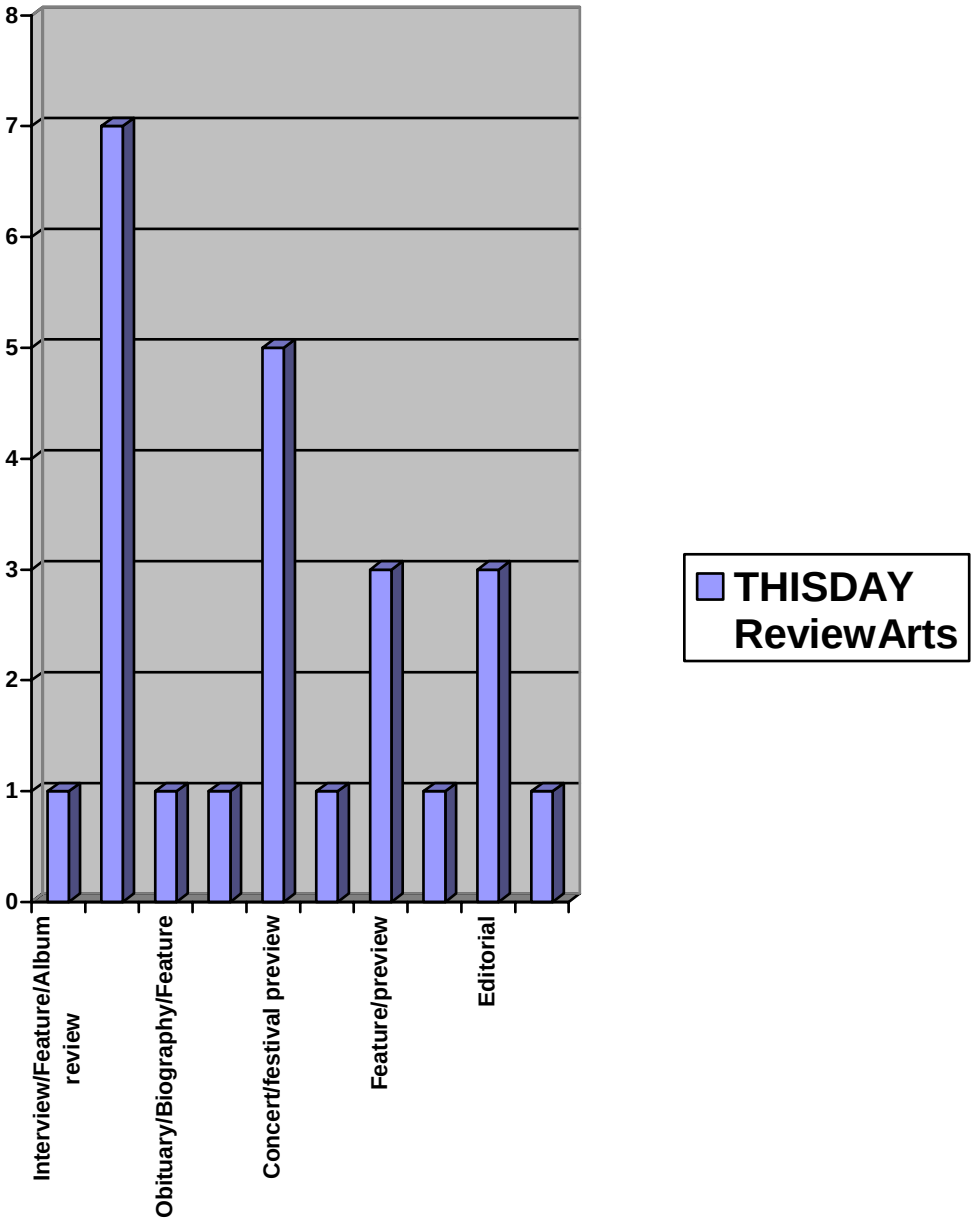
	Total combined number of jazz articles and jazz listings	**Number of Jazz Articles**	**Number of Jazz Listings**
THISDAY ReviewArts	156	22	134
Mail&Guardian Friday	252	21	231

Table 10: Showing the number of jazz articles compared to the number jazz listings.

4.2.2 Amount of Articles per Headline/Type



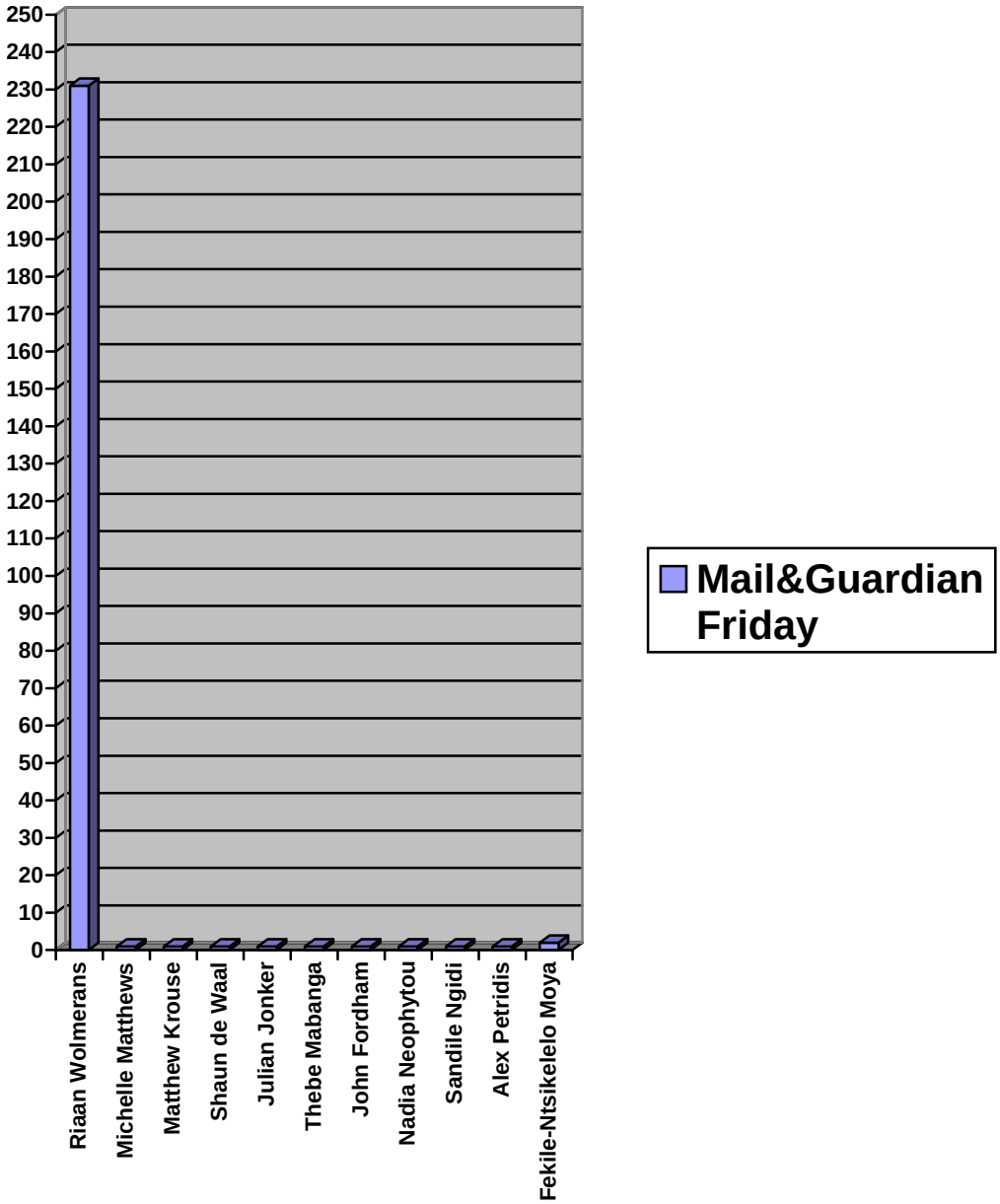
Graph 7: Showing the amount of articles per type of article.



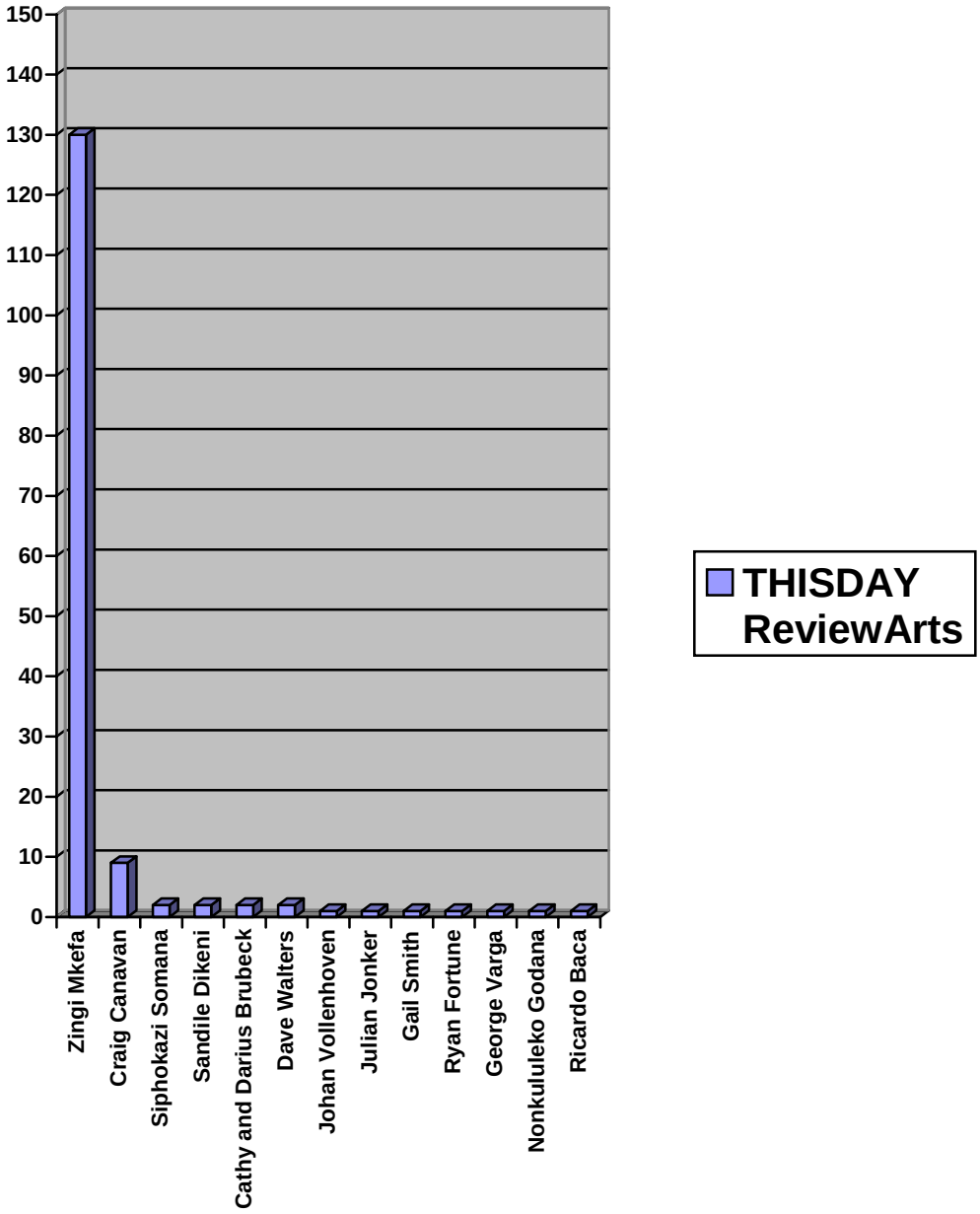
Graph 7: Showing the amount of articles per type of article.

4.2.3 Amount of Articles Written per Author

It should be noted that not one article in either supplement had a dateline.



Graph 8: Showing the amount of articles written per author in the *Mail&Guardian Friday*.

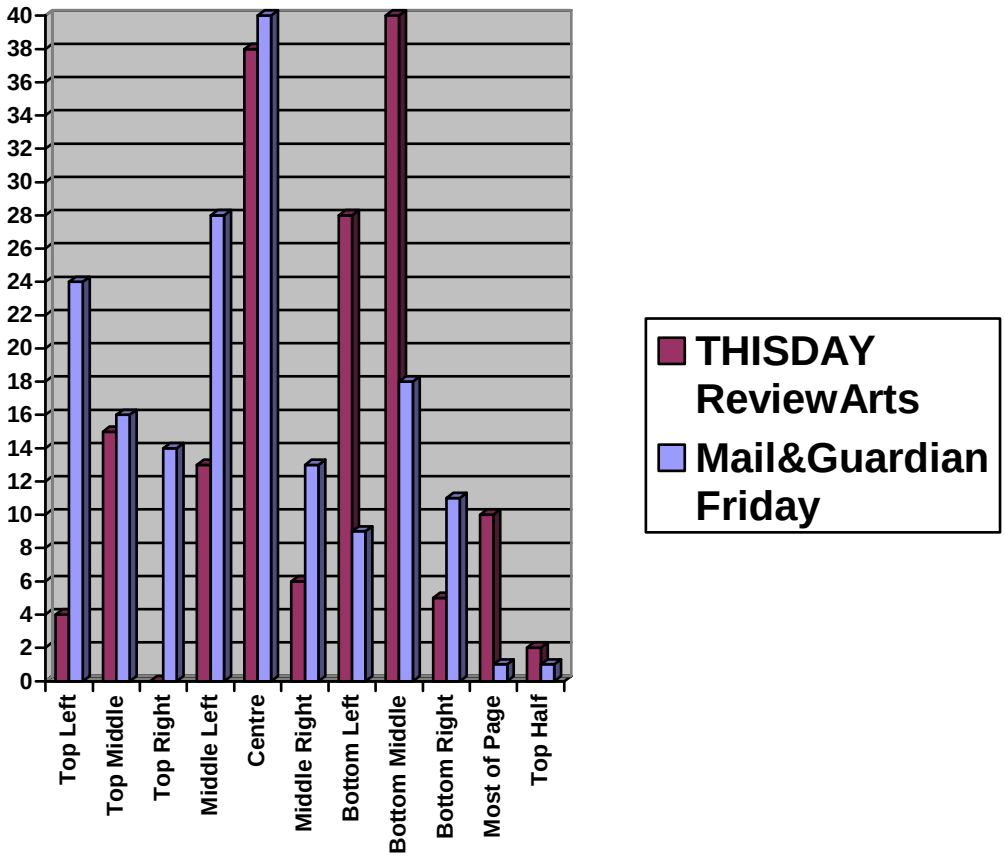


Graph 8: Showing the amount of articles written per author in the *THISDAY ReviewArts*.

From the above graphs, it is easy to see that it was the writers of the listings (Riaan Wolmerans and Zingi Mkefa) of each supplement that dominated, which once again shows the discrepancy of listings compared to actual jazz articles.

4.2.4 Article Position in Supplement

This category was used to analyse whether either of the supplements were in any way formulaic in the way they presented their cultural reporting. The spreadsheet that shows the detail for each edition clearly shows that different articles appeared on different pages of the *Mail&Guardian Friday*, while those articles of the *THISDAY ReviewArts* appeared on the same pages more often. It should be noted that the listings form part of the counting for this category, and by having a look at the spreadsheet in the Appendix E and Appendix G, it will be noted that certain types of articles in *THISDAY ReviewArts*, for example the listings, consistently appeared on the same pages.



Graph 9: Showing the amount of articles per page position.

The relevant data that was collated for the “General Focus and Synopsis” column can be read in the spreadsheet found in Appendix E and Appendix G. This information is literally a paraphrasing of the information found in the articles, as well as a quick critique of how the journalist wrote the article. These summaries of the articles constitute what was presented in Chapter 2, namely that of a thematic content analysis.

Finally, just for interest’s sake, a record of how many articles had images attached to them was made. In the column “Image of jazz: subject and size and description”, it can be seen that in the *Friday* there were 17 images attached to the articles, with 12 of them being in colour and five being sepia-toned. They were generally small images. In the *ReviewArts* there were 35 images of varying size and colour.

4.3 Interviews

The respondents’ answers were almost always consistent with the theories of media and culture, laid out earlier in the study, and also what was proposed early on in the research process. However, it was the subtle deviations that made things interesting, and often quite surprising. The interview material was collected via numerous formats and these included e-mail correspondence, face-to-face interviews that were subsequently transcribed, as well as telephone interviews that were also transcribed.

For the purposes of this chapter, however, the material has been ordered thematically, which more or less aligns with the broad questions that appeared on the in-depth interview guides (Appendix A, B and C)

4.3.1 Is South African Jazz ‘real’ Jazz?

This question was purposefully asked to provoke the journalists, and to get a sense of how they contextualise jazz in the broader cultural context. Almost all the journalists answered with a similar response: “*What then is* real *jazz*?” Craig Canavan suggests, “snobbish purists insist that jazz has to conform to certain standards”, while Riaan Wolmerans believes that there is “no such thing as “real jazz”. Shaun de Waal says

> The question is not whether it is "real" or not, but whether it is good or bad. Arguments about "is it jazz?" like those about "it is art?” simply fight over the boundaries of conservative categories instead of asking what makes something worth listening to, whatever it is.

He refers to the “ancient fights about Bitches Brew [Miles Davis recording] or any number of other jazz works” and believes that “no-one bothers now to ask if Bitches Brew is jazz or not.” Canavan also believes that jazz “is more a state of mind or musical philosophy than an actual genre”.

What proves to be telling is that when jazz musicians were asked whether or not they think journalists understand their craft, almost all responded in the negative. They felt that journalists, except for a select few, have no clue as to what jazz actually is, and don’t have the knowledge to critically analyse a jazz performance. Jazz bassist Concord Nkabinde says, “it seems to be a novelty to be seen as a jazz expert even amongst journalists (as it is with audiences) without really going that extra mile to really finding out what the artist is trying to do or say”, while legendary jazz guitarist Johnny Fourie says the following:

> Now I'm sitting there playing in front of a critic; only two things can happen. What I'm playing appeals to the critic and it sounds good to him, and he's gonna *[sic.]* give me a good crit. But all he can say is "hell, I enjoyed what that person played". Or, he hated what I played. And then he can say "hell, I didn't like what he played". But at no stage in the game can he expound on *why* he loved what I played or *why* he hated what I played, unless he has a *knowledge* of my craft.

Darryl Accone, former editor of the *Tonight!* arts and entertainment supplement of *The Star* newspaper tends to side himself with the musicians on this point. When asked the question "Do you think the journalists doing the arts and culture beat are knowledgeable on the subjects they write about?" his answer was

> With notable exceptions, no. Specialists who write with authority but accessibly, are few and far between. Among them are Gwen Ansell, Robert Greig and Adrienne Sichel.

Canavan agrees with Accone when he says

> To be truly worthwhile the reviewer needs to not only know the subject, they need to have a passion for it and there are far too many arts journalists who have zero passion for what they do. It seems, to me at least, that they're only in it for the freebies and the parties (nice perks but not what the job is about at all).

But what is interesting is that all the journalists agree that South African jazz is "real" jazz. However, Shaun de Waal really gets to grips with the question, and believes that the "authenticity" debate is passé, and that we should move on -

> We are aware that authenticity is as constructed as anything else; like truth, it is not an absolute condition but rather the result of the correct application of the rules of a discourse. But that's another argument. One should just add that despite all the clatter about "authenticity", it seems to me that often many people nowadays are as colonised by foreign cultural products (in this case American) as we ever were by a colonial ideal in days gone by.

4.3.2 Does South Africa still place European and other Western art forms and models at the centre of cultural production? Do you think culture is organised and produced by dominant groups?

This question was again an attempt to question how journalists and musicians contextualise their roles in the greater world of culture, and to see whether or not there was a feeling that South African culture was produced in the shadow of Western and “global” culture. The answers were a mixed bag.

Craig Canavan believes that although the blame cannot be put on any single racial, sexual or ethnic group, as a country “we [South Africans] generally have a low opinion of our own arts and cultures” and states further that this opinion is “fostered by the media to a certain extent”. He believes that some arts are getting recognised - for instance film-making which is currently being praised, although it is generally “adequate to good” - but can’t understand the low opinion of local music:

> South Africans have been making superb music for well over a century now, music that is as good if not better than anything the rest of the world has to offer, yet they are still seen, by a general majority, as being inferior to their American or British counterparts. The biggest problem is lack of education and information and the media (broadcast and print) should shoulder much of the blame - if we knew as much about the music, the life and the struggles

> of Hugh [Masekela] or Miriam [Makeba] or Philip Tabane as we know about Britney Spears' love life then we may just start appreciating their art. There is no pride in our culture/s, and unless we start discovering some pride, a few years from now we will just be another shoddy cultural outpost of the American empire.

Riaan Wolmerans' view is that there are many groups doing excellent work in producing, promoting and organising truly African music, art and theatre. He further states that there are definite strong ties to Western culture in South Africa, and his feeling is that "they should simply exist along with local culture, and be incorporated where possible."

Shaun de Waal is once again sceptical. He believes that "placing Western models at the centre of cultural production is as easily done by a young black female as by a middle-aged white male and argues that "our notion of cultural production, in general, is one that developed in tandem with the rise of the European middle class in the first place, so any notion of art as such is bourgeois and Western, by definition." In other words, De Waal believes that the basic concept of art/culture, as the "object of contemplation, pleasure, or as a commodity to buy" is inalienably Western. A further point he has regarding the question is that "organized" and "produced" are two totally different things, and finally feels that there are "more white women involved in culture-production in SA now than white men..."

Nadine Botha agrees wholly with the idea that South Africa still places European and other Western art forms and models at the centre of cultural production, as she believes the "international" label in front of a musician, artist or theatre maker still

"carries much weight" and that "despite many locals making their name overseas, the local public is unaware of this and uneducated about it."

4.3.3 Quotas

This question asked journalists and musicians whether they feel that quotas should be imposed on broadcasters to play more local music, especially jazz, as well as questioning the idea whether the print media and in particular newspapers should be enforced to write about local music, and jazz in particular. Again the interviewees were split into two distinct camps. Most felt that quotas in the broadcasting of local music are a good idea, but that the enforcing of quotas in the press is not. Many respondents felt that an atmosphere in which arts and culture could naturally find its place in the press - and find its place often - should be strived for.

The following examples are the thoughts of respondents on the idea of a quota system. Journalists:

Craig Canavan:

> To be honest I would prefer to see a quality quota though, in reality, I realise that is impossible. I have nothing against music from other countries; I just wish we could hear something other than the latest forgettable commercial hits.
>
> However, as my quality quota would never work, I think a local music quota is imperative - without it the likes of 5fm will never play a decent amount of local music and newspapers will continue to shove stories about Britney's latest sexual escapades down our throats because anything else is too much like hard work. For me a local content quota of at least 70% should be foisted on radio and TV.

As for the print media - I've always believed in the freedom of the press and any kind of outside enforcement leaves me feeling a little queasy. However, if the bastards aren't going to strive to report on local culture (hopefully with more intelligence than they've shown when writing on international cultural trends) then my queasiness be damned - enforce the shit out of them!

Nadine Botha:

Yes, I think quotas are good. Especially on radio stations, it's just too tempting to pop in the international hits again. However, I have noticed that it's become easier and easier to meet those quotas with increased exposure for local musicians, audiences themselves are playlisting and requesting local tracks. As far as print goes, I don't know if you can place quotas on genres. Your publication will cater for the musical taste of their audience. I think also that the nature of the medium, writing about musicians and having to interview them, requires that it features accessible musicians. I don't think local musicians are at the brunt end of print media, on the contrary.

Riaan Wolmerans:

I don't think a quota is a good idea. There is plenty of local music on radio, and a quota system might force broadcasters to use music that is not up to standard (of which there is plenty in SA, just like anywhere else in the world). Also, I feel local print media do write a lot about local media, but are severely limited by editorial space constraints.

Sean de Waal:

State media, yes; private media, no. Perhaps other incentives could be put in place for private media (which is after all money-driven), such as goverment funds going towards advertising SA arts in SA media, which would encourage SA media to cover them.

Musicians:

Concord Nkabinde:

> I am not sure that will change perceptions and attitudes. Local music does though need more attention. We have to be creative as to how we can achieve that. Not all music-consuming audiences read newspapers. Live music is still the most powerful tool in exposing music. Personally I would love to see situations where artists (who have writing skills and a passion for it) contribute towards writing about themselves and other artists. We need people who can write from the stage's point of view.

Louis Mhlanga:

> I think it should be enforced, for those who cannot attend or not see anything on tee vee [sic.], should be able to read it on paper.

Johnny Fourie:

> I don't think anything should be enforced because when you enforce things then it becomes kind of a Gestapo type thing. You're not going to get to the truth, because when people are forced to do things you don't get the truth coming out.
>
> They [journalists] should be educated to the point of that they love to do it. That's what I would like to see as the solution.
>
> It would be nice if there was an arts policy of a newspaper that has the quota system, and make sure the people send them there – but don't say "hey I'm forcing you to go there." Go there and enjoy it.

4.3.4 Do arts reporters study and research the history of SA jazz?

This question was formulated to ascertain whether journalists who write about South African jazz have taken the time to research the history of the subject, and to find out what sources they find the most useful.

This question, although seemingly straightforward is quite appropriate, because the jazz musicians themselves believe that journalists do not often have a very good knowledge of the subject. Even Darryl Accone, a former arts editor, feels that "with notable exceptions" there are no journalists working in the media that know enough about jazz. He says that the "notable exceptions" are "specialists who write accessibly and with authority" but they are "few and far between". Jazz musicians themselves are also quite upfront about how much journalists know about their subject. This quote is from Johnny Fourie, South Africa's premier jazz guitarist:

> There's one guy in particular – I don't even remember his name – I played a concert at the State Theatre a number of years back. I've mainly had nice crits in my life you know, they've been kind to me. But that's not good enough. And this man said I played – he didn't like what I played – he said he didn't like that kind of music that I played at that time. I played a little song called "Just Friends", which is a famous jazz standard – and he said "They played 'Just Friends'; how *twee*". Ha ha. You know I played a pretty hot solo. The guy is obviously an absolute idiot – what is he doing covering jazz, being a reviewer of jazz, when he knows absolutely sod all about it? And that's how it is. Charlatans are everywhere.
>
> There are good ones. There are people that know the music. For me personally, to be able to criticize me, I would like the crit to have the same knowledge as me, so then he can tear me apart, you know? Tell me what I did wrong, and then I can accept it or not. But not nonsense

> things. And they say things like “hell, he sounded a bit like George Benson there, or he sounded a bit like Wes Montgomery there”. Now that’s not a compliment, because when I play the guitar, I sound like myself. But that shows that our critics generally don’t really know how to criticize so they draw parallels with what they’ve heard from the American critics – and that’s how they operate. People are not properly trained – in a nutshell.

The responses from the journalists showed that many of them thought that there was too little material on South African jazz. Nadine Botha states quite categorically that she hasn’t read enough and that what information she has, she has “gathered from friends who know more than me and experiencing the music itself.” She says that when she has to write an article she “generally researches some stuff on the internet” and that “there isn’t much information out there, mostly outdated biographical info.”

Shaun de Waal quite rightly feels that “music seems little documented in book form” as does Craig Canavan, when he states “there's not really a lot of quality material available, be it SA jazz or SA rock or anything about local music.” He further states that:

> Anyone wanting to become a music journalist in South Africa should be required to read Gwen Ansell's Soweto Blues (arguably the best book about music in South Africa that's been written). They should also be encouraged to source and read reviews and articles by some of our better music and cultural journalists such as Mz Ansell, Michelle Constant, Richard Haslop, Alex Sudheim, Theunis Engelbrecht, Sandile Dikeni, Ryan Fortune, Gail Smith etc. It wouldn't be a bad idea if they could trawl even further back and read articles published in magazines such as Drum. And, as a final suggestion, it would be good to read music writing from other countries too - the likes of Greil Marcus, Nick Kent, Lester Bangs, Mikal Gilmore. It all helps.

4.3.5 Press Conferences

The press conference has traditionally played an important role regarding the music industry and the media, and jazz is no exception. Artists hold press conferences when a new album is released, prior to playing in a concert or festival, or even using the conference as a platform for any other messages including personal and political messages. The question to jazz journalists posed in the questionnaire was formulated to get an idea of how journalists used these conferences, how they prepared for them and how important they felt press conferences are in presenting a story that their audiences would enjoy.

Most of the respondents felt that press conferences were unimportant. They felt that face-to-face interviews were much more useful in getting good material for an interesting story. Shaun de Waal simply doesn't go to them anymore, and says that he never found them useful. Craig Canavan says that he rarely attends press conferences, and that he actually "despises them". When he has to he will "prepare questions but, if another journalist asks an intelligent question and gets an intelligent answer (rare but it happens)", he will use it. He continues to say that "press conferences are a poor substitute for one-on-one interviews and, generally, the kind of story to emerge from a press conference is very dull and lifeless despite one's best efforts to spice it up."

Riaan Wolmerans has similar feelings and says that he prepares for all press conferences by "doing research before the time and planning a story, and then asking questions to obtain the necessary information, but also taking cues from other reporters' questions – what any good journalist should do".

Darryl Accone says, “in general, it seems there is a lot of retyping being done nowadays, with a little rewriting thrown in now and again - independent research is not the norm.”

4.3.6 Reviews, Previews, Features and Interviews

One of the most common types of articles that appear in the cultural pages of a newspaper is the review. The article could be a review of a concert, festival, album or any other event that has happened in the past. Other types of similar articles include previews, feature articles and interviews. The questionnaire attempted to discover from cultural journalists and jazz writers why they think the review is so well loved by both writers and readers, and also to find out whether they feel the writing of previews, reviews and features are worthwhile.

All of the respondents felt that the review was one of the most important and popular types of articles, and many of the journalists not only enjoyed writing them, but also enjoyed reading them. Musicians too enjoyed reading reviews. Craig Canavan says “Reviews have the power to turn people on to different music and in that sense they are an invaluable weapon in cultural journalism.” An important aspect of the review is that the writer’s opinions are theirs alone, and Canavan states that “reviews are just that - opinions (hopefully informed opinions but that's rarely the case) - but if it's written with an obvious passion then I'll read it and take note of what is says…. I don't particularly care if I agree with a reviewer's opinion or not”.

Nadine Botha touches on an important point when she says that many editors feel that reviews are post-event and therefore can't offer anything new. But she states, "a well-written review of an event is a valuable record of things, even if the reader has listened to the album, or attended the event in question, as the reviewer could offer a new insight". Riaan Wolmerans believes that reviews are "absolutely worthwhile, and they act as news items, letting listeners know about new releases or events, and they introduce musicians and their work to readers who might not go to such events or know the musicians in question." He also says that they serve as a "broader forum for critical discussion of music genres, developments, ideas and the likes."

Shaun de Waal has a similar feeling and says that the reader wants to know, if only basically, "what it's like, what it was, what happened, etc." He also believes that reviews are often more useful than features – "when it comes to discussing our own culture, we need more of a culture of critique and analysis than "soft feature" journalism that tends to be interviews and so forth and usually rather mealy-mouthed."

Craig Canavan believes that the concert and festival reviews are even more important than album reviews as "music was always meant to be heard live and to truly hear a musician at their best, live is the only way to go." But he brings up an important, but concerning factor about arts and culture reviewing:

> But to do concert reviews is very hard work - those who say it's a cushy job should try going out six nights a week for a month - and most journalists are far too lazy to do that kind of thing. For me, one of the more horrific elements of music journalism in South Africa is how few of these so-called music writers actually attend gigs and festivals on a regular basis. If

> you're not out there in the trenches night after night (whether you have the space to review the gigs or not) then how the hell can you expect to know what's happening in those trenches?

4.3.7 Do journalists gain their insight and knowledge about the artists and their music from hanging out with them i.e. are they in the same social circle? How does that impact on the critical balance and objectivity of their writing?

| ***Jazz musicians generally don't conform to most social patterns, so you can't find them at predictable places. On the other hand journalists frequent events and occasions that have lots of glamour and celebrities. These are probably places where they could get some headline stories that will sell newspapers***. **|** – Concord Nkabinde

The question of objectivity is always a sticking point when it comes to the writing of good journalism. But with regard to arts and cultural reporting, it seems that a touch of objectivity and having an opinion is the norm, and is crucial to evoking a feeling about an event or recording.

This question was formulated to explore whether journalists are very close to musicians socially and *vice versa*, as it is often in a social setting that the subtleties required in writing a great story can be unearthed. Also, as was the case with the *Drum* writers, the music and the writing was never too far apart and often flowed from the same pen. Craig Canavan's response to the question seems to justify this:

> I do hang out with a lot of musicians, it comes with the territory, and I do gain a lot of insight from chatting to them socially. It's when they're relaxed and having a *jol* that musicians, like most people, will be most open and forthcoming. I tend to find that in interview situations,

> many musicians revert to a pre-arranged script of sorts. Some even clam up due to nerves and you get very little of worth out of them. Sit down and have a beer or three with them, though, and the talk flows freely. I even have one or two musician friends (as opposed to acquaintances). Does it have an impact of my objectivity? Yes and no. Firstly it should be pointed out that music journalism, by its very nature, is always subjective to a certain degree. But I always try and remain impartial and the fact that I happen to like someone personally should never have an impact on what I write. That's in a perfect world. In our imperfect world, however, that sort of friendship with a musician does have an effect but the opposite to what many people would think. If anything, I'm harsher as a critic when I write about something a friend has created simply because I'm terrified that someone may accuse me of being too kind to them.

Almost all the responses from the journalists stated that it is always better to talk to a musician informally and socially rather than in a formal interview session, as there are likely to be many more angles and leads that will culminate in a better story. But that said, most of the responses were backed up by referring to the fact that that objectivity is still a very important factor when writing an article. Riaan Wolmerans says that "it's good to meet musicians, hear them live and speak to them casually as well – sometimes more insight is to be gained this way than through a traditional interview." He continues to say that "the effect of this on writing should always be balanced, even though it might be difficult – no good reporter should allow his or her relationship with a performer to influence criticism of that performer."

Although Shaun de Waal doesn't seem to be too close personally with any current jazz musicians, he says that in the case of rock 'n roll in the 1980s and early 1990s he did hang out with musicians and was part of same circle – he even lived in the same houses. He says that his writing was not objective at all, and "I liked what I liked,

advocated what I saw as good and new - original material (as opposed to "cover bands", which at that time were dominant), a protesting political perspective (instead of allegedly "apolitical" pop, etc)".

The musicians were also asked the same question. Concord Nkabinde believes that

> It would be great if musicians would open their rehearsal rooms and recording studios and invite journalists to see them at work. If journalists are writing about musicians, then they should also make an effort to be where musicians are. Musicians should also make it easier for journalists to enter their world, but that trust will take a while to develop if journalists are still interested in gossip and front page news that have nothing to do with music.

4.3.8 A Good Jazz Story

Jazz musicians and cultural journalists were asked what they thought the elements of a good quality jazz story were. Almost all the journalists' responses had one common element: it required an *understanding* of the subject matter. Other elements mentioned included thorough research and well-written copy. Here are some of the journalists' responses:

> Like reviews, any story should be based around knowledge of the subject (very little research of any kind is done these days and it shows...blatantly) and a passion for that subject. It should be informative and even educational but also - and I cannot emphasise this enough - entertaining. If you can't keep the reader's attention what's the point? I've read far too many critical discussions of music (and film, art etc) which are brilliantly informative yet so dry and dull that only the most dedicated of academic scholars could wade their way through them. (Craig Canavan)

> A story that gives you a feel of the new work, where the musician has come from, where they are going and educates the reader about something they may not know much about. Research, I guess. I like jazz stories that set an atmosphere appropriate to the sound of the music. (Nadine Botha)

> The same that would make any good music story: an interesting musician or band and well-written and –researched copy (especially with a specialised genre such as jazz) … it should also cater for the right audience, whether it's a more general music audience or jazz experts. (Riaan Wolmerans)

4.3.9 Editorial Decisions

A few of the questions on the Interview Guide for Jazz Journalists (Appendix B) attempted to uncover the daily running of a weekly arts supplement. The first of the questions regarded editorial decisions, and questioned how editors choose what will be covered, and by whom. Shaun de Waal answered in two words – "Availability, expertise."

Nadine Botha seemed openly critical and stated that editorial decisions are made "haphazardly and by what promoter phones him [the editor] and craps on him" and also what journalists bring to the table. Craig Canavan seems to know what it is like to work on an arts desk that gives the journalist free reign, and he says that the decision-making is largely dependant on the editor. He believes his first editor, Diane de Beer (editor of the arts supplement at the Pretoria News) was "brilliant" and "once she knew that I loved music, was passionate about it and knew a fair amount about it, she trusted me and let me do my thing." Further, he states "for the most part, I was

left to my own devices - she trusted me and for that I am eternally grateful." This can only work however, says Canavan, if you are a music journalist who "knows the scene, follows the scene and is passionate about the scene".

Riaan Wolmerans believes that because the publication he works at, the *Mail&Guardian*, has such a small full-time arts staff, there is "no real process like there would be at a daily paper". He says that "freelancers are called upon to submit stories, or call to do so, and full-time reporters from all over the *M&G* are also used."

Canavan sums up what he believes to be the norm regarding editorial decisions on the arts supplements that are currently published:

> Unfortunately, most editors do not behave that way. Most will decide what gets covered and if your arts editor happens to be a passionate music fan, that's perhaps not a bad thing. But I have yet to meet an arts editor truly passionate about music - and by that I mean all music; you cannot call yourself a music fanatic (or even a proper music journalist) if you only like rock or only enjoy classical - so you have someone without a clue telling someone else without a clue what to cover. Pitiful really.

A similar question regarding editorial decisions was asked in the Interview Guide for Jazz Journalists (Appendix B). This questioned how the week's art supplement was put together and what sorts of decisions were usually made regarding the content. This gave the chance for the journalists to be critical of the way their publication was put together, as well as stating how they would ideally see their supplement. Canavan believes that the various art supplements around the country are put together without much thought. He says that it seems that

99% of publications work to a generic checklist compiled by some dozy market researcher that say X amount of readers like this and Y amount of readers that. That's why most arts supplements carry the same shit as all their competitors" and that "there's no room for individuality.

Wolmerans and Botha, who both write for the *Mail&Guardian*, believe that space available space for articles is a critical factor. Further, the issues regarding what goes in and what gets omitted is "available space, timing, relevance and interest." Shaun de Waal, who also works at the *Mail&Guardian*, says that the process is often haphazard. He states further:

> In a way, newspapers such as ours reinvent the wheel every week. Depends on which editor's interested in what, on what's been done before, on what other papers have done in same area in recent weeks/days, on who's written the story, how good it is, how good the pics are, and how hard the editor of that section is prepared to fight for it. In the weekly conferences, there is general discussion of all story ideas, and everyone has a say, which can tip the balance one way or the other. Different stories have to fight it out with each other, as it were, in a busy marketplace of ideas.

The standard procedure for the general part of the newspaper is that decisions on inclusion are taken during some type of diary process for each edition. At these "diary meetings" stories are pitched, discussed in terms of news value and treatment, and from there decisions are taken based on that discussion and the available resources. This according to journalists who work at the *Mail&Guardian* is very thorough, and although possibly less at other publications, it still occurs in some form.

The point here is that this official "diary meeting" does not happen as formally for the arts sections of the newspapers, and arts editors and journalists seem to be more open

to ideas from external PR or the internal marketing departments at the publication house. The result of this is that ‘news value’ is not as openly discussed about arts stories, and once again underpins the fact that too many editors view the arts pages as ‘non-news’.

Some of the respondents gave their thoughts on what the process could be like in an ideal world. Canavan says:

> In a perfect world the following should be taken in to consideration when planning the arts suppie [sic]: balance between the various art forms; visual impact (I've dropped a number of very good stories in my time due to lack of adequate visual material - photos are very important to publications and many musicians and their labels/managers/PRs don't understand that); current interest in the story's subject matter (basically, is it newsworthy); how good is the writing (once again, passion, information etc etc); is the story saying anything new or different or interesting. What you need to do it try and strike a perfect balance between information, education and entertainment.

4.3.10 Financial Restraints on Journalists

One of the more important issues that this research report deals with is the financial implication of corporate pressures on the media, and in particular the cultural media. The journalists’ responses were quite disappointing, as they did not elaborate too much on the issues, and instead gave quite straightforward answers. The responses, however, to the question of whether they felt that their publication had the financial resources to let them fully explore the happenings of the local jazz scene, were all negative.

Craig Canavan believes that possibly some publications may have the resources, but they "don't care" and states that as an arts journalist you have to learn to "work your way around that". Nadine Botha seems to have missed the point, as she says "I can get tickets to almost any jazz event I like". Most venues and events organisers set aside press tickets anyway, which cost the publication nothing. Riaan Wolmerans gets closer to the crux of the matter when he says "the *M&G's* editorial space is severely limited due to cost issues, and while there is more space online, we simply don't have the manpower to use it to the max."

The jazz musicians were asked whether journalists often attend their gigs to review the event for their respective papers. This question was proposed to see how the musicians perceive the journalists' positions and whether they think that the media workers are in fact restrained in terms of man-hours and financial resources. Concord Nkabinde says that journalists do not regularly attend his gigs, but that he still sends them post-gig publicity information just in case they did not turn up. "I suppose they get invited to all kinds of occasions, so they can't attend every gig". Louis Mhlanga says that journalists rarely attend his gigs and "it is only those that take their work seriously, otherwise one has to approach them to be interviewed".

4.3.11 The Value of an Arts Reporter in the Newsroom

This question is one of the most important when looking at the questions that this research report poses. Unfortunately, the journalists did not elaborate much on their answers, which provides another dimension: are the journalists aware of the notion of

their value in the newsroom, or do they merely carry out the work prescribed to them without questioning their position? As the Media Monitoring Project states

> Media production processes that value profit over content conspire against the critic's essential role. The blurring of the boundaries between disciplines of arts journalism mean that the specialisation required of the critic is not properly appreciated in the newsroom. Anyone, in the end, can be a critic. (Media Monitoring Project 2006: 41)

The answers to this question of whether journalists felt less valued in the newsroom than other reporters such as sport writers or political commentators ranged from "somewhat" to "I couldn't say" to "absolutely". Craig Canavan, who was one of the few journalists to comment further on the issues raised by the question, states that

> Arts journalism is known as 'soft' journalism for a reason; the powers-that-be just don't think it's that important. And all the other journos in the newsroom think you're soft 'cause you would rather watch some sexy babes doing ballet than a bunch of hairy, smelly men sticking their noses up each other's backsides in a scrum. They also tend to think that arts journalism is easy and cushy - who wouldn't want to be paid to watch movies every day? Well, after you've watched 10 movies in one week and only one of them was any good you tend to take a different view. Just how little is arts journalism is valued in this country - the fact that we don't have a real arts journalism scene in South Africa speaks volumes (for instance, there are many awards for medical, political, scientific, environmental, crime and photo-journalism but few, if any, for arts reporting).

Nadine Botha, who is responsible for the listings at the *Mail&Guardian* hints at the fact that she feels undervalued. Her response was

> I'm employed full-time but only thanks to the TV and entertainment listings. TV listings is the lowliest job in the newsroom. Not a single person here envies me and no one would do it voluntarily. So they have to employ at least one gimp to cover that.

Shaun de Waal doesn't seem to answer the question directly and in his cynical way also seems to hint at feeling undervalued in the newsroom. His response was

> I couldn't say. I never wanted to be a political journalist anyway, let alone a sports writer.

4.3.12 Job Security as an Arts Writer

The question was asked in order to investigate whether, as they go about their daily business, arts journalists feel secure in their jobs and are thus able to confidently go about doing their jobs. Once again, this question is important regarding the questions raised by this study, and once again the journalists did not seem to want to "open a hornet's nest" as it were.

The most interesting responses come from the two journalists that have been employed as listings compilers, and interestingly contradict one another. Nadine Botha says "I'm employed full-time but only thanks to the TV and entertainment listings, although TV listings is the lowliest job in the newsroom", while Riaan Wolmerans, a former listings compiler says that he was a full-time listings editor "for several years, which included writing, and I always felt secure".

The two journalists interviewed who are actual feature and story writers say the opposite. Shaun de Waal's response gets to the crux of the matter, and underlines a major point of this research report:

> Not particularly secure, no, but that's a function of the uncertain future of the print media as a whole -- the market is shrinking. Advertising revenues are slender for hard-core arts coverage (as opposed to disguised PR and celebrity bumf), so perhaps the loss of income to the paper will eventually close down the arts section and one will be out of a job, but not yet. There are attempts to keep it going, even to expand it, as a core part of the paper. There is an understanding that our readers want fully-fledged arts coverage, not just PR blather, but how to pay for it? I have never been employed full-time as only an arts/books writer/editor. I have always combined such a job with subbing, editing, design/layout, and other editorial functions.

Craig Canavan also feels that his position has never been secure:

> Never felt secure when I had a permanent position and probably never will. At the PTA [Pretoria] News there was a stage in the late '90s where, for about three years straight, the arts department was under constant threat of retrenchments (not very good for the ulcers I tell you). But job security - at least if you're single and carefree - is vastly overrated anyway and the lack of it makes for some exciting times. As a freelancer it's even worse and every month it's a struggle to pay the bills. At least I understand now how musicians feel - always fighting to get paid and never getting paid enough. Do yourself a favour and check out the pay rates of some newspapers - Independent Newspapers publications pay R1 a word, which is pathetic. Pretoria News pays a basic fee of R200, even if the article is 1200 words! Others go up to R1,50 which is okay. Some may even approach R2, which in SA terms if fantastic. But when I worked in London as a freelancer (2002), I was getting up to three to four pounds per word (the competition, however, is fierce and your competitors are all bloody brilliant which makes things difficult).

4.3.13 Newspaper Policy on Arts Coverage

All the Interview Guides (Appendix A, B and C) contained a question regarding how and who makes policy on arts coverage. The respondents' answers were a balanced reaction stating that it was the editors and journalists themselves making the policy, or the marketing people playing to the advertisers. Riaan Wolmerans and Shaun de Waal believed that it was the editors and journalists. Wolmerans states that at the *Mail&Guardian*, the policy "is developed by the paper's editorial management over time, and at a paper like the *M&G,* it would always be open to debate". De Waal says that "it [policy] is made by the journalists and their editors, and it's made on the hoof rather than carefully thought out, I imagine." He says that up to about 1997, when he was arts editor, the closest the *Mail&Guardian* came to a policy in either the arts or books areas was to "decide to cover SA culture as fully as possible, to take it seriously even if we wrote it amusingly, and to collapse the Eurocentric/Afrocentric divide as much as possible, as well as the high/low culture distinction."

De Waal believes that the publication achieved this and because over the years other publications began to copy the style, he believes the *Mail&Guardian* had an influence. But, he says nowadays, there are commercial pressures and "money rules over content, though journalists like me try to resist." Darryl Accone, former arts editor states a similar notion eloquently indeed:

> In my day, largely by the arts editor – with the imposition of TV coverage. I wanted us always to respect the people and the work that we were writing about; the people for whom we were writing; and ourselves as arts journalists and critics/reviewers. As we at *Tonight!* determined policy for quite a while, I did not feel under pressure. When management and the then editor

> of *The Star* began to discuss cutting coverage (by getting rid of all freelancers) and dumbing down the paper, I left: I felt that I could no longer protect the people and the work that we were writing about; the people for whom we were writing; and my staff.

Craig Canavan believes that policies about art coverage are made by

> …market researchers who have no business in journalism and, to a lesser but no less irritating extent, advertisers and the ugly corporate commercial beast, and these people who don't have a clue about journalism or the arts are dictating what we will and will not write about.

He does believe, however, that journalists should be the ones forming the policy or at least be major stakeholders in policy formation." Nadine Botha agrees when she thinks it is the "money-people" who make the policies. She continues to say that she does feel frustrated at not being part of these decisions and that she was expecting "a little more democracy from the *M&G* and, besides, I am called "editor" — although that's just a label to make me feel better about being the gimp." She concludes by saying however, that "when I compare my experience and knowledge to people like Shaun de Waal and Matthew Krouse, it's better that I leave it to them".

The musicians interviewed had some interesting thoughts regarding arts coverage policy and who makes them. Concord Nkabinde says

> Obviously there could many different answers to these questions. I think the cultural editors have more of a say on day to day coverage. The overall tone might be set by the advertisers or media owners, but often they don't follow things up to the 't'. In my experience, when a story did not capture the mood & essence of the interview and I call up the journalist and politely ask, the answer has always been that the editor made the final call. A few times the journalists have actually sent me the version they had submitted. In terms of what impact this would

> have, I guess it depends on whether the editor knows what they are doing. Sometimes their decisions are based on journalistic logic at the expense of the story. So I guess it is not only journalists that need to feel the heartbeat of artists but editors too. Maybe we also need a wing of the IBA or something similar that will, together with government cultural structures, make policies that will have to apply across the media board.

Johnny Fourie is also critical:

> Mmmm hhhh. I'm taking an educated guess now, because I know… I somehow think that it comes from the advertising side. I think that it's the money that influences it largely – the sponsorships, they are in charge.
>
> The sponsorship people want audiences, so they are going to make it political and bring in the people that are going to bring in the crowds. Which is not necessarily the right people!

4.4 The Public's Notion of the Art of Jazz

Although not researched formally, it is clear from conversations that I have had with people across the spectrum of society that a sound knowledge and interest in jazz music is severely lacking in general South African culture. Much of this I believe can be put down to the role of the mass media in shaping the opinions and knowledge of the public about this art form.

What is clear, and quite possibly stating the obvious, is that if a person was interested in music, and especially jazz, they then had a fair amount of knowledge. This knowledge, it can be argued, was researched by the person either through years of following the genre, by going out and listening to music and buying jazz albums, and

reading any literature on the subject. Thus, it can be argued that these individuals would have a good knowledge of jazz and of music without necessarily having found this out about through the media, but just by having an interest in the subject. The people that I spoke to who fitted into this class were mainly musicians themselves, or students and those with a great interest in things of a cultural nature.

But the majority of people I have conversed with on the subject of jazz did not fit into this category. It is this majority that proves that the cultural media does not attract a wide audience, and a niche art like jazz does not enter the consciousness of most people in their daily lives. One lady, when asked what jazz was, actually described the genre as “pleasant background music heard in piano bars”. And while this may in some cases be quite correct, if this is indeed the public’s view of jazz, then it can be quite damaging to the genre and the artists. It also shows that the cultural media are not educating their readers enough about jazz, with the result that the majority of people have very little knowledge and basically a subsequent dislike of the art form.

The findings that have been presented in this chapter contain some very interesting information that can easily be analysed to support the ideas about how cultural reporting and the production of cultural reporting are affected by the intense commercial nature of the print media. It can easily be shown how cultural reporting has been dumbed down to such an extent that it is now consists of not much more than listings, concert, and gig and event advertising. The findings also dramatically show that there is no sense of a specialist jazz reporter any longer, and it is clear that the media owners are not investing in developing journalists who are firstly specialists in general arts reporting, and secondly specialist in certain genres, especially jazz.

Chapter 5: Analysis

This chapter will provide a reflection on the theoretical background and the findings found previously in the research report. It will seek to find common themes present in both the theory and the practical findings, and will thus provide an analysis of how the findings align themselves with, and possibly be explained by, the theoretical assumptions.

This chapter will in essence be a "view from above", as it were, and will be the writer's own interpretation of how certain trends in cultural reporting have come about, why they continue to occur and whether or not these current trends will continue into the globalised future of the media.

The overarching trend that can be seen in both the theoretical background and the findings is that of commercial influences and pressures on the cultural media, as well as on cultural reporting and cultural journalism. The theorists of the political economy of the media school of thought accentuate the role that economics play in the media landscape, and basically believe that because media is a business it actually has begun to play by the rules of business. These rules are centred on important concepts, but none as important as that of *profit.* Profit is by far the most important motive for the media today, and has far-reaching consequences on all types of media.

In the case of this research report, it is the impact on cultural reporting that has been highlighted. It was shown in Chapter 2 that, because the media is an industry like all others, with its own "production line", deadlines and other commercial pressures, it

hardly presents a true reflection of reality, but rather a distorted one on which the effects of the "factory" can be felt. This was shown to be especially true of the arts reporting that was analysed, as most of the "reporting" was in fact merely listings and other promotional material.

5.1 The Effects of Advertising on Arts Reporting

In the theoretical background chapter, it was noted that political economists of the media believed that as advertising becomes the main source of revenue for any media institution, so advertisers begin to apply pressure on owners and editors, who then in turn succumb to providing favourable content to either appeal to the advertisers' intended market, or to become gatekeepers and simply keep certain information from reaching the public. This is evident in cultural reporting and to an extent was evident in the findings of this research report.

One good example was in a *THISDAY ReviewArts* editorial, when cultural editor Ryan Fortune was complaining about the quality of rap and US music, and specifically the music of rapper 50 Cent. On the cover of this specific issue was a huge colour picture of the American rapper, who was billed to perform at the Standard Bank Arts Alive Festival. The supplement had numerous Standard Bank adverts promoting both the event and the bank itself. In this case it is clear to see that Standard Bank was pushing "advertorial" to promote the event, but Fortune should be commended for his role in actually not subscribing to the pressures of the advertisers, and saying what he felt about the rapper and his music.

The same, however, cannot be said for the owners and finance department of *THISDAY*, as evident by the cover picture and the numerous PR-generated articles and blurbs about the rapper and the event itself. It is clear from these findings that the economic pressures on the smaller independent newspapers are more intense than on the larger syndicated global media companies. Even though the independents do strive for a high-quality editorial and writing standard, the fact that they have to make profit from one product means that they have to run "advertorials", numerous full page, full-colour advertisements and run PR generated copy. But the small amount of copy written by the staff reporters or paid freelancers, that does go out to print is usually high-quality, critical and entertaining arts reporting.

5.2 Arts Reporting as Part of the Business of News-Gathering

In the theoretical background chapter, it was argued that because news is expensive, the only way to make more profit is to make the news gathering process cheaper. This is indeed happening to the global media, and especially to that of cultural reporting with the rise of celebrity gossip and declining quality of articles in general. It is clearly happening in the South African cultural media, and the findings presented in this research report easily justify this.

One of the most obvious signs of this is the huge amount of listings generated by both the *Mail&Guardian Friday* and the *THISDAY ArtsReview* supplements. The publications would probably argue that the listings are there to "inform" the public, which in effect is true. But the fact is that the listings, which are generated by one, possibly two journalists at the most, are much cheaper to produce than an investigative piece of cultural reporting. Another issue regarding the listings and their

economic worth to the publications is that most readers tend to buy the newspaper on a Friday to check the “what’s on” section. This means that the listings, generated either very cheaply or for free, become one of the main attractions to the buyer, and in a business sense the listings are a “win” for the publishing companies involved.

5.3 The Impact of Commercial Pressures on Arts Reporters and Journalists

The effects of economics and commercialism permeate every aspect of the cultural media. Another obvious effect of this is the fact that there seems to be little or no sustained cultural reporting, and in the case of the *Mail&Guardian Friday* and the *THISDAY ArtsReview* supplements, no sustained jazz reporting over the period of the sample group existed. This is evident in a few ways. Firstly, there seem to be very few reporters dedicated to just one field within the cultural landscape, and reporters tend to cover all the arts and rather haphazardly too.

As the media has become increasingly globalised, this trend seems to be becoming the norm. It is also very common to see bylines by reporters who do not work for the paper that their story appears in. The reasons for this could be numerous, but most likely due to two main factors. Firstly, as was found in the interviews of cultural journalists and cultural editors, the employing of “stringers” - writers who are starting out in their careers or who will write articles for free - is quite commonplace. The second reason ties in with the ideas of globalisation of the media, because as the publication is owned by a larger global group, paying for syndicated stories is much cheaper than paying a local journalist to investigate her own story.

The evidence that this is happening in the South African cultural media is clear, and it was often seen that in both the *Mail&Guardian Friday* and the *THISDAY ArtsReview* supplements, there were bylines by syndicated writers, for example writers from *The Guardian* or *The New York Times.* The effect of this on the cultural landscape is quite devastating, as it degrades of local journalism, and promotes an increasing cultural imperialism. Also, it begs the question of how a British or US critic could possibly identify with the wants and needs of a South African reader, with the resultant report being global in nature and promoting global culture.

Connected to this is the lack of sustained cultural reporting. This is obviously linked to the globalised nature of the media, as well as to the fact that publications no longer seem to have the resources to sustain quality reporting of the arts. These resources are financial in nature, with the result being that there are not enough journalists available; while the ones that are available hardly have any time at their disposable to do sustained, quality arts reporting. The result is that the journalists who do the "arts beat" are not able to follow the arts scene and continually report on it. It was clear from the findings that both *THISDAY* and *Mail&Guardian* were guilty of this - as there was often within the time frame of the research sample - bylines of journalists that only appeared once, clearly showing a lack of sustaining "a scene". The irony here is that there is definitely a group of highly skilled South African arts journalists that do follow the scene, but these individuals are often too expensive for newspapers, which would rather sacrifice quality and integrity in the name of profit.

The political economy of the media theorists even suggest that this lack of depth, coupled with a declining editorial quality, has meant that the need to entertain the

readership has risen. From analysing the *Mail&Guardian Friday* and the *THISDAY ArtsReview* supplements this statement seems in some ways be true. Although it was found that there was not too much focus on gossip and celebrity "fluff", there was often a reliance on press releases and the fodder that the PR companies feed reporters. This reliance on agency copy, according to Manning (2001), is the result of the intense drive for profit by the media companies, and that this "production line" journalism will only result in making the agencies – who know what kind of copy to supply – wealthy indeed.

This was clearly evident in both the newspapers around the time of the North Sea Jazz Festival that was held in Cape Town in April in the year of the sample group. Of the total amount of articles written about jazz throughout the period of the sample group, a great many of the feature articles had something to do about the festival, or its performers. This in essence is not a bad thing, as one of the roles the cultural media should perform is to inform the public as to what events are taking place, and who will be performing and when. The problem is the way the articles were written. The articles on the whole, were basically regurgitated PR material, and the newspapers were passing it off to the public in quite a sensationalist manner. This kind of journalism lacks depth, is not critical or highly informative, and is really not that interesting. The point is that once again it all boils down to economics. While the advertisers of the event are paying the publication for advertising space, the event's PR companies are sending the press releases and other PR material. This material is free, and while it makes the edition a lot thicker with seemingly more articles, the publication does not even need to pay a journalist to do concert previews.

Johnny Fourie, jazz guitarist, has the following to say about the influence of commerce on his art and on the media, and his ideas on the amount of jazz coverage that there should be:

> But what we're asking now is to make the jazz [music] the favourite – but that would be unbalanced toward the other side! But what we are asking for is disparity – give the jazz as much as you give to that art form, or that music. That's fair. And let's educate – then people can truly make up their own mind… and this is culture; the jazz is definitely a cultural pursuit. Commercialism is not a cultural pursuit as far as I'm concerned. It's a money-making and fame-seeking pursuit. And whatever it is, it is not a lasting thing. You could be a star today and be dead – most of them are – tomorrow. Or in a year or two. Jazz is an ongoing thing; it is a lifetime pursuit, just to be able to make the next generation of musicians take it further and further.

5.4 Mass Media and its Standardising Effects on Politics and Art

Looking at the findings, it is possible to align them with what the Marxist writers of the Frankfurt School had written. As Marxists, they too felt that the "culture" industries were impacted on by economics, and in turn had shaped the mass media and cultural products into the forms that they were.

Marx and Engels believed that people did not create their own ideas, but that the ideas of the ruling classes were indeed forced upon them. This in turn creates a "proletariat" that is increasingly less concerned with politics, and whereas cultural products and the mass media could actually reinforce the idea of genuine democracy, and for people to be represented in the media, it rather represents the wealthy, the media corporation owners and generally those in power. The Frankfurt School writers believed that the

effects of this on cultural products are that of standardisation and the so-called dumbing down of intelligent artistic pieces of work.

The findings of this research report suggest that this indeed might be the case in the contemporary South African cultural media landscape. The two publications chosen for the study, *THISDAY* and the *Mail&Guardian*, were chosen owing to the fact that it was claimed that they each had a strong cultural section. This seems to be the case in most independent publications, as they apparently try and strive for quality editorial and good arts coverage to appeal to their intended audience. But, disappointingly it seems - with regard to the covering of jazz as an art form - that this is not particularly constant in the case with these two publications. What is very interesting, and quite ironic, is that there seems to be a general dumbing down of content. By "dumbing down", it is suggested that the articles written on jazz did not really capture the cultural nature of the music, and tended to focus a lot more on the performer's persona than on the music itself.

The space afforded to jazz was so small that even when a writer did try and get to the crux of the music, there was not enough space to do so, with the results being a little on the thin side. The irony that is referred to regards the target audience of the newspapers. This "dumbing down" of content seems to be a decision of the publishers and editors not to alienate audiences. However, the newspapers want to attract an audience that has disposable income, is well read and has time to read their publication, as well as to buy the advertisers' products. This audience fits into a very small group with a high lifestyle measurement. This group of readers would probably find the dumbing down quite off-putting, while the audience that would actually take

an interest in that sort of content is not the target market of the newspaper and the advertisers, and probably wouldn't buy the newspaper anyway. It might have been this kind of oversight that drove the final nail into the coffin of *THISDAY*.

This is indeed a disappointment, as good quality arts reporting was found in the both of the publications. However, there was not enough of it, and not enough to sustain the coverage of what is essentially a vibrant South Africa cultural heritage.

The Marxist writers of the Frankfurt School believe that the production of culture has become largely industrialised, and the mass media is no exception. This leads to the classic Marxist dynamic of owners and labourers, and in the case of the media, the global owners on the one hand, and the editors and journalists on the other.

As mentioned before, any business in the global world has a main priority of gaining as much profit as possible, and this has a direct impact regarding the owners of news groups and news publications, and their view of the media as business. The owner's investment, as in the classic Marxist description of capitalism, is in the means of production, and in the case of newspapers some of these investments include premises, printers, distribution and, of course, the work force. In order for profit to be maximised the product needs to be produced as cheaply as possible. As raw materials and machines are normally at a fixed rate, the only way the owners can make the news process cheaper and more profitable is by syndicating material and paying journalists less.

One of the first areas of the newspaper to be hit with these financial constraints is the cultural pages, with the result that there is a general decline in the quality of the content as more and more syndicated material gets printed and quality journalists who demand higher salaries are not employed. Darryl Accone, talking of *The Star Tonight!*, of which he was cultural editor, says

> In 2000, Tonight had weekly jazz coverage from Gwen Ansell. In 2005, it has sporadic jazz coverage, more in the form of rehashed press releases bearing that ubiquitous byline Tonight Reporter. The answer is clear: jazz has been downgraded since 2000.

Another effect of this on the mass media, and of cultural reporting, according to the writers of the Frankfurt School, is the homogenisation and standardisation of cultural products. The findings of this report show that to an extent this is happening in the South African media, and it was notable especially in the sample group of *THISDAY ReviewArts.*

In this regard, although the reader is being presented with something familiar each week, the writing tends to become very predictable indeed. This was not really the case with the sample group of the *Mail&Guardian Friday* supplements, but seemed more the case with *THISDAY ReviewArts* sample group. And if one takes this argument further to the point that musicians too are standardising their art form in order to fit in with the notions of the record companies, the effect is a predictable review of a predictable album, or even a predictable article about a predictable personality. In the articles that appeared in the sample group of the research report, there were few that were high-quality, outstanding and thought provoking, and said little about South African jazz and the culture in which it finds its voice. Craig Canavan sums it up:

> If you look at the various arts supplements around the country I don't think much thought goes in to it at all. It seems that 99% of publications work to a generic checklist compiled by some dozy market researcher that say X amount of readers like this and Y amount of readers that. That's why most arts supplements carry the same shit as all their competitors. There's no room for individuality.

With regard to the theory of the Public Sphere, it is possible from the findings to see that the thoughts of Habermas could be applied to this study. The theory, which attempts to show how media shapes the political and social life of a society, states that organised economic interests have come to dominate the public sphere and that mass opinion is manipulated by the ruling class - or in the case of the media - the owners. This shows in the “sound-bite” or the celebrity news that provides “convenience” thinking on the part of the consumers (readers) and develops a sense of apoliticism and passivity amongst these readers. To some extent the two arts supplements that made up the sample group for this study have been guilty of this. Once again, the reasons for this are of a commercial nature, as the owners place pressure on the editors to try and attract a wider readership.

With regard to music and jazz reporting and reviewing, this was most clearly seen in the album review section. Here, there would only be a few lines of space to criticise the album, and generally the reviews were either about the artists themselves or very superficially about a few songs on the album. Also, the copy would mostly be pulled from the record company or artists’ own marketing packages. There were very few album reviews that were of a high standard, and fewer that attempted to deal with the music in a critical way.

5.5 Is the Media Educating the Public About the South African Arts Scene?

One of the traditional roles that the media has played is that of educating the public. The cultural media should be no different, and with regard to a niche cultural product like jazz, publications should be informative and educational. What "educating the public about music" means, is not necessarily teaching them to play an instrument or sing.

The process should be more one of informing the public as to what jazz is, who it is played by, where it is played and what one should listen out for when listening to a musician improvise over a set of chord changes. Also, and very importantly, the media should educate the public by showing them *why* jazz is an important cultural product, by making the music more understandable, relevant and how the music creates meaning. In the US for example, even though jazz is still a niche musical product and the majority of Americans are not into jazz in a serious way, it won't be a stretch of the imagine to believe that most Americans know who Miles Davis is, or Herbie Hancock or Wynton Marsalis for that matter. The reasons for this are that these icons are represented as such in the media, and in doing so become household names.

Craig Canavan believes that the cultural media should "try and strike a perfect balance between information, education and entertainment." The conversations I had with people indeed show that the cultural pages do not reach a majority of the public, and when they do the public does not find them informative or entertaining. Johnny Fourie believes that more people will go out and watch live jazz music if the press

was more willing to educate the people about what is going on in the world of jazz, and make it more accessible:

> There's been no education for the people, the jazz can only thrive if it has an audience – like anything else you need supply and demand. The media is the culprit – the media is the fly in the ointment in our case. They can assist by being honest, and by feeling the need to do something. They should feel the need to educate the public into a higher level of understanding of the art form of jazz music. But they don't do that because there is no money in it, so they do just the opposite. They cut it out and they try to maintain the status quo by just going for what is famous already – what they make famous in pop music, young music, young people – to the exclusion of anything else. Young people need to hear me play now.

5.6 The Production of Cultural Reporting

One of the main themes researched in this report was the production of cultural reporting, and many journalists and editors were spoken to and interviewed. From the answers and conversations with the journalists, and conversations with jazz musicians about how they think the cultural pages are put together and the quality of these pages, it is clear to see that the majority of journalists are not experts in their field.

There are, of course, exceptions to this, and those journalists who do have a passion and a great knowledge of their field, write articles that are entertaining, informative, educational and culturally sensitive. Some of these journalists include Gwen Ansell, Robert Greig and Adrienne Sichel.

As was seen in Chapter 2, the political economy of the media theorists believe that like other industries, the mass media and cultural industries have been swamped by

layers and layers of management and financial bureaucracy, and that the workers of these industries have found their work to be more insecure and that they are working in poorer working conditions. Even so, the majority of journalists that are writing about arts and culture today seem not to have a deep understanding of the arts – and especially jazz – and in turn write articles that are mere words on a page.

It seems as though when it comes to jazz, journalists and critics don't seem to know what to listen for, and the intricacies of the music are lost on them. These intricacies include harmonic progressions and how jazz musicians skilfully reharmonise tunes, having a good knowledge of the standard jazz repertoire, and being able to hear how jazz musicians quote other tunes, other "licks" from great players when improvising and generally how they take their audience on a journey by developing improvised musical ideas. Once again Johnny Fourie:

> There are good ones. There are people that know the music. For me personally, to be able to criticise me, I would like the crit to have the same knowledge as me, so then he can tear me apart, you know? Tell me what I did wrong, and then I can accept it or not. But not nonsense things. And they say things like "hell, he sounded a bit like George Benson there, or he sounded a bit like Wes Montgomery there". Now that's not a compliment, because when I play the guitar, I sound like myself. But that shows that our critics generally don't really know how to criticise so they draw parallels with what they've heard from the American critics – and that's how they operate. People are not properly trained – in a nutshell.

One of the good things to have come out of the North Sea Jazz Festival (now the International Cape Town Jazz Festival), besides the fact that South Africans get to see a brilliant collection of the world's top jazz talent, is a course run by Gwen Ansell, that trains a selected group of general and specialized arts journalists on how to cover

the arts – and especially jazz – in a vibrant and informative way, as well as training journalists in the art of interviewing a musician.

As was found in my research, these skills are sorely lacking in most of the so-called "arts reporters", who either don't have the knowledge or passion about what they are covering or just use disguised press releases and internet research to write their copy. The course aims to teach journalists what they should be listening for – and how to describe to their readers what they heard. Once the journalist has had a day of classroom training, she then attends concerts and writes articles to put into practice what she has experienced.

Again, it was clear in the research that most journalists who cover the arts beat are not too skilled in this regard, and the copy tends to rely on biographical, sensational or celebrity news to sell itself. But once again, this is not always the case, and there are always outstanding articles on jazz to be found. The point is however, that there is not *enough* of this quality going around.

It may be worth mentioning that this course is taught towards a Unit Standard in the new South African Qualifications Authority (SAQA) National Certificate in Journalism – specialist journalism - which allows training in this area to be both supported by learnership grants and to provide nationally-bankable credits on qualification. And one of the specialist types of journalism in this National Certificate is arts reporting. But, as the organisers of the Cape Town Jazz Festival journalism course suggest, there has been minimal interest from the media houses.

It should also be noted that the work of the "students" on these courses as well as genuine journalism students are producing work of a very high standard. This begs the question of what happens to this talent, or even why these students cannot produce the same results once they are in the newsroom. Perhaps the answer lies in the editorial decisions that are made regarding the production of the arts supplements.

Another worrying trend is that the majority of arts writers and journalists do not feel secure in their work, and also feel undervalued compared to their colleagues on other desks. But this has been picked up by the researchers and theorists of the media, and as mentioned in the theoretical background of the report Curran (1991) believes that "individual autonomy has in fact declined for many people working in the media industries". It must therefore be quite hard on journalists when they never know if their current source of income will dry up or not. In this respect it is not difficult to see why the writers do go for the material that will make their editors and bosses happy, and keep the advertisements rolling in. Craig Canavan says:

> Most [editors] will decide what gets covered and if your arts editor happens to be a passionate music fan, that's perhaps not a bad thing. But I have yet to meet an arts editor truly passionate about music - and by that I mean all music; you cannot call yourself a music fanatic (or even a proper music journalist) is you only like rock or only enjoy classical - so you have someone without a clue telling someone else without a clue what to cover. Pitiful really.

The production of cultural reporting leads to an arts supplement that is made up mainly of adverts and listings. Together with the pressures on journalists and editors mentioned above, a detrimental effect is the lack of any sort of development of the notion of an arts or jazz "scene", which is fundamentally important in writing about

music and arts. The articles written about jazz therefore don’t seem to have a place and time, and with writing like this, it is no wonder that the audience does not seem to want to take an interest in the art form.

Chapter 6: Conclusion

This study has highlighted the shortcomings of the arts reporting, and more specifically that of jazz music reporting, in the contemporary South African newspaper media landscape. This was achieved by using the Friday arts and entertainment supplements of two South African newspapers, namely the *Mail&Guardian* and the now-defunct *THISDAY*.

In this sense the report has made a significant contribution to the existing research literature (as there is precious little of it available), as well as to the research that is currently being done regarding the arts and the state of arts reporting in the country, and how artists are being represented in the media. The report also highlighted the production of cultural journalism and how arts journalists go about their day-to-day business. This was achieved by speaking to journalists and editors themselves, as well by conducting more formal in-depth interviews. The findings of the report also showed clearly the way in which the supplements were laid out and what kinds of stories – and who they were written about – consistently appeared in the arts pages.

The overall picture is not a happy one. The findings of the study give the researcher and the reader a sense that jazz reporting in South Africa is facing somewhat of a crisis, as the quality and amount of good, critical reporting about the music genre is severely lacking. It is clear that there is excellent jazz reporting being done, but due to the financial constraints on newspapers, the owner's drive for higher profit margins and time restraints on editors and journalists, the result is that there is simply not enough of it being published. Although this study did not research other artistic

disciplines and the type of coverage they receive in the media, it follows that there is a business model being employed by newspaper publications, and that an educated guess would be that the reporting of other arts are also similarly feeling the pressures of the commercial media landscape. Thus, using jazz reporting as a case study, it can be stated that arts reporting in general might well be in the same crisis. This however will need further study to convincingly prove that this is indeed the case.

Although arts reporting seems to be in a crisis, the "entertainment" and "infotainment" pages seem to be thriving. This is obviously as a result of the commercial nature of the business of newspapers, and is a clear reflection that advertiser's pressures on editors and owners is resulting in "arts" pages that identify with the global culture of consumerism, spending money and global products that often have nothing to do with art.

A case in point is US rap, Hip Hop and R 'n' B music, which is covered almost daily in the "entertainment" pages. These forms of music are exactly what advertisers want to see being covered by newspapers, as the images, language and lifestyle of these artists play to the aspirations of many of the younger readers that the newspapers want to attract. Therefore, a story about a rapper that has an image attached showing him wearing a certain brand of fashionable shoes is a dream article for the advertisers who are trying to market that self same brand of sneakers. Contrary to this, arts reporting should report on the quality of the art, the event or the cultural implications of the artist on her society, and in essence is almost anti-branding, in that many of the artists are quite opposed to globalisation and the commercial nature of the entertainment and culture industries.

Owing to this commercial nature of the media, many jazz musicians I spoke to were either quite happy not being covered by newspapers that much, or in the case of others, were furious that they get put on the back-burner while a commercial phenomenon gets all the coverage.

Many musicians felt that owing to this commercialism and the media almost ignoring jazz, the public were not being educated about jazz, and that the musicians and their art were being totally ignored by the general public owing to a lack of knowledge and understanding of the music. They felt that with a bit more coverage, people might be able to understand what they are playing and what makes their art and set of skills so important and culturally worthwhile.

Contemporary jazz reporting in South African newspapers is in a crisis at the moment, and it will be quite a challenge to address this problem. As mentioned in the study, work has been by done by Gwen Ansell and the Cape Town Jazz Festival, who hold an annual arts reporting course focused particularly on jazz reporting, and using the festival as an opportunity to give students and working professionals some practical experience. The challenge, however is to try and sustain this culture of good arts reporting, which – as was found in the study – is challenging due to factors such as the commercial nature of the press, the role of advertisers, and financial and time constraints on journalists.

What is needed is a more intensive training system at journalism schools and university departments around the country that focus on the special sets of skills required by arts reporters, and in the case of music and jazz reporters, music

appreciation courses that will further enhance the journalist's ability to critical analyse what she has heard during a jazz (or for that matter classical or pop) performance.

The future of jazz reporting will, therefore, only be successful if individual journalists develop a passion for the arts and music in general. Too many media workers expect financial reward for every word they write, but when it comes to developing a "scene" around the arts, it is going to take true passion and dedication to see through this renaissance of arts writing that will help to articulate the flowering experienced in the arts since the beginning of democracy in South Africa. If there is no decent media coverage of the arts, the result will be of a populace that believes that nothing worthwhile is happening in the arts in this country, which is simply not the case.

There is a lot to write about, a lot to celebrate and even more to be wary and critical of when writing about and reporting on the South African arts scene. There are interesting stories to be told, as artists and musicians are generally interesting people, and the media truly does not need to rely on gossip and celebrity news to sell their papers. But the point is that the public need to be informed in a critical and entertaining way – and in a way that will peak their interest in the arts, help them identify with what the artists are doing, and essentially help them to make meaning out of the cultural artefacts and products that are available just slightly left of the commercial playing field.

It seems that obtaining good quality arts reporting and an arts "public sphere" in the commercial landscape of the contemporary media is somewhat of a utopian ideal, as the business nature of the private and independent press has too many constraints and

pressures on it. Arts reporting should create meaning in the lives of the readers, as well as providing entertainment and education.

What is needed is some sort of media publication where this type of reporting can be published without the commercial and space restrictions placed on it, and one that should ideally be free to the public. The journalists, however - who should be highly experienced and in the arts "scene" – should be well-paid for their efforts and quality reporting. This type of publication can therefore only be state owned and produced, but again should not be a mouthpiece for any one type of culture including that of the government itself, as an experienced arts editor would ensure. This type of free publication (with many examples found especially in the European countries), could be effective in addressing cultural issues, how South Africa stands up in the world of cultural products, in unifying the different cultures found in the country and finally in giving artists and musicians who are not in the ultra-commercial world of pop music a chance to be seen and heard, and understood and supported by the public.

This type of cultural reporting is going require a specialist set of journalists and editors – people who are in touch with cultural trends, at the cutting edge of art, and who are well connected in the artistic and cultural circles of our country.

This study has importantly laid the groundwork for future studies into the arts reporting found in the South African media, both historical and archival, and contemporary. This study in many ways used broad brushstrokes to attempt to get some answers to the research questions regarding the production of arts reporting using jazz music as a case study, but in doing so has hopefully opened up and peaked

interest in arts reporting in general and the means of its production. It showed that research into the state of cultural journalism and arts reporting, and the circumstances under which it is produced is severely limited, and the study will hopefully inspire more media studies students and professional researchers to take a serious look at the role that arts reporting plays in the lives of people.

The study can be used as a base model for other studies into specific artistic disciplines such as film, art, dance or theatre, and the how the media reports on them, or even be used as a model in which the entire cultural media landscape of South Africa can be critically researched. This type of study can give a broad overview of how much reporting, what kind of reporting into the arts occurs and who is represented, and what kind of pressures are placed on the media workers across all media formats including radio, television, print media, internet and digital formats, and film.

This future research can prove to extremely beneficial, and will hopefully highlight the importance of culture and meaningful, high-quality cultural products that identify with all South Africans, and that can help forge an authentic South African culture – one that is at once entertaining and identifiable. Jazz music is one such cultural product, and with good quality reporting about the genre, can prove to be a valuable cultural product with a uniquely South African identity.

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Appendix

In-Depth Interview Guides

Appendix A: Interview Guide for Cultural Editors

1. How do you define arts coverage?
2. How much media space are the arts afforded in your newspaper? More specifically, how much of this coverage is focussed on music and in particular on the local jazz scene?
3. What do you think of the quality of arts coverage and in particular the coverage of jazz?
4. Do you think the journalists doing the arts and culture beat are knowledgeable on the subjects they write about?
5. How much do the journalists research as opposed to just using press releases?
6. Do you insist on the journalists conducting as many interviews as possible?
7. Do you insist that a reviewer attend the concert/function that they will be writing about? Is it possible to have every function attended?
8. How many full time arts reviewers/cultural journalists do you have on your team?
9. Do you make use of stringers and part time writers? If so, what is the ratio of full timers to part timers/stringers?
10. Do you think your publication dedicates enough space to arts coverage and in particular the coverage of local jazz?

11. What is the balance between coverage of local and international art in your paper?
12. What do you think the balance of music to other arts is? And what do you think the balance of popular music is to jazz?
13. Do you think jazz coverage is more or less than say ten years ago in your publication (just after democracy?)
14. What is the role of advertising and corporate sponsorship, and how does this affects coverage, as well as editorial assumptions about readership?
15. By whom and how is policy on arts coverage at your publication made? What pressures do you as an editor feel by this policy?

Appendix B: Interview Guide for Jazz Journalists

1. Do you believe SA jazz is real jazz?
2. Does South Africa still place European and other Western art forms and models at the centre of cultural production? i.e. do you think culture is organised and produced by dominant groups i.e. white middle-aged males etc?
3. Do you feel there should be a quota on local music imposed on broadcasters? Further, do you feel print media and in particular newspapers should be enforced to write about local music and jazz in particular?
4. Have you studied and researched the history of SA jazz? If so, what texts (books, sleeve notes, magazines) or other sources do you feel have given you the most insight into the subject? Do you think there is sufficient material out there?
5. Do you use press conferences to their maximum? i.e. do you prepare for asking jazz musicians questions at a press conference, or do you take cues and answers from the questions being asked by other journalists? Do you think you can get a story that your audience will enjoy from a press conference?
6. Do you thinks reviews (concerts, albums, festivals etc.) are worthwhile? If yes, why? If no, why?
7. Do you enjoy writing profiles on jazz musicians? Why?
8. Do you gain your insight and knowledge about the artists and their music from hanging out with them i.e. are you in the same social circle? How does that impact on the critical balance and objectivity of your writing?
9. What makes a good jazz story?
10. How does your editor select who will cover what and when?

11. What decisions are made when deciding on which stories will make the week's art supplement?
12. Do you network and socialise with other local and international jazz journalists?
13. Do you prefer engaging critically with jazz music itself or writing more about the musicians themselves and their wider social context?
14. Do you think your publication has the financial resources to let you fully explore the happenings of the local jazz scene?
15. Do you feel you are less valued in the newsroom than your colleagues on say the political or sports desks? Elaborate
16. Do you feel that arts writers have been greater or less autonomy since the end of apartheid and South Africa's re-entrance into the global market?
17. Do you as an arts writer feel secure in your job? Are you employed as a full time or part time arts writer at your publication?
18. How and by whom do you think policy on arts coverage is made? Do you think there are any pressures on you as a direct result of this policy? Do you feel journalists should have more say in the making of these policies on art coverage?

Appendix C: Interview Guide for Jazz Musicians

1. Do you feel jazz and jazz musicians are being adequately covered in South Africa's newspapers? Please elaborate on your answer.
2. Do you think local arts journalists understand your craft and give good quality, critical reviews?
3. Do newspaper journalists often interview you?
4. Do you have journalists regularly attending your gigs?
5. Do you feel print media and in particular newspaper should be enforced to write about local music and jazz in particular?
6. Do arts journalists ever hang out with you in the same social circle? How do you think this impacts on the critical balance and objectivity of their writing?
7. What do you think makes a good jazz story for a newspaper article?
8. Do you ever get angry by editorial omissions, or get a feeling that you and your art is not being adequately covered? Please elaborate.
9. Do you think arts journalists engage critically with jazz music itself or do you think the trend is to write more gossip style articles, with more of a focus on the social lives of the artists? Please elaborate, or give some anecdotes.
10. How and by whom do you think policy on arts coverage in the media is made? Do you think it comes from the media owners, pressure from the advertisers, the cultural editors or the journalists? What impact do you think this has on the quality of jazz coverage in the press?
11. Why is it that media consumers read more about a musician when he dies than when is alive? Can you think of any such recent examples?

12. From the way jazz is covered in the media, what do you think the public's notion of the art form is?
13. How do you feel when you know that you had a "cooking" gig and the next day the newspaper has no mention of it, but instead has news about Michael Jackson's day in court or Britney Spears being pregnant?
14. Do you enjoy reading the cultural pages of the major newspapers? Which papers do you find particularly informative, entertaining and critical?

Appendix D: *THISDAY ArtsReview* Supplement Information

10 October 2003 - 15 October 2004

Date	Article #	Pages in Entire Arts Section	Number of Articles in Entire Section	Number of Music Related Articles	Amount of music writing (in divisions of pages)	Number of Jazz Related Articles	Amount of jazz writing (in divisions of pages)	Amount of jazz writing (column lines)	Amount of jazz writing (in words)
10-Oct-03		16	14	3	1	0	N/A	15	listing
17-Oct-03		16	17	3	1	1	1/3	59	452
								30	listing
24-Oct-03		16	16	3	1	0	N/A	27	listing
31-Oct-03		16	13	4	2	1	1	264	1286
								24	listing
07-Nov-03		16	13	3	1	0	N/A	7	listing
14-Nov-03		16	15	6	2	0	N/A	6	listing
21-Nov-03		16	14	5	1	0	N/A	5	listing
28-Nov-03		16	15	6	3	0	N/A	17	listing
05-Dec-03		16	15	8	4 1/4	1	1/4	45	211
12-Dec-03		16	16	7	3	1	1	284	1524
19-Dec-03		16	12	3	1	0	N/A	27	listing
26-Dec-03									
02-Jan-04									
09-Jan-04		16	13	5	2	0	N/A	17	listing
16-Jan-04									
23-Jan-04		16	14	5	3	0	0	0	0
								18	listing
30-Jan-04	cover image of a sax player	16	11	5	3 1/3	1	1 1/3	230	1372
06-Feb-04		16	20	10	1 1/2	0	0	0	0
								7	listing
13-Feb-04		16	21	5	1	0	0	0	0
								4	listing
20-Feb-04		16	17	6	1	0	N/A	0	0
								5	listing
27-Feb-04		16	15	6	1	0	0	0	0
								11	listing
05-Mar-04		16	21	8	2	1	1/5	54	238
								26	listing
12-Mar-04		16	18	7	2 1/3	1	1/3	48	246
								8	listing
19-Mar-04		16	20	9	2	0	N/A	17	listing
26-Mar-04		16	18	1	1.5	1	1/4	33	82
02-Apr-04	cover image of Miriam Makeba	16	19	7	2	1	1/4	139	699
								35	listing
08-Apr-04	thurs special edition	16	9	10	5	4	4	132	1042
								153	784
								170	767
								112	743
16-Apr-04		16	19	10	3	1	3/4	126	925
								37	listing
23-Apr-04		16	20	5	1	0	N/A	42	listing
30-Apr-04		16	18	5	1	0	N/A	16	listing
07-May-04		16	13	6	3	0	0	0	0
14-May-04		16	14	5	1	0	N/A	23	listing
21-May-04		16	10	2	1	0	0	0	0
28-May-04		16	8	1	0.25	0	N/A	27	listing
04-Jun-04		16	11	6	1 3/4	0	N/A	17	listing
11-Jun-04		16	13	4	1	1	2/3	205	1176
18-Jun-04		16	16	5	1 3/4	0	N/A	10	listing
25-Jun-04		16	11	1	0	0	N/A	17	listing
02-Jul-04		16	13	1	1.75	0	N/A	6	listing
09-Jul-04		16	13	4	2	0	N/A	13	listing
16-Jul-04		16	13	3	0.75	0	0	0	0
23-Jul-04		16	10	3	2	0	N/A	19	listing
30-Jul-04		16	16	9	3 1/2	0	N/A	6	listing
06-Aug-04	cover picture of Paul Hanmer	16	14	5	2	1	3/4	138	700
13-Aug-04		16	13	5	1 1/2	0	0	25	listing
20-Aug-04		16	11	2	1 1/2	1	3/4	55	387
								22	listing
27-Aug-04		16	14	6	2 1/2	1	1/2	80	760
								15	listing
03-Sep-04		16	16	4	0.50		N/A	6	listing
10-Sep-04		16	12	5	0.5	1	1/3	48	305
								5	listing

17-Sep-04		16	14	7	2.5		0	10	listing
24-Sep-04		16	15	4	0.30		N/A	8	listing
01-Oct-04		16	12	5	2		N/A	12	listing
08-Oct-04		16	13	4	1.25	1	1	131	750
								22	listing
15-Oct-04		16	10	6	2	1	1/4	95	404
								13	listing
22-Oct-04		16	13	5	1	1	4/5	144	750
								23	listing
Totals		**816 pages**	**730 cultural articles**	**258 music related articles**	**44 pages of music writing**	**22 jazz articles**	**14 3/4 pages jazz writing**	**3445 column lines of jazz writing**	**15603 words of jazz writing**

Appendix E: *THISDAY ArtsReview* Jazz Article Information

10 October 2003 - 15 October 2004

Date	Section/Headline/Title	Author/Byline	Dateline	Type of article	Position in paper (page number)	Position in paper (on page)	General focus and synopsis	Image of jazz: subject and size and description
10-Oct-03	Out 'n About	Siphokazi Somana	None	Listing	14	bottom left	Listing for Mannenburg Jazz Café	none
	Out 'n About	Siphokazi Somana	None	Listing	14	top middle	Listing for The Green Dolphin	none
17-Oct-03	CDs/Concord above clouds	Sandile Dikeni	None	Album review	6	middle left	Album review of the Concord Nkabinde album The Time, The Season	album cover 86mm x 86mm
	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for Manneburg's Jazz Café	none
	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for The Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for the Newton Music Hall	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for the Showcase Theatre Restaurant	none
24-Oct-03	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for Manneburg's Jazz Café	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for The Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for the Newton Music Hall	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for the Newton Music Hall	none
31-Oct-03	Interview/Slick and Slinky Makeba	Craig Canavan	None	Interview/Feature/ CD review	13	whole page	Canavan interviews Miriam Makeba on the release of a special CD and DVD of a concert that she sang in 1966 in Stockholm. He tells us that Makeba is brilliant and powerful, but not really why. He then tells a bit of her biography and what she is doing for society (child welfare homes). Doesn't really ever get to the nitty gritty about the music.	two images of Makeba: both current colour images of her smiling. 50x55mm and 90x90mm
	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for The Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for Mannenburg Jazz Café	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for the Centre for Jazz and Popular Music, University of Natal	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for the Rainbow Jazz Club	Black and white image of a smiling Winston Ngozi 90x85mm
07-Nov-03	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for The Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for the Newton Music Hall	none
14-Nov-03	Out 'n About	Zingi Mkefa	None	Listing	14	middle left	Listing for The Green Dolphin	none
21-Nov-03	Out 'n About	Zingi Mkefa	None	Listing	14	middle	Listing for The Green Dolphin	none
28-Nov-03	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for The Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	middle	Listing for Jazzmaniacs	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listng for the Newtown Music Hall	none
05-Dec-03	CDs	Sandile Dikeni	None	Album review	6	middle right	Album review of Gloria Bosman's album Nature Dances. Dikeni gives a good, critical review and is qute critical of the singer. He says that on this album Bosman does not reach her potential, and that it too often like too much smooth jazz.	none
12-Dec-03	Tribute	Cathy and Darius Brubeck	None	Obituary/Biograp hy/Feature	13	whole page	An eloquent tribute to two South African jazz guitarists. Not only is it a fitting tribute to Sandile Shange and Allen Kwela who both passed away, but the amount of biographical and musical information in this piece is astounding. This is definitely the best jazz article in the whole research sample.	Three black and white images of the guitarists plus the writers.
	Out 'n About	Zingi Mkefa	None	Listing	14	middle	Listing for The Green Dolphin	Black and white image of a smiling Judith Sephuma
	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for the Rainbow Jazz Club	none
	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for the Rainbow Jazz Club	none
	Out 'n About	Zingi Mkefa	None	Listing	14	top middle	Listing for the Rainbow Jazz Club	none
	Out 'n About	Zingi Mkefa	None	Listing	14	middle	Listing for the Rainbow Jazz Club	none
19-Dec-03	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for the Cape Colony, Mount Nelson	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for The Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Mannenburg Jazz Café	none
26-Dec-03								
02-Jan-04								
09-Jan-04	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for the Cape Colony, Mount Nelson	
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for The Green Dolphin	
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for Mannenburg Jazz Café	
	Out 'n About	Zingi Mkefa	None	Listing	14	top right	Listing for the Cape Town Jazzathon at the V&A Waterfront	large full colour picture of Barney Rachabane blowing his saxophone
16-Jan-04								
23-Jan-04	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for the Cape Colony, Mount Nelson	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for BAT Centre	none

30-Jan-04	Feature	Johan Vollenhoven	None	Feature/news	3	whole page	A feature story on the trip to Ney York City of the three former street kids, who under the tutelage of Dr Johnny Mokoene at the Music Academy of Gauteng, learned jazz and who now have performed in the Big Apple. The event was the 4-day 31st Association for Jazz Education in New York. The article is well written - the writer gives good background on the event and the organizers, but importantly the angle of the feature centres on the street kids, using their quotes to create the feeling of being there. He writes of the attitude of US artists towards the government, and the debate about how jazz should be taken to the next level. A very good article, giving the reader a new perspective on the lives of a jazz musician. The press needs more articles like this.	5 colour images of the street kids, shots of NYC and of some of the promoters.
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for the Cape Colony, Mount Nelson	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom left	Listing for The Green Dolphin	none
06-Feb-04	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for BAT Centre	none
13-Feb-04	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for BAT Centre	none
20-Feb-04	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for BAT Centre	none
27-Feb-04	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for BAT Centre	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for BAT Centre	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for BAT Centre	none
05-Mar-04	Spier hosts best in Afro music	unknown	None	Concert preview	3	bottom	Preview of the Spier Summer Festival, with jazz singer Judith Sephuma and headlined by Vusi Mahlasela	colour image of a radiantly smiling Judith Sephuma 50mm x 70mm
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for Jo'burg Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for Oude Libertas Amphitheatre	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for Suncoast Amphitheatre	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for BAT Centre	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Newtown Music Hall	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Mhluzi Community Hall	none
12-Mar-04	Miriam Makeba's birthday - how can we forget?	Thabo Moloi (civilian)	None	Letter to the editor	2	centre	A letter to the editor in which a civilian laments the fact that Makeba's birthday didn't appear in the media, but the media was dominated by Charlize Theron winning the Oscar.	colour image of Miriam Makeba in performance 100mm x100mm
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom	Listing for Manneburg's Jazz Café	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom	Listing for Kippies Jazz International	none
19-Mar-04	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Cape Town City Hall	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Green Dolphin	none
	out 'n About	Zingi Mkefa	None	Listing	14	centre	Liting for Horror Café	none
26-Mar-04	CDs/Artist: Carlo Mombelli and the Prisoners of Strange etc.	Craig Canavan	None	Album review	6	top left	Very short album review of the Carlo Mombelli and the Prisoners of Strange album When Serious Babies Dance. Not much inform,ation on the musiv itself.	album cover (very small)
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for Cape Town City Hall	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom right	Listing for TransAfrica BAT Centre	none
02-Apr-04	CDs/Artist: Louis Mhlanga	Craig Canavan	None	Album review	6	top left	Album review of the Louis Mhlanga album Tinganekwane.	album cover (very small)
								none
Cover page photograph of Miriam Makeba								
	CDs/Artist: Sakhile	Craig Canavan	None	Album review	6	centre	Album review of the Sakhile album Togetherness	album cover (very small)
	North Sea Jazz Festival	Craig Canavan	None	ncert/festival previ	12	top left	Preview of the upcoming NSJF, mentioning who's playing, dates and how much the tickets are.	Black and white image of Louis Mhlanga playing guitar 100 x 150mm
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Green Dolphin	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre	Listing for Jo'burg Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom middle	Listing for Mannenburg Jazz Café	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre right	Listing for Transafrica BAT Centre	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre right	Listing for Horror Café	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre right	Listing for Kippies Jazz International	none
	Out 'n About	Zingi Mkefa	None	Listing	14	centre right	Listing for Market Theatre	Black and white image of Philip Tabane playing guitar 90 x 130mm
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom right	Listing for The Radium	none
08-Apr-04	Blindspot/ Surviving the North Sea Jazz Festival	Julian Jonker	None	Concert/festival preview (opinion piece)	2	whole page	Preview of the upcoming NSJF, and an opinion on the difficulties presented in only being to able watch some of the acts as they overlap on numerous stages. He mentions who is playing and what he thinks will be highlight, including local jazz artists. He says that there is 45 hrs but only 13 hrs over two nights to listen to it. Artists mentioned: Standard Bank National Youth Jazz Band, Miriam Makeba, Sax African Summit, Bheki Mseleku, Harold Jefta, Sakhile, Sipho Gumede, Khaya Mahlangu,	colour image of recently deceased Gito Baloi 40 x 85mm
special Thursday Edition. Cover image of American jazz singer Cassandra Wilson								

	Stone on a Roll	Gail Smith		Feature/preview	3	whole page	Feature on the "New Soul"singer Angie Stone. She is not strictly a jazz singer, but is headlining the NSJF.	huge half-page colour image of Angie Stone 260 x 200mm
	Isolating Cassandra Wilson from the pack	Zingi Mkefa	None	Feature/preview	4	whole page	Feature on Cassandra Wilson and previews her performance at the NSJF. Musicians mentioned: Miriam Makeba. Article goes into detail about Wilson's blues and New Orleans influences, is a good reference of her discography, is quite critical when analysing her music.	huge image of Cassandra Wilson. Plus smaller one all on the same page.
	Who's who at North Sea	unknown	None	biography/previe w	6	whole page	Previews on some of the performers at the NSJF. Musicians mentioned: McCoy Mrubata, Miriam Makeba, Abdullah Ibrahim.	small images of Femi Kuti, McCoy Mrubata, Miriam Makeba, Abdullah Ibrahim. Also an image of the NSJF stage layout and programme as well an info box.
16-Apr-04	Blindspot/The gods of music walked among us	Ryan Fortune	None	Editorial	2	whole page	Ryan Fortune's experience at the North Sea Jazz Festival and how it was "pepperd with moments of beauty and spirit - and near death experiences". He was having a bit of a moan about the crowds in Rosie's theatre, and focussed much of his talk about the music on Miriam Makeba. He spoke more about the general goings on than the music itself.	Two images: one of American singer Cassandra Wilson and another of Japanese saxophonist Sadao Watanabe. 65 x 75mm each.
	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for Jo'burg Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for BAT Centre	Image of jazz band Sakhile 207 x 110mm. The members are all smiling, looking very happy and unthreatening. Full colour.
23-Apr-04	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for Cape Colony	none
	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listng for Jo'burg Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for Summerville Jazz & Cabaret Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	15	centre	Listing for Back o' the Moon	none
	Out 'n About	Zingi Mkefa	None	Listing	15	bottom middle	Liting for Horror Café	none
	Out 'n About	Zingi Mkefa	None	Listing	15	centre right	Listing for Kippies Jazz International	none
	Out 'n About	Zingi Mkefa	None	Listing	15	centre right	Listing for Newtown Music Hall	none
	Out 'n About	Zingi Mkefa	None	Listing	15	centre right	Listing for The Radium	none
30-Apr-04	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for Cape Colony	none
	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for Summerville Jazz & Cabaret Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for The Radium	none
07-May-04	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
14-May-04	Out 'n About	Zingi Mkefa	None	Listing	15	centre	Listing for Baxter Concert Hall	none
	Out 'n About	Zingi Mkefa	None	Listing	15	centre	Listing for Cape Colony	none
	Out 'n About	Zingi Mkefa	None	Listing	15	centre	Listing for Summerville Jazz & Cabaret Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	15	centre	Listing for The Radium	none
21-May-04	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
28-May-04	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for Au Jardin Restaurant	none
	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for Baxter Theatre	none
	Out 'n About	Zingi Mkefa	None	Listing	15	middle left	Listing for Winchetser Mansions (venue) hosting jazz	none
	Out 'n About	Zingi Mkefa	None	Listing	15	top left	Listing for Rainbow Jazz Club	none
04-Jun-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	top middle	Listing for Jo'burg Bar	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	top middle	Listing for Winchetser Mansions (venue) hosting jazz	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Suncoast Amphitheatre	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kippies Jazz International	none
11-Jun-04	Feature/ Carlos Santana stands up for Elvin Jones	George Varga	None	Feature/obituary	11	whole page	Santana is incenesed that jazz drum icon Elvin Jones' death last month received such scant media attention, and he believes the American media is anti-jazz.	2 images: colour image of Elvin ones playing guitar 50 x50mm and one of Carlos Santana playing guitar 100 x 80mm
	Out 'n About	Zingi Mkefa	None	Listing	14/15	left centre	Listing for BAT Centre	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kippies Jazz International	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Songwriter's Club	none
18-Jun-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre left	Listing for Winchetser Mansions (venue) hosting jazz	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	top middle	Listing for Tings and Times	none
25-Jun-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Winchetser Mansions (venue) hosting jazz	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kind of Blue	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kippies Jazz International	none
02-Jul-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom middle	Listing for Winchester Mansions (venue) hosting jazz	none
09-Jul-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Winchester Mansions (venue) hosting jazz	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	top middle	Listing for Kippies Jazz International	none
16-Jul-04	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
23-Jul-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	middle left	Listing for BAT Centre	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	middle left	Listing for uShaka Marine World	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Kind of Blue	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Kippies Jazz International	none
30-Jul-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	top middle	Listing for Kippies Jazz International	none
06-Aug-04	CDs/ Pianist returns to where he began	Craig Canavan	None	lbum review/featur	6	most of page	A review of Paul Hanmer's album Water & Lights, it deals quite critically with Hanmer's past albums and music and gives a bit of history and biographical/discographical information on the pianist. The reviewer highly rates the album. Musicians mentioned: Paul Hanmer, Jimmy Dludlu, Moses Molelekwa, Zim Ngwana, McCoy Mrubata, Marcus Wyatt, Barry van Zyl, Pete Skalir, Ian Herman	large colour image of Paul Hanmer's face 95 x 145mm
13-Aug-04	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for The Blues Room	none

	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for Kind of Blue	none
	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for Kippies Jazz International	none
20-Aug-04	Out 'n About/A Season of Jazzin	Craig Canavan	None	ncert/festival previ	14	most of page	A preview of The Joy of Jazz music festival that will take place in Johannesburg at the Standard Bank Arena nad the Newtown Cultural Precinct from Aug 26 to Aug 28. The previewer talks about the importance of the festival as well as the line up. Musicians mentioned: Abdullah Ibrahim, Nana, Don Laka, Seed, Siphiwe Dana, Gloria Bosman, Sipho "Hotstix"Mabuse,	large colour image of Michael Franks 200 x 110mm with a small inserted image of Gloria Bosman.
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Winchester Mansions (venue) hosting jazz	colour image of trumpeter Marcus Wyatt 90 x 120mm
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Kind of Blue	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Kippies Jazz International	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom middle	Listing for Newtown Music Hall - Johnny Fourie benefit concert	none
27-Aug-04	Blindspot/ Bad Hollywood acting and too much jazz	Ryan Fortune	None	Editorial	2	top half	Editorial in which Fortune laments bad acting as well as hip hop acts and jazz. In light of the opening of the Joy of Jazz at the Standard Bank Arena, he says he is plain sick and tired of jazz. He says that "every second promoter is doing a jazz event these days" and you always see the same musos. He says that "anything more than the North Sea Jazz Festival seesm like overkill". He quotes someone as saying "jazz is the last refuge of the untalented". I believe this is quite worrying from an arts editor. Musicians mentioned: Don Laka.	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Winchester Mansions (venue) hosting jazz	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kind of Blue	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kippies Jazz International	none
03-Sep-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kippies Jazz International	none
10-Sep-04	Out 'n About	Craig Canavan	None	view of benefit con	14/15	top half	Preview for a benfit concert for late jazz bassist Gito Baloi. Musicians mentioned: Gito Baloi, Steve Newman, Tony Cox.	colour image of Gito Baloi and Nibs van der Spuy 85 x 200mm
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kippies Jazz International	none
17-Sep-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for uShaka Marine World	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kippies Jazz International	none
24-Sep-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	centre	Listing for Kind of Blue	none
01-Oct-04	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Lord Charles Hotel	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom left	Listing for Winchester Mansions (venue) hosting jazz	none
08-Oct-04	Feature/ Ten Years of Sheer Magic	Craig Canavan	None	ture/preview of fes	11	whole page	Feature story on how a record company surivives in SA as well a preview of the festival/concert that Sheer Records will hold in honour of its tenth birthday. Sheer is an indie who has one of the best jazz stables in the country. Music not dealt with critically. Musicians mentioned: Marcus Wyatt, Zim Nqgawana, McCoy Mrubata, Paul Hanmer, Ernie Smith, Busi Mhlongo, Sipho Gumede,	Three colour images: trumpeter Marcus Wyatt 105 x 120mm, Gloria Bosman 50 x 80mm, Sipho Gumede 50 x 55mm.
	Out 'n About	Zingi Mkefa	None	Listing	14/15	bottom middle	Listing for Winchester Mansions (venue) hosting jazz	none
	Out 'n About	Zingi Mkefa	None	Listing	14/15	middle right	Listing for Kippies Jazz International	none
15-Oct-04	CDs/Artist: Themba Mkhize	Dave Walters	None	Album review	6	bottom left	Album review of Themba Mkhize's Hands On. Walters gives a bit of biographical info on the artist and informs a little on the history of SA jazz. Doesn't deal critically with the music. Musicians mentioned: Mackay Davashe	small image of album cover
22-Oct-04	CDs/Artist: Steve Dyer	Dave Walters	o	Album review	6	bottom middle	Album review of Steve Dyer's Lifecycle. Walters gives a bit of biographical info on the artist and informs a little on the history of SA jazz and the ANC cultural ensemble Amandla, of which Dyer was a member. Doesn't deal critically with the music. Musicians mentioned: Themba Mkhize, Caiphus Semenya, Letta Mbulu.	small image of album cover
	CDs/Artist: Ernie Smith	Nonkululeko Godana	None	Album review	6	bottom right	Album review of Ernie Smith's My African Heart. Deals quite nicely with the music on the album, mentioning the feel and impact etc. Musicians mentioned: Jonathan Butler	small image of album cover
22-Oct-04	Reviews	Ricardo Baca	NY Times	Album review	6	top	Album review and feature on Blue Note Record's jazz singer/songwriter Norah Jones, and the release of her new album. Describes how she isn't quite a jazz artist but never tells us why. Is not very critical about the music, but just gives personal information on Jones and info regarding her record sales etc.	large colour image of a smiling Norah Jones
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom right	Listing for Harvey's	none
	Out 'n About	Zingi Mkefa	None	Listing	14	bottom right	Listing for uShaka Marine World	Small colour image of Don Laka at the keys
	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for Kind of Blue	none
	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for Kippies	none
	Out 'n About	Zingi Mkefa	None	Listing	15	bottom left	Listing for The Blues Room	none

Appendix F: *Mail&Guardian Friday* Supplement Information

10 October 2003 - 15 October 2004

Date	Article #	Pages in Entire Arts Section	Number of Articles in Entire Section	Number of Music Related Articles	Amount of music writing (in divisions of pages)	Number of Jazz Related Articles	Amount of jazz writing (in divisions of pages)	Amount of jazz writing (column lines)	Amount of jazz writing (in words)
10-Oct-03		24	24	4	2 1/4	1	1/6	46	266
								95	listing
17-Oct-03		20	15	1	3/4	0	N/A	0	
								191	listing
24-Oct-03		20	17	3	1 1/5	1	1/3	118	509
								86	listing
31-Oct-03		24	24	4	1 1/3	0	N/A	0	0
							N/A	109	listing
07-Nov-03		20	18	1	1/4	0	N/A	0	0
								85	listing
14-Nov-03		26	33	5	1 3/4	0	N/A	0	0
								119	listing
21-Nov-03		32	29	5	1	0	N/A	0	0
								71	listing
28-Nov-03		32	35	5	1/2	0	N/A	0	0
								51	listing
05-Dec-03		28	36	5	7/8	1	1/8	46	274
								68	listing
12-Dec-03		20	13	0	0	0	N/A	0	0
								67	listing
19-Dec-03		28	0	0	0	0	N/A	0	0
								26	listing
09-Jan-04		12	5	0	0	0	N/A	22	listing
16-Jan-04		12	10	5	1/3	0	N/A	21	listing
23-Jan-04		16	10	6	1	0	N/A	37	listing
30-Jan-04		24	21	5	1	0	N/A	0	0
								9	listing
06-Feb-04		20	16	4	1/3	0	N/A	8	listing
13-Feb-04		24	30	9	1	0	N/A	45	listing
20-Feb-04		24	28	10	2/3	0	N/A	0	0
								43	listing
27-Feb-04		24	13	0	0	0	N/A	0	0
								49	listing
05-Mar-04		24	23	5	0	0	N/A	54	listing
12-Mar-04		24	23	3	2/3	1	1/5	42	268
								76	listing
19-Mar-04		24		2	1	0	N/A	65	listing
26-Mar-04		24	24	6	1	1	1/15	32	133
							N/A	65	listing
02-Apr-04		24	24	6	1 1/3	0	N/A	0	0
								76	listing
09-Apr-04		20	19	4	3/5	1	1/5	11	105
								82	listing
16-Apr-04		20	23	5	1	1	1/2	157	671
							N/A	73	listing
23-Apr-04		24	24	2	1	1	3/4	189	930
NSJF promotional insert in 23/04/04		8		8	8	8	2	182	promotional material
								80	listing
30-Apr-04		20	21	3	1/3	0	N/A	0	0
								67	listing
07-May-04		24	31	7	3 1/5	0	N/A	0	0
								50	listing
14-May-04		20	17	5	1 1/3	0	N/A	70	listing
21-May-04		20	23	5	1	0	N/A	29	listing
28-May-04		20	27	0	0	0	N/A	31	listing
04-Jun-04		24	20	5	1	0	N/A	0	0
								55	listing
11-Jun-04		20	12	1	1 1/3	0	N/A	0	0
								38	listing
18-Jun-04		20	33	4	1/3	0	N/A	39	listing
25-Jun-04		20	27	0	0	0	N/A	56	listing
02-Jul-04	Cover picture of Hugh Masekela	18	15	2	1 1/2	2	3/4	191	1059
								99	571
								47	listing
09-Jul-04		20	20	9	1/3	0	N/A	0	0
								54	listing
16-Jul-04		20	19	0	0	0	N/A	0	0
								57	listing
23-Jul-04		20	17	4	0	0	N/A	34	listing
30-Jul-04		20	21	0	0	0	N/A	44	listing

06-Aug-04		24	21	3	3	0	N/A	43	listing
13-Aug-04		20	18	6	1/3	0	N/A	0	0
								40	listing
20-Aug-04		20		6	1	2	3/4	158	798
								42	268
								47	listing
27-Aug-04		16	14	4	1/4	0	N/A	49	listing
03-Sep-04		20	19	0	0	0	N/A	27	listing
10-Sep-04		20	12	0	0	0	N/A	32	listing
17-Sep-04		20	12	4	4/5	1	1/14	39	153
								16	listing
24-Sep-04	special	20		0	0		N/A	0	0
01-Oct-04		16	8	0	0	0	N/A	0	0
08-Oct-04		20	11	0	1/4	0	N/A	31	listing
15-Oct-04		20	13	4	1/3	0	N/A	22	listing
22-Oct-04		20	17	1	1/3	0	N/A	37	listing
29-Oct-04		20	18	3	1/3	0	N/A	39	listing
Totals		**1164 pages**	**998 cultural articles**	**189 music related articles**	**46 pages of music writing**	**21 jazz articles**	**6 pages jazz writing**	**4179 column lines of jazz writing**	**6005 words of jazz writing**

Appendix G: *Mail&Guardian Friday* Jazz Article Information

10 October 2003 - 15 October 2004

Date	Section/Headline/Title	Author	Dateline	Type of article	Position in paper (page number)	Position in paper (on page)	General focus and synopsis	Image of jazz: subject and size and description
10-Oct-03	Music Listings	Riaan Wolmarans	None	Listing	9	middle left	Listing for Bejazzed at the Zone, Rosebank	none
	Music Listings	Riaan Wolmarans	None	Listing	9	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	9	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Lucit Candle Garden, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Macufe (Mangaun African Cultural Festival), Bloemfontein	none
	CD of the week: Various: Jazz Impressions Volume 1/ Lasting impressions	Michelle Matthews	None	Album review	16	top	Matthews reviews Various: Jazz Impressions Volume 1 with a fair amount of local jazz knowledge. A good review, not critical enough however. Strong on informing on local musicians and the jazz scene in CT and JHB. Musicians mentioned: Gavin Minter, Mark Fransman, Kesivan Naidoo, James Scholfield, Andrew Lilley, Kevin Gibson, Natasha Roth.	none
17-Oct-03	Gig of the Week/Music Listings	Riaan Wolmarans	None	Listing	15	top middle	Listing for gig at Newtown Music Hall 17&18 Oct by jazz bass player Musa Manzini. A few good quotes by the bass player about jazz and improvisation.	small colour image of a smiling Musa Manzini with his bass guitar.
	Music Listings	Riaan Wolmarans	None	Listing	15	top left	Listing for the African Bank Market Theatre, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	middle left	Listing for Bejazzed at the Zone Rosebank	none
	Music Listings	Riaan Wolmarans	None	Listing	15	bottom left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	listing for Jazz Times Café, Kensington	none
	Music Listings	Riaan Wolmarans	None	Listing	15	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	15	bottom middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for Linder Auditorium, Parktown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for Lucit Candle Garden, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	15	bottom right	Listing for The Showcase, Banbury Crossing, Northriding	none
24-Oct-03	Features/Keeping the spirit alive	Fikile-Ntsikelelo Moya	None	Feature/concert preview	14	top	Moya writes a preview for a concert to be held in honour of the late Moses Taiwa Molelekwa. In the articles he gives a bit of biographical data on Molelekwa, and sings his praises as a pianist, but not deal with any of his music critically. The proceeds of the concert went to the development of jazz in the townships. Musicians mentioned: Moses Taiwa Molelekwa, Sibongile Khumalo, Bheki Mseleku, Jimmy Dludlu, Pops Mohammed, Hotep Idris Goleta, Sylvester Mazinyane, Victor Masondo, Jimmy Mgwandi, Mlungisi Gegana, Nkanyezi Cele, Kesivan Naidoo, Ngwako Manamela, Alan Kwela	small colour image of a smiling Moses Taiwa Molelekwa 50x55mm
31-Oct-03	Music Listings	Riaan Wolmarans	None	Listing	9	top left	Listing for Bejazzed at the Zone Rosebank	none
	Music Listings	Riaan Wolmarans	None	Listing	9	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	9	bottom left	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Lucit Candle Garden, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Moods and Flavors, Bloemfontein	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Moretele Park, Mamelodi (Vodacom Jazz Indaba)	colour image of a smiling Sipho Gumede 50x100mm
07-Nov-03	Music Listings	Riaan Wolmarans	None	Listing	15	top left	Listing for 643 Bar and Grill, Sheraton, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	15	top left	Listing for Bejazzed at the Zone Rosebank	none
	Music Listings	Riaan Wolmarans	None	Listing	15	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	15	top left	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	middle left	Listing for Jazz Times Café, Kensington	none
	Music Listings	Riaan Wolmarans	None	Listing	15	middle left	listing for Junction Jazz, Boksburg	none
	Music Listings	Riaan Wolmarans	None	Listing	15	bottom middle	Lasting for Newtown Music Hall, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	bottom middle	Listing for Kippies Jazz International, Newtown	none
14-Nov-03	Music Listings	Riaan Wolmarans	None	Listing	19	top left	Listing for 643 Bar and Grill, Sheraton, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	19	top left	Listing for Bejazzed at the Zone Rosebank	none
	Music Listings	Riaan Wolmarans	None	Listing	19	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	19	top left	Listing for Dad'z Bluegrass Diner, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	19	middle left	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	19	bottom left	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	19	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	19	middle right	Listing for Statement, Melville	none

21-Nov-03	Music Listings	Riaan Wolmarans	None	Listing	19	top left	Listing for 643 Bar and Grill, Sheraton, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	19	middle left	Listing for the Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	19	middle left	Listing for Dad'z Bluegrass Diner, PTA	none
	Music Listings	Riaan Wolmarans	None	Listing	19	bottom left	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	19	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	19	bottom middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	19	bottom right	Listing for Statement, Melville	none
28-Nov-03	Music Listings	Riaan Wolmarans	None	Listing	12	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	12	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	12	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	12	centre	Listing for Newtown Music Hall, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	12	top right	Listing for Statement, Melville	none
05-Dec-03	CD REVIEWS/CD of the Week: Pat Metheny: One Quiet Night	Matthew Krouse	None	Album review	18	top	Short album review of Pat Metheny's One Quiet Night. The writer does a nice job of evoking the feeling of the album as well as listing some musical influences of Metheny's. He doesn't really engage critically with the music itself.	small sepia toned image of Metheny playing his nylon-strung guitar
	Music Listings	Riaan Wolmarans	None	Listing	19	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	19	centre	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	19	bottom middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	19	centre	Listing for Newtown Music Hall, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	19	top right	Listing for Statement, Melville	none
12-Dec-03	Music Listings	Riaan Wolmarans	None	Listing	15	top left	Listing for Battle of the Stars, Polokwane, Limpopo	none
	Music Listings	Riaan Wolmarans	None	Listing	15	bottom left	Listing for the Horror Café, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	middle right	listing for Soweto Arts Festival, Soweto	none
	Music Listings	Riaan Wolmarans	None	Listing	15	middle right	Listing for Statement, Melville	none
19-Dec-03	Music Listings	Riaan Wolmarans	None	Listing	8	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	8	bottom middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	8	bottom right	Listing for Statement, Melville	none
09-Jan-04	Music Listings	Riaan Wolmarans	None	Listing	3	bottom right	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	3	bottom right	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	3	bottom right	Listing for Statement, Melville	none
16-Jan-04	Music Listings	Riaan Wolmarans	None	Listing	3	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	3	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	3	bottom right	Listing for Statement, Melville	none
23-Jan-04	Music Listings	Riaan Wolmarans	None	Listing	5	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	5	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	5	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	5	middle right	Listing for Statement, Melville	none
30-Jan-04	Music Listings	Riaan Wolmarans	None	Listing	6	top right	Listing for Statement, Melville	none
06-Feb-04	Music Listings	Riaan Wolmarans	None	Listing	16	centre	Listing for Kippies Jazz International, Newtown	none
13-Feb-04	Music Listings	Riaan Wolmarans	None	Listing	9	middle left	Listing for the Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	9	bottom middle	Listing for Johannesburg Art Gallery, Klein St	none
	Music Listings	Riaan Wolmarans	None	Listing	9	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	9	bottom left	Listing for Statement, Melville	none
20-Feb-04	Music Listings	Riaan Wolmarans	None	Listing	18	middle left	Listing for Emerald Casino Resort, Vanderbijlpark	none
	Music Listings	Riaan Wolmarans	None	Listing	18	middle left	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Kippies Jazz International, Newtown	none
27-Feb-04	Music Listings	Riaan Wolmarans	None	Listing	8	top left	Listing for 121 Thindisa Street, Atteridgeville	none
	Music Listings	Riaan Wolmarans	None	Listing	8	centre	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmarans	None	Listing	8	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	8	middle right	Listing for The Radium, Orange Grove	none
	Music Listings	Riaan Wolmarans	None	Listing	8	top right	Listing for Statement, Melville	none
05-Mar-04	Music Listings	Riaan Wolmarans	None	Listing	17	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	17	centre	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmarans	None	Listing	17	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	17	centre	Listing for Newtown Music Hall, Newtown	none
12-Mar-04	CD of the week: Jamie Cullum: Twentysomething	Riaan Wolmarans	None	Album review	16	top	Album review of young jazz pianist Jamie Cullum's albumTwentysomething. The review is good - critical and informative, and gives a good background to the crooner style of Cullem, his influences and where he is now.	small colour image of album cover 40mmx50mm
	Music Listings	Riaan Wolmarans	None	Listing	18	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	18	top left	Listing for Cool Runnings, Melville	none
	Music Listings	Riaan Wolmarans	None	Listing	18	bottom middle	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	18	top right	Listing for Statement, Melville	none
19-Mar-04	Music Listings	Riaan Wolmarans	None	Listing	17	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	17	centre	Listing for Cool Runnings, Melville	none
	Music Listings	Riaan Wolmarans	None	Listing	17	bottom left	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	17	bottom left	Listing for Kind of Blue, Blackheath	none

26-Mar-04	CD of the week: Lady Sings the Blues	Shaun de Waal	None	Album review	16	bottom right	Album review of Lady Sings the Blues. Too short to be highly informative, De Waal does a good job of giving a little background as well as reviewing in quite a critical manner.	none
	Music Listings	Riaan Wolmarans	None	Listing	18	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	18	middle left	Listing for Emerald Casino Resort, Vanderbijlpark	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Groot Marico Summer Sounds Festival	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Kippies Jazz International, Newtown	none
02-Apr-04	Music Listings	Riaan Wolmarans	None	Listing	18	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Cool Runnings, Melville	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	18	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	18	middle right	listing for The Radium, Orange Grove	none
	Music Listings	Riaan Wolmarans	None	Listing	18	top right	Listing for Statement, Melville	none
09-Apr-04	Hamba kahle, Gito Baloi 1964-2004	N/A	None	Obituary	8	top right	Obituary for slain South African/Mozambican jazz bassist Gito Baloi.	sepia coloured image of Gito Baloi playing his bass in a studio.
	Music Listings	Riaan Wolmarans	None	Listing	15	top left	Listing for Back o' the Moon, Gold Reef City	none
	Music Listings	Riaan Wolmarans	None	Listing	15	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	15	top middle	Listing for Cool Runnings, Melville	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	15	centre	Listing for The Radium, Orange Grove	none
16-Apr-04	Features/The new jazz agenda	Julian Jonker	None	Feature/concert and festival review		top half	Jonker reviews his experience at the 2004 North Sea Jazz Festival and says that the festival has transcended the purist notions of jazz fanatics. He gives fair comment on the festival line-up and venue, but doesn't give critical analysis of the performers at all. Musicians mentioned: Moses Molelekwa.	sepia image of soulful Cassandra Wilson 110x350mm
	Music Listings	Riaan Wolmarans	None	Listing	17	top left	Listing for Back o' the Moon, Gold Reef City	none
	Music Listings	Riaan Wolmarans	None	Listing	17	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	17	top left	Listing for Cool Runnings, Melville	none
	Music Listings	Riaan Wolmarans	None	Listing	17	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	17	top right	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	17	top right	Listing for Statement, Melville	none
	Music Listings	Riaan Wolmarans	None	Listing	17	middle right	Listing for Wits Theatre, Braamfontein	none

23-Apr-04	Music Listings	Thebe Mabanga	None	Feature	3	most of page	Feature article on the state of South African music 10 years after democracy. A focus on jazz, and how this decade was the decade of jazz, but it had to sell its soul - dumb down to find a popular audience. The writer compares the career path of Jimmy Dludlu to this characteristic of the decade. He says that with the massive open air gigs jazz has become more "easy listening" and the sound has had to dumb down. He says that "somewhere deep down, the robust, intense Dludlu must still lurk". He then gives a balanced view that the move to dumb down has tapped into the Africanness of the music. Musicians mentioned: Jimmy Dludlu, Moses Molelekwa, Hugh Masekela, Sipho Gumede, Jonas Gwangwa, Philip Tabane, Hotep Idris Galeta, Andile Yenana, Lulu Gontsana, Voice, Madala Kunene, Pops Mohammed, Don Laka, Ernie Smith, Louis Mhlanga, Gito Baloi.	colour image of guitarist Jimmy Dludlu in full swing with his guitar 155x100mm
	Music Listings	Riaan Wolmerans	None	Listing	9	top left	Listing for Back o' the Moon, Gold Reef City	none
	Music Listings	Riaan Wolmerans	None	Listing	9	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	9	centre	Listing for Cool Runnings, Melville	none
	Music Listings	Riaan Wolmerans	None	Listing	9	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	9	bottom middle	Listing for The Radium, Orange Grove	none
	Music Listings	Riaan Wolmerans	None	Listing	9	centre	Listing for the Sheraton Jazz and Wine Festival, PTA	none
	promo material	press releases	None	promo material/festival review	insert			lots
30-Apr-04	Music Listings	Riaan Wolmarans	None	Listing	14	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmarans	None	Listing	14	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmarans	None	Listing	14	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmarans	None	Listing	14	top middle	listing for The Radium, Orange Grove	none
	Music Listings	Riaan Wolmarans	None	Listing	14	top right	Listing for Statement, Melville	none
07-May-04	Music Listings	Riaan Wolmerans	None	Listing	18	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	18	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	18	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	18	middle right	listing for The Radium, Orange Grove	none
14-May-04	Gig of the week/Music Listings	Riaan Wolmerans	None	Listing	15	top middle	Listing for the Civic Theatre, Braamfontein and Newtown Music Hall, Newtown	50x65mm colour image of a smiling Gloria Bosman
	Music Listings	Riaan Wolmerans	None	Listing	15	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	15	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	15	top right	Listing for The Radium, Orange Grove	none
	Music Listings	Riaan Wolmerans	None	Listing	15	top right	Listing for Statement, Melville	none
21-May-04	Music Listings	Riaan Wolmerans	None	Listing	7	bottom left	Listing for Marc Anthony's, Caesars Gauteng	none
	Music Listings	Riaan Wolmerans	None	Listing	7	centre	Listing for Kind of Blue, Blackheath	none
28-May-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	bottom centre	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmerans	None	Listing	16	bottom centre	Listing for Sakhumzi Restaurant	none
04-Jun-04	Music Listings	Riaan Wolmerans	None	Listing	18	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	18	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	18	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	18	top right	Listing for The Radium, Orange Grove	none
	Music Listings	Riaan Wolmerans	None	Listing	18	bottom right	Listing for Statement, Melville	none
11-Jun-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle	Listing for The Radium, Orange Grove	none
	Music Listings	Riaan Wolmerans	None	Listing	16			
18-Jun-04	Music Listings	Riaan Wolmerans	None	Listing	16	middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle right	Listing for Walter Sisulu National Botanical Gardens, Roodepoort	none
25-Jun-04	Music Listings	Riaan Wolmerans	None	Listing	16	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle	Listing for The Color Bar, Milpark	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmerans	None	Listing	16	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top right	Listing for Statement, Melville	none

02-Jul-04	Lead story/Blowing in the wind	John Fordham (Guardian Newspaper)	None	Feature/Biography/Album Review	1 and 2	top	Feature story on Hugh Masekela. An international writer, Fordham gives a critical viewpoint, as well as quite a bit of informative background. He gives a biography of Masekela and mentions all his achievements. But he is critical when he says that some of Masekela's music is good, some bad. Is quite critical about the jazz musician and music, in a very good way. Nice background article to Masekela and his musical style. Musicians mentioned: Abdullah Ibrahim, Chris McGregor, Dudu Pukwana, Johnny Dyani, Basil Coetzee, Miriam Makeba,	Two images: one of old Masekela blowing trumpet. Sepia 125x200mm. Second one of young Masekela and Makeba on their wedding day 1964. 85x95mm
	Features/Trumpet a a weapon	Nadia Neophytou	None	Features/ Book Review	2	top	Feature story and book review on Hugh Masekela and his autobiography "Still Grazing: The Musical Journey of Hugh Masekela". It reviews the book and none of he man's music, other than to tell a little bit of how he got to become a musical legend.	.90x55mm sepia toned image of a young Masekela receiving his Louis Armstrong trumpet. Lovely image.
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Marc Anthony's, Caesars Gauteng	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Newtown Music Hall, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle right	Listing for Walter Sisulu Botanical Gardens, Roodepoort	none
09-Jul-04	Music Listings	Riaan Wolmerans	None	Listing	16	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top right	Listing for The Radium, Orange Grove	none
16-Jul-04	Music Listings	Riaan Wolmerans	None	Listing	16	top right	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle left	Listing for The Color Bar, Milpark	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle right	Listing for The Radium, Orange Grove	none
23-Jul-04	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for The Color Bar, Milpark	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmerans	None	Listing	16	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kippies Jazz International, Newtown	none
30-Jul-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for The Color Bar, Milpark	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Walter Sisulu Botanical Gardens, Roodepoort	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle left	Listing for The Radium, Orange Grove	none
06-Aug-04	Music Listings	Riaan Wolmerans	None	Listing	18	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	18	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	18	bottom middle	Listing for Marc Anthony's, Caesars Gauteng	none
	Music Listings	Riaan Wolmerans	None	Listing	18	top left	Listing for The Radium, Orange Grove	none
13-Aug-04	Music Listings	Riaan Wolmerans	None	Listing	16	middle left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	16	bottom middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle top	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle right	Listing for The Radium, Orange Grove	none
20-Aug-04	Lead story/Beyond the blues	Sandile Ngidi	None	Feature/biography/concert preview			Lead story on Abdullah Ibrahim and a preview of the Joy of Jazz festival to be held in Johannesburg that the pianist will be playing at. Ngigi gives some personal and biographical information as well as saying Ibrahim is the musical equivalent of Mandela. Also mentions his daughter the rapper and his upcoming birthday. Not too much focus on the music, more on him as a person and his life story. Musicians mentioned: Johnny Dyani,	colour portrait of a serious looking Ibrahim 60x50mm
	CD REVIEWS/CD of the week/Darius Brubeck: Before It's Too Late/Just in time	Fikile-Ntsikeleo Moya	None	Album review	14	top	Album review of Brubeck's Before It's Too Late. Writer gives good background info on Brubeck and the musicians that he uses. Clever angle, but not too much on the music itself. Musicians mentioned: Sandile Shange, Sipho Gumede, Catherine Brubeck	small image of album cover
	Gig of the week/Music Listings	Riaan Wolmerans	None	Listing	16	top	Listing for Joy of Jazz at Standard Bank Arena.	colour image of smiling Michael Franks 75x70mm
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Newtown Music Hall, Newtown	none
27-Aug-04	Music Listings	Riaan Wolmerans	None	Listing	13	top middle	Listing for Joy of Jazz at various venues in Johannesburg.	small colour image of Gloria Bosman
	Music Listings	Riaan Wolmerans	None	Listing	13	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	13	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	13	centre	Listing for The Radium, Orange Grove	none
03-Sep-04	Gig of the week/Music Listings	Riaan Wolmerans	None	Listing	16	top left	Listing for Arts Alive Festival, various venues	small colour image of Louis Mhlanga
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle right	Listing for Turbine Hall, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle right	Listing for Zoo Lake, Saxonwold	none

10-Sep-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for The Color Bar, Milpark	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kippies Jazz International, Newtown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for The Radium, Orange Grove	none
17-Sep-04	CD Reviews/Soundbites: Fourplay/Journey (BMG Africa)	Alex Petridis	None	Album review	14	bottom right	Short album review of Fourplay's album Journey. I don't think the writer has too much of a knowledge of jazz - he slates the album, is negatively critical by calling it elevator music, cliched etc. Not a very balanced view for a review.	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top left	Listing for The Blues Room, Sandton	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Kippies Jazz International, Newtown	none
24-Sep-04	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
01-Oct-04	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
08-Oct-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Gig of the week/Music Listings	Riaan Wolmerans	None	Listing	16	top middle	Listing for Nelson Mandela Theatre	small colour picture of Andile Yenana
15-Oct-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	top right	Listing for The Radium, Orange Grove	none
22-Oct-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Jazz Alley, Hatfield	none
	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for Kind of Blue, Blackheath	none
	Music Listings	Riaan Wolmerans	None	Listing	16	middle right	Listing for The Radium, Orange Grove	none
29-Oct-04	Music Listings	Riaan Wolmerans	None	Listing	16	centre	Listing for the Linder Auditorium, Parktown	none
	Music Listings	Riaan Wolmerans	None	Listing	16	bottom right	Listing for Soi, Melville	none