AN EXPLORATORY STUDY OF THE UNIVERSITY OF FORT HARE STUDENTS’ PERCEPTION OF THE ROLE OF GLOBAL TELEVISION IN CULTURAL HOMOGENISATION

By

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A RESEARCH PROJECT SUBMITTED TO THE UNIVERSITY OF FORT HARE IN FULFILMENT OF THE REQUIREMENTS FOR THE MASTER OF SOCIAL SCIENCE DEGREE

IN

COMMUNICATION

UNIVERSITY OF FORT HARE

SOUTH AFRICA

YEAR: 2013
NAME OF AUTHOR: RACHEL MOYO

TITLE OF PROJECT: An exploratory study of the University of Fort Hare students’ perception of the role of global television in cultural homogenisation.

DEGREE FOR WHICH PROJECT WAS PRESENTED: Masters’ degree in Communication

YEAR THIS WAS GRANTED: 2013

SIGNATURE

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APPROVAL FORM

The undersigned certify that they have read and recommended to the University of Fort Hare for acceptance, a research project entitled: “An exploratory study of the University of Fort Hare students’ perception of the role of global television in cultural homogenisation on the Alice campus in Nkonkobe municipality in the Eastern Cape Province of South Africa”, submitted by Rachel Moyo in fulfilment of the requirements for the Master of Social Science Degree in Communication.

______________________________
SUPERVISOR

______________________________
HEAD OF DEPARTMENT

DATE: _____________________________
DECLARATION

I, Rachel Moyo hereby declare that:

1. The research project is my original work.

2. It has not been submitted for degree purposes at any university.

3. The information driven from published and unpublished work of others was duly acknowledged in the text and bibliography list.

Signature: _____________________________

Date: _________________________________
ACKNOWLEDGEMENTS

If any of us truly reflects on life in retrospect, we discover an indebtedness to others that spans written history, as no significant achievement can be made a solo performance. I would like to extend my utmost and sincere gratitude to my supervisor, Ms Catherine O’Shea for her unprecedented dedication in assisting and encouraging me to make this mammoth task possible. May the Almighty Lord bless her. I also want to express my genuine gratitude to my co-supervisor, Dr F. Nekhwevha for his extensive wisdom of knowledge which has enabled him to offer me proper guidance throughout the process of conducting this study. My heartfelt gratitude is also extended to the Department of Communication staff members for their co-operation and assistance in providing the resources and information that enabled the completion of this project. Special appreciation is offered to my friends, Collet Tasaranago and Marvelous Chapwanya for there could be no better payment for their valuable time they dedicated to assist me with ideas in conducting this project. Particular appreciation is extended to my husband, Mathew Moyo, for the assistance he rendered me in undertaking this study. I would also want to thank my children, Edlyne and Floyd for enduring lack of motherly support during my study. Above all, I thank the Almighty God for the journey to this break-through.
DEDICATION

I dedicate this work in tribute to my late father and mother. I wish you were alive to see how much I have achieved but in the spirit world you are, I know you are rejoicing.
ABSTRACT
The implications of globalisation in African societies raise an interesting debate and also pose a challenge to 21st century scholars of media/cultural tradition. While the media/cultural imperialism theory views global media as perpetuating cultural imperialism, revisionist theories of the media such as the audience reception theory argue against this, saying that media texts can be negotiated with. Both sides have always provided facts to argue their cases and the argument between them remains fluid. This study, which is a quantitative survey of some University of Fort Hare students’ perception of the role of global television in cultural homogenisation, has adopted the second phase of revisionism which is a counter to the audience reception theory, arguing that in the process of interaction with media texts, there may be transference of cultural values.

This study used the media imperialism theory and the cultivation theory in exploring respondents’ perceptions of whether global television is perpetuating cultural imperialism and consequently cultural homogenisation among receiving cultures. The study adopted the quantitative methodology and a self-administered questionnaire structured according to the Likert Scale of measurement was used to gather data. Four cultural products of language, music, dress and religion were used as the measurable indicators to determine perceptions of global television consumption’s influence in cultural imperialism. The study used the case of University of Fort Hare students since they are a heterogeneous group and because there is not much research done concerning the influence of technological advancement, especially on the youth in remote areas such as Alice town where Fort Hare is situated.

Although there were problems in the sampling process, most respondents did seem to perceive the notion that global television consumption does perpetuate cultural imperialism...
and that this is consequently leading to cultural homogenisation to a certain extent. According to the sampled group, the measure of the extent of homogenisation caused by global television consumption was 67.69%, falling behind by 27.31% from the anticipated standard of 95%. The difference between the anticipated standard and the realised standard was attributed to the dialectical debates emanating from the study findings which were also reiterated in the literature review. Importantly, the respondents indicated their preference for local media productions while at the same time agreeing that they were often unavailable, which leaves them without much choice but to watch those Western programmes that are readily available on both local media stations and on global television. To this end, most students denied that their own cultural values have deteriorated.
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CHAPTER ONE: INTRODUCTION AND BACKGROUND TO THE STUDY

1.1 Introduction

This study sought to establish perceptions of the role of global television in cultural homogenisation based on the assumption that global television consumption has a role in cultural homogenisation (Chari, 2002; Bornman, 2003; Servaes and Lie, 2003). Four cultural products of language, music, dress and religion were used as the measurable indicators. The study, which was a case of Fort Hare University students at the Alice campus, assumed that cultural imperialism continues to be perpetuated in South Africa as a developing country, particularly at Fort Hare which is a multicultural university. Global television consumption is viewed as having a cultivation effect of behaviour based on Western models (2008).

The notions of media cultural imperialism and cultivation have been criticised by audience reception studies for failing to acknowledge that media texts can be negotiated with (Fiske, 1987; Liebes and Katz, 1990). Also, these theories have been challenged by the notion of cultural hybridisation which views global television as resulting in cultural diversity (Nederveen, 2004; Hoogvelt cited by Karanja, 2010). However, on the one hand, there has been a backlash to audience reception studies (Ang, 1990; Biteryst, 2009; Zhang, 2011) based on the view that they are short-sighted. On the other hand, the cultural hybridisation notion has been criticised on the basis that the cultural adaptiveness of hybridity, to some degree, involves incorporating and reproducing the dominant culture (Bhabha cited by Stadler, 2011). This has rendered media imperialism and cultivation theories apt in guiding this study.

1.2 Background to the study

According to McQuail (2005: 129), the rise of television and its enormous appeal were the source of much theorising about the consequences for a social experience. The environment
is so monopolised by television that its lessons are continually learned and relearned (McQuail: ibid). Allen (1992 cited by O’Guinn and Shrum, 1997: 279) observes that the ubiquity of television and the intricate ways it is woven into the everyday lives of many people make it difficult to be analysed or to be consciously considered. While the media imperialism perspective views global television as perpetuating a global culture modelled after the Western world, audience reception research advocated for by revisionist orthodoxy provides an early challenge to media imperialism, arguing that cultural products and media texts may be resisted, reinvented and negotiated with different sub-groups and individuals (Fiske, 1987; Liebes and Katz, 1990).

Servaes and Lie (2003: 18) further argue that market powers seldom homogenise cultural production; instead, the hybridisation of global and local products all indicate the need to reconceptualise the homogenising versus the heterogenising debate. This study addresses that debate by focusing on perceptions of the homogenisation of cultures in order to weigh the two opposing trends: homogenisation versus hybridisation. The author of this study suspected that the whole cultural globalisation issue is inclined more towards the former than the latter amongst students at Fort Hare.

In light of the diverging views between the media imperialism and the audience studies, the current study’s argument is that audience studies tend to celebrate the positive role of global television in local cultures such as that of cultural hybridisation and consequently cultural diversity, and giving less weight to the possible consequences, such as that of cultural homogenisation. This study therefore sought to fill that gap by finding out the respondents’ perceptions of the role of global television in cultural homogenisation.
Global television manifests in the form of new digital technologies with a wide reach in a short space of time. Thus Real (1989 cited by Thomas, 2001: 78) announced the onset of ‘super media’ defined as the combination of satellite, fibre optics, microchips, decoders and other such technologies of transmission, better known as global television which broadcast media content globally, particularly from the Northern hemisphere. This dawn of new media technologies which bypass national borders has seen the rise of globalisation; a process through which events in one end of the world have consequences for individuals and communities in another through the mediation of convergent communication technologies (Thomas, 2001: 71).

This study has been prompted by the fact that there is not much research done on how technological advancement and in this case, global television, is influencing the youth at Fort Hare University, considering that it is in a poor rural set-up. According to Chris and Ajay (2007), the high unemployment rate in the Eastern Cape contributes to the poverty amongst the rural community dwellers in this province. Given the unemployment rate of over 24% in South Africa, most people do not have access to other forms of media, for example television and newspapers, further exacerbated by the remoteness of most rural areas (Mhlanga, 2011). On the same note, Nel (2007) observes that rural areas in South Africa are unfortunately not only deprived of internet, but also with regards to such factors as literacy, computer skills and income which creates a digital divide between urban and rural people.

Although some of the students come from poor surrounding communities and might not have access to global television, over the years, the Fort Hare community has become increasingly a multicultural community, with students from all over Africa, some of whom have access to global television as confirmed by the study findings. The hypothesis put forward, from mere
observation of consumption of the cultural indicators of language, music, dress and religion at Fort Hare, is that students in this environment will indeed perceive that globalisation of television is leading to cultural homogenisation to a certain extent.

Cultural homogenisation is a situation whereby aspects of culture such as religion, language, dress, education, arts, behaviour and lifestyle in general become the same (Malleus, 2001: 11). The society that people grow up in influences the people that they turn out to be. As a result, the new globalised society has visible impact on the local person, especially the youth who is growing up in the new global village (Malleus, 2011: 11). To this end, this study explored Fort Hare students’ perceptions of whether the above-mentioned cultural products are being homogenised by the global television model, or otherwise, considering the increasingly multi-cultural environment the students find themselves in. The study findings were then used to discuss the homogenisation-hybridisation debate.

Cognisant of the globalisation of society, Fourie (2007: 275) asserts that the study of cultural studies becomes compelling as it is embedded in social structure and scholars should therefore consider the social, historical, cultural and economic contexts. The contextualisation of this study is further elaborated in chapter four. Meanwhile, cultural products are defined by Lamoreaux and Morling (2011: 2) as “tangible, shared representations of culture, including advertising, television, texts, laws, public behaviour norms, internet content and language”. Lamoreaux and Morling (2011: 2) conclude that cultural products are a viable way of measuring cultural difference and form. Thus, this study aimed to measure students’ perceptions of whether the cultural products of language, music, dress and religion are homogenised by global television consumption.
1.3 The research problem

It is this researcher’s concern that there is a change of cultural identity in South Africa. As asserted by Brooks (2001), former colonial powers are pushing their own ideologies on the Third World through various elements of cultural industry such as films, music, videos and soap operas which are consumed mostly by the younger generation through global television. Chari (2002) further observes that the global knowledge base seems to be devouring local knowledge systems and yet audience reception studies tend to focus more on the positive role played by global television such as that of cultural hybridisation and diversity, as stated earlier.

According to Hall (1996 cited in Bornman, 2003: 26), “cultural identity reflects common historical experiences and shared cultural codes that serve to unify and to provide stable, continuous and unchanging frames of reference of meaning amidst social and political changes”. Although the debate remains fluid, the literature review, as revealed in chapter two, indicates that global media consumption could be leading to cultural homogenisation in South Africa. From this study’s stance, this seems to be as a result of media imperialism and cultivation, and these will be explicated in chapter five as theories guiding the study.

However, the above assertions of possible cultural deterioration and homogenisation have been largely criticised by various theorists such as Liebes and Katz (1990), Tomlinson (1999), Fiske (1987) and many others. These critics have argued that cultural products and media texts may be resisted, reinvented and negotiated with different sub-groups and individuals (Zhang, 2011) and this will be further elaborated on in chapter two. However, recent literature reviewed such as (Biltereyst, 2009), has revealed that there has been a backlash against the above critics for their short-sightedness. For example, Yoon et al (2011:
420) allude to the fact that although numerous scholars have argued that the polysemic qualities of media texts could empower audiences to employ their own reading strategies, there are rhetorical limits of polysemy in the sense that the readers construct the meaning according to the strategies they employ by virtue of their participation in a specific interpretive community. Therefore, this study probed a sample of the University of Fort Hare students’ perceptions of global television consumption’s influence on the four cultural products of language, music, dress and religion.

1.4 Hypothesis

The literature reviewed has on the one hand revealed that global television consumption leads to cultural homogenisation. On the other hand, some revisionist theories argue that media texts can be negotiated with. The hypothesis is that Fort Hare students perceive global television consumption as playing a role in cultural homogenisation of (i) language, (ii) music, (iii) dress and (iv) religion. This hypothesis is based on the media imperialism and the cultivation theories’ premise that the mass media are strongly influential in presenting the values and belief systems of a society and that media messages are constructed by a dominant group, which are in turn adopted by the mass audience without explicit conscious attention (Bailey, 2006: 3).

1.5 Research questions

(i) What are the students’ perceptions of the role of global television consumption in cultural homogenisation?

(ii) Do students think that the local language, music, dress and religion are affected by global television viewing?
1.6 Research objectives

- To establish the students’ perceptions of the role of global television consumption in cultural homogenisation.

- To find out if students think that the local cultural products of language, music, dress and religion are affected by global television viewing.

1.7 Theoretical framework overview

This study is guided by the media imperialism theory and the cultivation theory. These two theories have been criticised by audience reception theory for their failure to acknowledge that media texts can be negotiated with as alluded to in chapter two. Also, the theories are challenged by the notion of cultural hybridisation which celebrates the resultant cultural diversity from hybrid media productions. However, the second phase of revisionism has given credit to media imperialism and cultivation theories on the basis that during the process of interaction with media texts, there may be transference of cultural values (Biltereyst, 2009; Deacon et al, 1999).

The media imperialism theory was propounded by Herbert Schiller (1976) who identified the dominance of the US and a few European countries in the global flow of media products as an integral component of Western imperialism. This theory was relevant in the context of the study since South Africa, as one of the developing countries, is likely to be a recipient than a disseminator of global media products. That is why this study sought to explore perceptions of the role of global television consumption in cultural homogenisation with reference to Fort Hare students in South Africa.
Cultivation theory, which will also inform this study, is described by Bailey (2006: 3) as designed to assess the contributions television viewing makes to people’s conceptions of reality. The most obvious bridge between cultivation theory and media imperialism theory is the agreement that the mass media (television specifically for cultivation theory) are strongly influential in presenting the value and belief systems of a society and that media messages are constructed by a dominant group, which are in turn adopted by the mass audience without explicit conscious attention (Bailey, 2006: 3). The cultivation theory was relevant in the context of the study because it helped analyse students’ perceptions of the assumed effects of continued consumption of global television products on local audiences: that of cultural homogeneity.

1.8 Research methodology overview

Chapter six explicates the research strategy adopted for the study covering inter alia issues of research design, sampling procedures, research instrumentation and data collection and analysis procedures.

A quantitative research paradigm has been adopted for this study. This researcher conducted an analytical survey of Fort Hare University students to find out their perceptions of the role played by global television consumption in cultural homogenisation. The study population was drawn from the Fort Hare University students in Alice Town, in Nkonkobe Municipality in the Eastern Cape Province of South Africa. In this research, the plan was to use quasi-probability sampling and probability sampling. Age-group and gender were the main variables considered in this study since these are assumed to have an influence on global television consumption practices. The research instrument utilised for the purpose of gathering data for this study was a survey questionnaire. The answers were structured
according to the Likert Scale of measurement. A Likert Scale is a composite measure developed by Rensis Likert in an attempt to improve the levels of measurement in social research through the use of standardized response categories in survey questionnaires to determine the relative intensity of different items (Babbie, 2007). Data was coded using the Statistical Package for the Social Sciences (SPSS) and presented based on the Likert Scale of measurement, Word, Excel and PowerPoint.

1.9 Significance of the study

This study was significant in the sense that it sought to fill the gaps left by previous researchers in the field of the media use of young South Africans. This study was prompted by the concern that there is a change of identity occurring in South Africa. As asserted by Brooks (2001), former colonial powers are pushing their own ideologies on the Third World through various elements of cultural industry such as films, music, videos and soap operas which are consumed mostly by the younger generation through global television. Chari (2002) further observes that the global knowledge base seems to be devouring local knowledge systems and yet modern theories tend to focus more on the positive role played by global television such as that of cultural diversity, as stated earlier.

This study therefore sought to explore the respondents’ perception of the role played by global television in cultural homogenisation so as to increase local knowledge of the relationship between indigenous culture and global media. This study also might form the foundation for further studies on how developing countries can deal with the problem of cultural imperialism from the developed countries so that they wean themselves from depending on the developed world for both media hardware and software and so that there is reciprocal media communication flow between the developed and the developing worlds.
1.10 Delineations and limitations

The sample population of this study was drawn from Fort Hare University students on the Alice campus. The researcher found this a suitable sample since the various age-groups (from 18-42+) and gender are represented. The study did not extend beyond the Alice campus due to financial constraints since the study was self-funded. In addition, the study concentrated on global television and not other media genres which straddle national boundaries, like social media, and also on four cultural products; language, dress, music and religion as stated earlier, for feasibility purposes.

1.11 Ethical considerations

The research was conducted in a community with its social structures. Therefore, permission was sought from the institution through the Faculty of Social Sciences and Humanities and the Department of Communication leadership by acquiring the ethical clearance certificate. The researcher abided by the University research ethics policy. Participating members were assured of confidentiality of the information they gave to the researcher by answering the questionnaire anonymously and they were also assured that the data collected will be used for academic purposes only.

1.12 Structure of dissertation

Chapter one focuses on the introduction and background to the study as well as the procedures for conducting the research.

Chapter two reviews literature by previous researchers on global media flow and its influence on local cultures, exploring the extent to which the research problem has been investigated before, at international, regional and national level.
Chapter three discusses cultural imperialism: whether it has created cultural conformity of dominant cultural forms and practices and whether this has led to the undermining, displacement and deterioration of the original cultures of receiving countries with particular reference to South Africa. This will shed light on how global television could be leading to cultural homogenisation.

Chapter four discusses global media/television history, consumption and distribution in South Africa: examining ways in which foreign media goods are still pervasive in South Africa and the extent to which these are preferred by local people.

Chapter five presents the theoretical framework guiding the study: the media imperialism theory and the cultivation theory and how they counter the audience reception theory which criticises the former theories for their alleged pessimism. The theories will also be discussed in light of the notion of cultural hybridity which challenges the notion of cultural homogenisation on the basis that the consumption of media hybrid programmes promotes cultural diversity rather than homogenisation.

Chapter six focuses on the research strategy adopted for the study, covering inter alia issues of research design, sampling procedures, research instrumentation and data collection and analysis procedures.

Chapter seven presents and discusses the data findings of the sub-theme namely: cultural manifestations of global television and their influence on language, music, dress and religion amongst the Fort Hare students. The study findings, to a large extent, point towards perceptions of homogenisation of the four cultural products amongst the students, though the
notion of homogeneity was debatable as discussed in the chapter and also in the literature section.

Chapter eight presents and discusses the data findings of the main theme namely: Perceptions of global television’s influence on cultural homogenisation with particular reference to the University of Fort Hare students. The study findings, though largely indicating perceived homogenisation, were contested by the hybridisation debate and by those students who clearly indicated their preference for local productions though confessing their general lack of availability and maintained that they have not lost their own cultural values.

Chapter nine presents the summary, conclusion and recommendations for further studies in the area of global media and culture.
CHAPTER TWO: GLOBAL TELEVISION’S INFLUENCE ON RECEIVING CULTURES

2.1 Introduction

The previous chapter presented the introduction and background to the study as well as the procedures for conducting the research. This chapter reviews the literature undertaken by previous researchers on global media, particularly television and its influence on receiving cultures. This review is used to reveal the opinions and debates by other scholars who underpin this study, exploring the extent to which the research problem has been investigated before at international, regional and local levels. Media imperialism and cultivation were used as theories in guiding the arguments presented in this review. Though the two theories have been criticised by revisionist theories such as audience reception theory for their failure to acknowledge that media texts can be negotiated with, this author agrees with the second phase of revisionism which counters audience studies for their short-sightedness. Thus, Deacon et al (cited by Clarke, 2004) argue that though texts may be negotiated with, the producers’ power to frame audience reception remains largely unchallenged. Therefore, the literature review helped identify gaps in research leading to this particular research project, which explores the perceptions of the extent of the role of global television in cultural homogenisation at the University of Fort Hare.

2.2 The rise of television

According to McQuail (2005: 129), the rise of television and its enormous appeal were the source of much theorising about the consequences for a social experience. The environment is so monopolised by television that its lessons are continually learned and relearned (McQuail: ibid). As Allen (cited by O’Guinn and Shrum1997: 279) observes, “it is the very ubiquity of television and the intricate ways it is woven into the everyday lives of so many
people that make it difficult to analyse. It is so much a part of day to day existence that remains invisible as something to be analysed or consciously considered”.

Media scholars hold different views concerning the effects of global television on receiving cultures. On the one hand, scholars such as Hamelink, Schiller, and Huntington (cited by Ekeanyanwu, 2009: 128) are of the opinion that globalisation trends are gradually eroding local cultural values and replacing them with alien values. On the other hand, scholars such as Reich, Wang, Wilson and Zwizwai (cited by Ekeanyanwu: 2009: 128) are of the opinion that globalisation has actually enriched local cultural values with positive foreign influences. Both sides have always provided empirical evidence to support their cases and the controversy generated by them remains fluid (Ekeanyanwu, 2009: 128). It is this researcher’s concern that revisionist theories of the media tend to celebrate the positive role of global television in local cultures such as that of cultural diversity, with less focus on the consequences, such as that of perceptions of cultural homogenisation. It is such an observation that has prompted this study to explore perceptions of the negative effects of global television consumption on receiving cultures.

According to Huang, Guo, Xie and Wu (2012: 40), information and communication technologies have enabled devices in the home to become increasingly integrated. For example, users who connect mobile phones, flat panel television sets and personal computers with internet via broadband or Wi-Fi networks can better leverage the capabilities of each device to make phone-calls, watch movies, television programmes, play games or access information online. Due to these advancing information and communication technologies, conventional television sets that once used analogue signals now use digital signals. These convergent communication technologies have made it easy for media products to be
transmitted across the globe. Tehranian (2002: 61) observes the various effects of this convergence saying that communication technologies have historically had multiple effects: concentrating and dispersing power, homogenising and pluralising identities, globalising and fragmenting. On the same note, Gamson et al (1992: 391) observe that all media trends seem to be moving “towards more and more messages, from fewer and bigger producers, saying less and less”. This study aims to explore one of the assumed effects of this convergence: that of perceived cultural homogenisation.

However, Gamson et al (1992: 391) acknowledge that the good news is that the media messages provide a many-voiced, open text that can and often is read with opposition, at least in part. In light of Gamson et al’s view above, the literature is also going to explore the notion of cultural hybridity as a challenge to cultural homogenisation in order to weigh the two opposing trends. Theorists such as Ang, (1990); Deacon et al (1999); Biltereyst (2009) have presented a backlash to the critics of media imperialism and cultivation theories. For example, Ang (1990) expressed concern that audience reception studies are short-sighted. The challenges posed by the audience reception theory and the notion of cultural hybridism are obscured by the counter-critique to these two notions and that justifies the suitability of media imperialism and cultivation as theories guiding this study. In order to understand how audiences interact with media messages, the audience reception theory is explicated below.

2.3 Audience reception theory

This study is guided by the media imperialism theory embedded in critical theory and by the cultivation theory, which view the media as largely influential in the way audiences perceive reality. According to Livingstone (1997: 11), critical researchers see audience reception research as motivated primarily by political arguments about the heterogeneity of the
audience or the problems of assuming homogeneity among audiences and a privileged status for the textual analyst. As stated in the introduction chapter, Zhang (2011: 115) says that revisionist orthodoxy has emerged based on the critique of media imperialism. The audience reception research advocated for by this revisionist orthodoxy provides an early challenge to media imperialism, arguing that cultural products and media texts may be resisted, reinvented and negotiated with different sub-groups and individuals (Fiske, 1987; Liebes and Katz, 1990).

Audience reception studies focus on the interpretive relation between audience and medium, where this relation is understood within a broadly ethnographic context (Livingstone, 1998). Audience ethnography is sometimes thought of as offering a richer, more authentic view of the audience; a way to understand the “lived reality behind the ratings” (Jensen cited in Webster, 1998: 19). Accordingly, Jensen (2010) adds the concept of ‘literacy’, asking what the reader or user brings to bear in the process of interpretation and what the conditions of capability that enable literacy are. Jensen (2010) asserts that media literacy implies a text to be read, raising questions of what interpretations are afforded, what knowledge is expected, what possibilities are enabled or impeded. Concurring with Jensen’s view, Tomlinson (1999) argues that ethnographic explorations of audiences emphasise that interpretation is situated in specific, structuring social contexts that, however, may undermine totalising claims of media imperialism and dominant ideologies with evidence of ‘counter-flows’ and ‘glocalisation’, the latter, a term used to intertwine the words globalisation and localisation. However, evidence of research as revealed in the literature has revealed that audience reception studies are too shallow to grasp the intricate relationship between media and audiences (Ang, 1990). To this end, the notions of cultural imperialism and cultivation remain relevant in guiding this study.
According to Webster and Phalen (cited in Webster, 1998) the audience is most often conceptualised as “a large loosely connected mass on the receiving end of the media.” However, Allor (1988: 228) argues that the fabricated quality of the audience has caused some to argue that the audience “exists nowhere; it inhabits no real space, only positions within analytical discourses”. Webster (1998: 20) disagrees with the above view by Allor, arguing that what is needed is a kind of enlightened empiricism; one that compels analysts to go into the real world, recognising that audiences are never completely knowable. Webster (1998) further argues that audiences should be considered as collectives as well as individuals and that all constructions of the audience have real consequences and they constitute additional forms of audience power. For instance, structural and contextual factors, such as the audience members’ availability and access to television and other media, the ability or willingness to pay for multi-channel services, as well as scheduling factors, impact use of television (Cooper and Tang, 2009: 401). This study’s findings have confirmed that some students at the Fort Hare community have access to global television. Therefore, it is worth considering their perceptions of its influence on their cultural identity.

Regarding the interaction of audiences with media texts, Rubin (cited in Cooper and Tang, 2009: 403) says, “An individual is likely to be, at varying degrees, passive and active at different points; at times actively choosing the medium and at other times choosing the medium because it is accessible or a habit.” To this end, Webster (cited in Cooper and Tang, 2009: 403) posits that historical conceptualisations of television audiences as active or passive ultimately prove fruitless. Further, Cooper and Tang (2009: 404) argue that audience’s characteristics such as age, income and gender would also be expected to mitigate an individual’s ability to and motivation for television. Thus it is logical to conclude that both individual and structural variables should have an impact on the choice of television (Cooper
and Tang, 2009: 403). This study considered access to global television as the dependent variable and age-group and gender as the independent variables in relation to perceptions of the role of global television in cultural homogenisation.

Furthermore, Yoon, Kim and Eom (2011: 419) also state that individuals’ social status, habits and cultural tastes can influence their media use. Despite all these variables, this study maintains that in the process of audiences’ interaction with the media, there might be transference of cultural values as expounded by Biltereys (2009) who observes that the concept of negotiation central to reception studies indicates that in specific circumstances, there will be a transfer of values and ideas. If global television is dominated by Western media content, then Western cultural values might be transferred to the audience in the process of media consumption and this study aims to find out the perceptions of the influence.

However, some researchers refute the notion of cultural imperialism and cultivation. For example, Levy and Windhah (cited in Webster 1998: 22) argue that media use is motivated by the needs and goals that are defined by the audience members themselves and that active participation in the communication process may facilitate, limit or otherwise influence the gratifications and effects associated with exposure. Hall (1982: 61) says that in its wider cultural sense, the media largely reinforces those values and norms which have already achieved a wide consensual foundation. Hall (ibid) further argues that different individuals could derive varied satisfactions and fulfil different needs from the different parts of the same programme. It is Hall’s position that media does not influence behaviour, but that the media reinforces that which is already present.
The core argument in the above views is that the media has an influence on the audience’s perceptions of culture so this study seeks to explore perceptions of the negative influence of media consumption on the audience. This has been prompted by the observation that South Africa is at the receiving end of global media products, most of which come from the US.

2.3.1 Critique of audience reception theory

Recent research has revealed that there has been a backlash to audience and reception studies advocated for by revisionist theories. As early as 1990, Ang expressed concern that reception studies are too myopic in that there is a tendency to isolate and thereby over-emphasize the significance of a single moment in the overall process of media production and reception and to under-emphasize the wider socio-cultural conditions of audience practices (Biltereyst, 2009). An important ideological critique of the revisionist audience reception theory is that it is based on micro-sociological approaches which have only limited consideration for the analysis of the broader structural context. Therefore, most reception studies would fail to put their short-term and micro-analytical results into the broader issues of material dependency. In this way, they run the risk of being short-sighted and of limited value (Morley, 1992). Zhang also agrees that the over-emphasis of audience reception and local experiences poses dangers of ignoring the underlying power structure and the dynamic intercourse between the local and the global (Zhang, 2011: 115). Therefore, recognition of the underlying power structure of media ownership and dissemination justifies media imperialism as a theory guiding this study.

Furthermore, Sreberny-Mohammadi (cited by McQuail, 2005: 261) warns against over-interpretation of the evidence of indigenisation, since many media goods are produced by large corporations operating under exactly the same logic as the former villains of cultural
imperialism. Morris (1988 cited by Biltereyst, 2009) further observes that in ethnographic and audience studies advocated for by revisionist theories, the idea of local consumers’ resistance now seems to have been flogged to death by its exaggerated use.

Contending with the above views, Seaman (1992: 302) proposes that the concept of ‘freedom of interpretation’ or ‘polysemic texts’ proves problematic in an academic context. He says that the notion of freedom of choice of programmes and way of interpretation contradicts the fact that audience freedom is limited by the options available for interpretation. Similarly, Yoon et al (2011: 420) allude to the fact that although numerous scholars have argued that the polysemic qualities of media texts could empower audiences to employ their own reading strategies, there are rhetorical limits of polysemy in the sense that the readers construct the meaning according to the strategies they employ by virtue of their participation in a specific interpretive community. It is because of the counter-critique to the audience theory that media imperialism theory and cultivation theory are apt in guiding this study.

Furthermore, Deacon, Fenton and Bryman (1999 cited in Clarke, 2000: 4) point out that while audiences are active in their consumption of texts, it should not be implied that they are necessarily critical, nor that alternative views are developed. Deacon et al (cited in Clarke, 2000: 4) also argue that while audiences of different social locations may provide distinctive interpretations of media texts, the text itself is rarely subverted in the process and the essential power of producers to frame audiences remain largely unchallenged. In light of the above, Schiller (cited in Jin, 2007: 765) points out that American cultural imperialism is not dead. Rather, the older form of cultural imperialism no longer adequately describes the global cultural condition. Today, it is more useful to view transnational corporate power as a central force, with a continuing heavy flavour of USA’s media know-how, derived from its long
experience with marketing and entertainment skills and practices. Cultural imperialism in South Africa, for example, manifests in the English language use as a medium of communication (Albizu, 2007), and in the Western dress forms (Yarwood, 2006; Grant and Nodoba, 2009) and these can be viewed as elements of homogenisation.

Therefore, theories of imperialism have been revised and have become more sophisticated. Thus, Strelitz (2002) acknowledges that there is uneven penetration of global media into local cultures. For example, in one of Strelitz’s (2002: 47) studies at Rhodes University, 54% of African students agreed with the statement “I connect more with American music, television and film than with South African music, television and film”. Though Strelitz’s study findings cannot be generalised from, due to their qualitative nature, they are still important in contributing to the body of knowledge regarding the relationship between South African youth and media consumption.

Morley (2006: 106) comments that audience activity models, by and large, enable conceptualisation of media power in more complex ways. As such, audience researchers are brought into dialogue with a wider array of disciplines. A study conducted by Yoon et al (2011) of immigrant women in Korea and their use of television reflected that they use media to adapt themselves to the new host country and for rest and amusement. Thus Yoon et al (ibid) conclude that the relation between media use and its motives is complicatedly hybridised at the intersection of dialectical interplay between two oppositions such as: local and global; acceptance-resistance; preservation-subversion and heterogenisation-homogenisation.
This study focuses on one of these dialectical aspects: homogenisation versus heterogenisation; the latter, a result of cultural hybridisation, the standpoint being that the trend is more towards the former than the latter. Regarding the above, this study’s hypothesis is that students will perceive that continued consumption of global media products does lead to cultivation and consequently to homogenisation of culture. Thus, according to Jenkins (2004), the concept of audiences’ power to negotiate with media texts remains disputed. Above all, Cooper and Tang (2009: 412) reiterate that no single theoretical construct explains the complexities that determine exposure to television. Therefore, this study adopts Livingstone’s (2007) proposition that media texts should be contextualised to make it less difficult to appreciate the complexities of engaging with what is on the screens hence the case of Fort Hare community. To this end, it is worth considering global television consumption at international, global and local levels to determine whether this is leading to more cultural homogenisation or hybridisation.

2.4 The cultural hybridisation challenge

According to Nederveen (2004: 1), most researchers understand hybridisation approximately as the processes through which cultural forms become separated from already existing practices and recombine with new forms into new expressions, identities and practices. However, departing from the above view, Pieterse (2004) argues that a more empirically informed exploration of this hybridisation phenomenon, on a micro-level, has largely been absent due to opposition between traditional and modern theories, citing that while the former see culture as static, the later see it as fluid and fast changing. Therefore, the creation of complex and multiple identities is a crucial point of the theory of cultural hybridity in the digital era (Pieterse, 2004; Kraidy, 2005).
In post-colonial discourse, hybridity is celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of straddling of cultures and the subsequent ability to negotiate the difference (Hoogvelt cited by Karanja, 2010: 4). In this sense, hybridity is viewed as a theoretical basis for understanding diversity, multiplicity and conflicting perspectives. Put differently, Bhabha (cited by Karanja, 2010: 5) says that hybridity is the “third space” which enables other positions to emerge, elaborating that the third space serves as a corrective to regulative, hegemonic views and suggests that identity and culture are complex, oppositional and negotiable entities which reject fixity and conflicting opinions. This study’s findings confirmed this complexity by their confession of association with both Western and local cultural products.

On the same note, Kraidy (cited by Embong, 2011; 18) describes hybridisation as the cultural logic of globalisation, saying that traces of other cultures exist in every culture thus offering foreign media and marketers trans-cultural wedges for forging effective links between their commodities and local communities. Broadly speaking, Movius (2010: 9) observes that new media technologies allow for media content to flow easily across borders, enabling users to become producers, which in turn lead to hybrid media forms. However, Ang (2003: 8) points out that hybridity is a concept that confronts and problematises boundaries, alerting people to the difficulty of living with differences. Regarding the complexity of hybridity, Kraidy acknowledges the challenge for scholars to find a way to integrate different types of hybridity in a framework that makes the connections between these types both intelligible and usable (cited by Embong, 2011).

To this end, Embong (2011: 18) argues that the impact of globalisation on local culture and identity is the result of circumstance. For example, in the case of a small indigenous
community that has been absorbed into the modern world, they may find themselves changing their identity and tradition fairly clearly which is a result of the homogenisation process (Embong, 2011: 18). As such, a multiple identity may come from the deterioration of national culture, cultural boundaries or from people’s efforts to maintain traditional culture while pursuing a modern lifestyle at the same time (Featherstone, 1990; Pietersee, 2004; Kraidy, 2005). In the case of Fort Hare students’ perceptions, the study findings have revealed that students seem to perceive some change of identity and tradition, and their circumstance is elaborated in the discussion chapters.

An example of cultural hybridity is given by Karanja (2010: 10) who in 1999 found out that although Kenyan urban youth did not want to follow their parents’ traditional culture as they found it to be inferior, outmoded and insufficient for success in today’s world, they demonstrated a reluctance to completely abandon these values. In that regard, Karanja (2010) argues that this simultaneous attempt to identify with both cultures while at the same time rejecting both of them moves the youth to a third space of negotiation and articulation of difference. To this end, Kenyan urban youth have formulated a hybrid language called ‘Shengu’, which cuts across obsolete boundaries of ethnic languages and contradicts the purism of colonial language regimes (Karanja, 2010). Cultural hybridisation is also observed among the Kenyan urban youth by their adopting of hip-hop music and culture, subverting the Western world as the source of modernity. The origin of hip-hop and rap music and culture is traced to the Western world among the African-American people, hence the root source of hip-hop and rap culture is by extension African (Karanja, 2010: 12). Karanja seems to be arguing that cultural hybrids do not necessarily originate from the Western world.
Of importance, Bhabha (cited by Stadler, 2011: 156) observes the potential of cultural hybridisation to destabilise the conceptions of difference that underpin colonial and racist thought by negotiating cultural difference through innovative, performative interplay. At the same time, Bhabha notes the way in which cultural adaptiveness of hybridity, to some degree, involves incorporating and reproducing the dominant culture (Bhabha cited by Stadler, 2011: 156). In this way, Bhabha is acknowledging that there is also a trend towards convergence based on Western models and this could consequently be leading to cultural homogenisation among receiving cultures.

Furthermore, Kraidy (2005) argues that media and cultural hybridisation is still operated by commercial and capitalist logic and motivation based on the view that transnational and local businesses are the main producers of hybrid products and promoting media hybridisation. To this end, Chan (2002) observes that in the process of creating cultural hybrids, global media always change cultural elements of the local to conform to the cultural values and tastes of the broader market. Also, another other way in which media hybridity is produced is cultural appropriation, a method by which local companies copy the values or styles of the predominant global products in order to promote their own commodities (Iwabuchi, 2002; Straubhaar, 2005).

In South Africa, the two conflicting discourses of globalisation; cultural homogenisation and cultural hybridity have infiltrated popular culture and mainstream advertising (Stadler, 2011). Thus, while McLuhan’s (1987) concept of the global village argues that global citizens use the media to find unity in diversity, the other discourse is linked to inequalities in the global network society, for example, Schiller (1998) who argues that global media flows and monopolies of ownership bring the threat of cultural imperialism and the loss of cultural
diversity (Stadler, 2011). As a country with a history of troubled race relations, the South African film, television and music industries awash with images of identities not wholly black or white but what is emerging in advertising, lyrics, movies and the everyday vernacular of young people are ways of naming and labelling that both acknowledge and resist racial integration and assimilation to white commercial culture (Stadler 2011: 157). Recourse to this complex state of affairs, the current study established that to a certain extent, the students at Fort Hare acknowledge the perception of assimilating to white commercial culture via global television, which could be leading to homogenisation of the cultural products under study. At the same time, their perceptions indicated that they still hold their traditional cultural values. This state of affairs makes the two discourses of globalisation: - homogenisation and hybridisation -, complex.

An example of the complexity of hybridisation as cited in Stadler (2011) is found in the film Hijack Stories set in Soweto whereby the characters who are the gangsters communicate in fluent English, mixed liberally with Zulu and Afrikaans, suggesting that the audiences should be multi-lingual. However, Stadler (2011) observes that there is a residue of linguistic colonialism beneath this multilingual veneer as evidenced in Hijack Stories by the gangsters’ use of English during Whites’ presence but switching to home language when addressing the gangs.

Regarding music, Black African youths in South Africa have, in some studies, reported that they listen to rap and hip-hop music because it reflects their experiences and connects with their sense of identity, whether it is performed by local or foreign musicians (Strelitz, 2004: 633-4). To this end, Connell and Gibson (2004: 357) point out that musical identity, like so much of popular culture, is now more transient and more evidently involved in fusion than
ever before. Therefore, while attempts to produce music with a specific local identity are necessarily shaped by global trends, the global and local are in fact relational rather than oppositional (Connell and Gibson 2004: 357).

The current study findings indicate that the two opposing trends, homogenisation and hybridisation, co-exist. This is further elaborated in the discussion chapters.

2.5 Global television and cultural homogenisation

Wang (2003) argues that following the capitalist logic, those who hold consumer power most likely determine what kind of cultural products are available. Thussu (2006: 223), arguing along the same line as Wang (2003), says that increasingly powerful non-Western media solve neither the problem of Western dominance of international media flow, nor the problem of powerful media entities displacing weaker ones, pointing out that American film and television exports witnessed nearly a five-fold increase between 1992 and 2004. Thussu (2006) notes that American media power has in many ways only expanded the unequal economic and political powers of countries, industries and corporations, causing some cultures to spread, others to wither. Considering that South Africa is at the receiving end in both media hardware and software, it is likely, then, that if there is cultivation, it is inclined towards Western cultural values. The cultivation hypothesis, which argues that continued consumption of television products leads to a cultivation effect based on the images portrayed on television, is further discussed in chapter 5.

Thussu (2006: 225) further points out that evidence of multi-directional flow of media does not indicate a diminishing of the imperialism so firmly rooted in global media flows. As a consequence, Weimann (cited in Hestroni, 2010: 440) asserts that evidence of cultivation was
found in different cultures, ranging from North America and Europe to South America, the Middle East and South East Asia. In that regard, South Africa’s position as a recipient, rather than a disseminator of global media products, also implies that there might be cultivation of Western cultural values (Galandier, 2008). As stated earlier, this researcher, from her interaction with the study environment, has observed elements of homogenisation amongst the University of Fort Hare students in such cultural aspects as dress and language.

In a nuanced study, Servaes and Lie (2003: 17) point out that the popularity of certain television formats signify increasing homogeneity of the global popular culture from a global perspective; but from a local perspective, adaptations of an unavailable format actually promote heterogeneity in local programming. Servaes and Lie (ibid) then give examples of developments such as joint ventures, distribution agreements and co-productions across the globe. Servaes and Lie (2003: 18) further argue that market powers seldom homogenise cultural production; instead, the hybridisation of global and local products all indicate the need to reconceptualise the homogenising versus the heterogenising debate. This study addresses that debate by focusing on perceptions of the homogenisation of cultures in order to weigh the perceptions of the two opposing trends: homogenisation versus heterogenisation.

As stated earlier in chapter one, Wang (2009: 128), observes that communication researchers still seem caught in a quandary between the critical (media imperialist) and the post-modern (revisionist) perspectives of the media. Both schools can find evidence to support their version of global culture in what has happened since the 1990s. However, the seemingly dominant flow of media goods from the Northern Hemisphere to the Southern Hemisphere has urged this researcher to establish perceptions of global television’s influence on cultural homogenisation with regards to the cultural indicators of language, music, dress and religion.
This author is convinced that cultural imperialism is still a reality in South Africa, though subtle, because local companies copy the values or styles of the predominant global products in order to promote their own commodities (Iwabuchi, 2002; Straubhaar, 2005). This is supported by Keller (1993 cited by Strelitz, 2003: 136) who says, “Indeed, after many years of anti-apartheid sanctions, South Africa is a country awash with American consumer goods, colonised by American pop culture and obsessed with American celebrities.” In the same light, Brooks (2001) says that globalisation is viewed as a front by former colonial powers to push their own ideologies on the third world countries through various elements of the cultural industry (such as films, music, videos and soap operas). As such, previous research, as asserted in chapter 4, reflects that most of the global television products are imported from the US especially. Consequently, Chari (2002) further observes that the global knowledge base seems to be devouring local knowledge systems and replacing it with the hotly new contested global systems, which are nothing but American, in the name of globalisation. One can then argue that increased consumption of this global media content may influence behaviours in line with the models on television. This assumption is based on the cultivation hypothesis that continued consumption of media content may result in a cultivation effect whereby those values portrayed on television may become inculcated in audiences (Bailey, 2006).

Scholars who view global culture as having negative effects on local cultures point to homogenisation. For example, Tehranian (cited by Bornman, 2003: 40) maintains that the cultural terrain is characterised by homogenisation, that is, cultural convergence. The growth of consumer capitalism has brought about a convergence in cultural habits and the spread of hegemonic ideas, lifestyles, popular symbols and other mass cultural products which are marketed by means of superior technology, thus creating a demand for them across the globe.
Terms such as ‘cultural imperialism’, ‘Americanisation’ and/or ‘Coca-Colanisation’ are used to refer to the spread of a hegemonic American-Western consumer culture that is believed by many to supplant and even obliterate local cultures gradually (Tehranian cited by Bornman 2003: 40). This study aimed to find out whether Fort Hare community is experiencing the same situation of convergence in cultural habits and obscuring of local cultures due to global television consumption.

Other analysts point out that global influences do not follow the ‘hypodermic needle’ model. For example, Bornman (2003) points out that rather than suppressing local cultures from the top down, global media give rise to a complex and ongoing interaction between foreign and local cultural elements in which foreign goods might be taken over in total, but might also be translated into the local idiom (a process typified as localisation), mutated, or mixed with local elements (also called hybridisation or creolisation). Bornman (2003: 41) further argues that the cultural implications of globalisation in African societies raise an interesting debate and also pose a challenge to 21st-century scholars of media/cultural tradition. This study maintains that cultural homogenisation is one of these challenges.

Affirming the consequences of globalisation of cultures, Wang and Yueh-yu Yeh (2005: 177) assert that imitation, borrowing, appropriation, extraction, mutual learning and representation erode all possibilities for cultural authenticity. However, Cha and Ma (cited by Wang and Yueh-yu Yeh, 2005: 177) refute the notion of cultural homogenisation, arguing that there is a give and take among cultures that encounter each other, a multifaceted and complex working of forces. Nevertheless, questions about who has given and taken what and the implications of the answers to these questions for the cultural globalisation debate remain unanswered. Thus Demont-Heinrich (2008: 379) asserts that there is a need to focus on who, primarily,
can be said to be shaping global culture, in which specific contexts, to what extent and at what level of the global order. To this end, Tomlinson (1999: 97) concludes that globalisation is an uneven process in which there are winners and losers and that it is a far more complex process than can be grasped in the simple story of the unilinear advance of the Western World. Although Tomlinson’s view above regards globalisation as a complex process, in my opinion, there is a cultural homogenisation effect, though subtle, in South Africa.

The fact that other respondents perceived that local people still hold their cultural values even though they may identify more with Western media products renders global media consumption complex, as Tomlinson (1999) observes. However, the study findings largely pointed to perceptions of homogenisation of the cultural products under study.

Following another line of argument, Tomlinson (1999: 83) agrees with Schiller (1986) who stresses that the economic system has organised and structured much of the modern cultural life within certain, rather narrow commercial parameters. In that regard, Ritzer (1993) gives examples of global brands and mass cultural icons that have become clichés; “Coke, McDonalds, Calvin Klein, Microsoft, Levis, Dallas, IBM, Michael Jackson, Nike, CNN, Marlboro, Schwarzenegger” some even becoming synonymous for Western cultural hegemony itself, for example, ‘McDonaldization’. Regarding the above stated global brands, Tomlinson (1999) is of the view that if we assume that the sheer global presence of these goods means a convergence towards a capitalist monoculture, we are using a rather impoverished concept of culture, one that reduces culture to its material goods. However, the current author argues that if cultural products manifest in the form of material goods as pointed out by Niessen and Brydon (1998), then these should also be considered in measuring cultural difference and form.
Regarding the increasing growth of information and communication technologies, Weber (2003: 276) seems to be pointing to convergence of media messages when he says that those cultural technologies like television enable both global and local cultural messages, images and symbols to be transmitted to audiences widely dispersed in time and space. He says that such messages, images and symbols create and reinforce social relations, which link individuals to what Appadurai (1996) refers to as “imagined worlds”. This study hypothesises that students will perceive that the global message could contribute to cultural homogenisation since some people in the developing world, particularly the youth, want to associate themselves more with the Western world (Yarwood, 2006).

By increasingly associating themselves with the Western world as revealed in some studies conducted, it seems as though local people are regarding their own culture as inferior to that of the developed world. For example, Yarwood (2006: 55) confirms that some youths he interviewed about their engagement with global culture in Cape Town requested that she buys them clothes from America and some of the items included “Yankee starter jackets, basketball jerseys and caps and the latest Timberland boots.” This shows a keen interest on Western clothes, particularly by the youth. Since the current study sample is mainly composed of the young people, the assumption is that they are likely to be influenced in the same way.

Supporting the notion of globalisation of culture, Thompson (1995: 192) comments that the media enable tradition to be reshaped, transformed, perhaps even strengthened and reinvigorated through the encounter with other ways of life. Thompson (ibid) seems to be implying that this results in diversity of cultural forms at local peoples’ disposal. Similarly, Lerner (cited in Thompson, 1995: 191) assumes that through exposure to the media, the self
becomes expansive and more open ended, less constrained by the precedents of tradition and more open to experimentation, to the search for more opportunities and new lifestyles. Therefore, Thompson (1995) views global media as having more positive than negative effects on receiving cultures.

Conversely, Lee and Niederdeppe (2011: 733) say that many scholars have argued that media effects researchers should focus assessment of media effects on specific programmes, genres or channels of content to which audiences are exposed. For example, Cohen and Weimann (cited by Lee and Niederdeppe (2011) conducted a study on television consumption using a sample of junior high and high school students and found that different genres (news, suspense and horror, music, etc.) influenced attitudes in different sub-populations. In that regard, Lee and Niederdeppe (2011) argue that it is important to control for a wide variety of demographic characteristics on media use and real world perceptions in cultivation analysis. Consenting to the argument of media’s power to influence attitudes, in a different study, Zarharopoulo’s cultivation theory focuses on TV viewing in Greece. His findings conclude that heavy viewers of US TV tend to have a favourable attitude toward foreign brand names, clothing, tend to wear jeans and tend to feel that Greek cultural identity is threatened (cited by Semati, 2004: 20). There is a controversy in the above argument. Although the Greek people feel that their Greek cultural identity is threatened, they still favour foreign cultural products and that indicates cultural imperialism, which may in turn lead to cultural homogenisation. Similarly, current study findings show that the sampled students largely identify with Western language, music, dress and religion.

As stated earlier in the chapter, the debate between the critical and the post-modern perspectives of the media remains fluid (Ekeanyanwu, 2009: 128). From the above strong
debate between critical and post-modern or revisionist perspectives regarding the influence of global television, this researcher agrees with the critical hypothesis that global media is influencing local cultures in negative ways too, not only in positive ways as implied by postmodern perspectives. This study, therefore, measured perceptions of global television’s influence on the four cultural products of language, music, dress and religion. It is therefore worthwhile to discuss what previous researchers found out with regards to global television’s influence on the four cultural products.

2.6 Global television’s influence on language

According to Cairncross (2000: 279), electronic media affect language in three main ways. They alter the way language is used; they create a need for a global language that will most likely be filled by English and they influence the future of other languages. However, Ekeanyanwu (2009) disagrees that the English language has an influence on other languages. For example, Ekeanyanwu argues that English is foreign to Nigeria but its adoption as a ‘lingua franca’ has not harmed the indigenous languages spoken in that nation. In fact, he says that the more than 250 indigenous languages spoken in Nigeria long before the introduction of English have all remained, and some are gradually acquiring innovations that will keep them relevant to their speakers. Ekeanyanwu (2009: 135) states that there is what we now call ‘Nigerian English’, and ‘Broken English’ or ‘Pidgin English’. These are the two variants of ‘English’ that were transferred to the indigenous societies by foreigners. The cultural implication of this scenario is that the linguistic differences in a pluralistic society like Nigeria are no longer barriers to communication at the national level (Ekeanyanwu, 2009: 135). This is said to have enhanced national cohesion, the inter-cultural re-orientation of the peoples of Nigeria, and regional integration and unity (Ekeanyanwu, ibid).
Nevertheless, Graddol (cited by Demont-Heinrich, 2008: 380) provides statistics of the use of English worldwide, saying that it is spoken by an estimated 400 million people in its various forms as a mother tongue and an additional 2 billion as a second and/or foreign language. He says that some estimates project up to 3 billion functional users of English by the year 2040, or the equivalent of approximately 40 percent of the world’s anticipated population at that time. In that regard, one fear raised by Large (1996: 25) is that as language is intimately linked with culture, the adoption of the English language for official usage, as it is on global television, is likely to promote the culture of the native speakers of that language. In light of the above, Rothkopf (1997: 1) blames the American initiated globalisation saying that it is in the economic and political interest of the USA that if the world is moving towards a common language, it should be English.

Agreeing with the view that the official language used as a medium of communication promotes the views of the native speakers, Demont-Heinrich (cited by Chalaby, 2003: 391) points out that the story of the global hegemony of English is not only one of universal progress, but also of continued domination, linguistic privilege and hierarchy, directed choice, considerable and widespread exclusion and continued linguistic imposition and homogenisation. Albizu (2007: 243) also points towards the dominant use of English saying that though it is not the language spoken by the majority, it holds great social weight and has an official status in countries like: the Indian sub-continent, the Philippines, Malaysia and African countries like South Africa, Nigeria and others. Therefore one can conclude that the English language use is an element of cultural imperialism since it is the main official language in most African countries, South Africa included.
To find out whether cultural imperialism is a reality or not, Strelitz (2002: 467), in one of his audience studies at Rhodes University in South Africa observes that English, for the ‘homeland’ or black student viewers, for ideological as well as practical reasons (largely to do with their inferior schooling) remains a foreign language. One of the students interviewed by Strelitz (2002: 467) said, “We don’t like English because of its restrictions to us”. The ‘homeland’, a television room where only Xhosa is spoken, is a space which enables these students to interact with each other confidently, free from the ridicule of the better educated, urban, middle class students (Strelitz, ibid). However, the fact that these students find themselves in this multi-cultural society, with people from all over the world, compels them to revert to the use of English for communication purposes.

Indications of hybrid cultures were also perceived in the current study findings where some respondents, on the one hand agreed that they associate themselves with Western media products, but on the other, say they prefer their local ones and maintain that they are not changing their cultural values.

In light of the above, Strelitz (2005: 103) states that whether the erosion of the cultural concept of ‘ubuntu’, for example, is due to global media exposure, is open to debate. According to Strelitz (2005) most importantly, media texts demonstrate that global media do not simply destroy local cultural values, but that consumption thereof more often results in the creation of hybrid cultures and multiple meanings.

Diedrichs (2008: 125), commenting on the language issue, seems to contend that there is cultural imperialism in South Africa when he says, “Our eleven official languages are not doing well when it comes to creating unity among us. As a compromise, we have adopted
English as the country’s ‘lingua franca’.” He says that this is strange from a cultural viewpoint as English was the language of the oppressor in South Africa. However, Diedrichs (2008: 125) points out that the other indigenous languages are coming into their own as evidenced, for example, by availability of TV vernacular stations such as those on SABC. If local languages are not doing well on their own to unite South Africans, then that could be one of the reasons why the country uses English as the main official language in South Africa, even though it is a former colonial language. That is evidence of cultural imperialism until the country reaches a stage when local languages become the official languages without the use of English.

On the one hand, it is crucial to observe that the use of the English language at Fort Hare could function to bring the various cultures to convergence. On the other hand, this researcher’s view is that as the English language is the main official language in South Africa and the language of global television, it seems to be displacing the use of other local languages. As a result, the richness of the other local languages might end up deteriorating.

2.7 Global television’s influence on music

According to Lull (1992: 1), music is a passionate sequencing of thoughts and feelings that express meaning in a way that has no parallel in human life. For example, Bombay (2000: 1) has it that ‘hip-hop’, once limited to urban music and dance, has become a widespread form of communication exhibited and enjoyed by young people throughout the world, a culture that touches every aspect of youth’s life globally. The concept of culture is defined in different ways by various theorists. However, this researcher found the following definition suitable to this study: Culture, according to Geertz (cited by Fourie, 2007: 277) is “the pattern of meanings embodied in symbolic forms, including actions, utterances and meaningful
objects of various kinds, by virtue of which individuals communicate with one another and share their experiences, conceptions and beliefs”. Therefore, music may be viewed as one of these forms of symbolic expressions by which a cultural group identifies with as a cultural product.

Moon, Barnett and Lim (2010: 382) argue that research in the music recording industry shows that the global music market is dominated by the developed countries, including the USA, Germany, the United Kingdom (UK), the Netherlands, France and Japan. Moon et al (2010: 382) further elaborate that while these powerful nations are at the core (playing the central role in global media productions), most African, Asian and Latin American countries are at the periphery or rather net importers of music goods. The structural inequality between the developed and the developing countries in media production leads to continued dependency of developing countries on the developed nations’ music productions.

In China, for example, though Music Television (MTV) has its programme repackaged by the Chinese, with Chinese music, the symbols, meaning, values and moral norms associated with the localised, MTV programming is still not local (Fung, 2006: 76). The strategy of localisation remains confined to the production process, daily routines and operations (Fung, ibid). Though the Chinese media have also started to get into step with global capitalism to secure a global market position, ironically, the music cultural products to be exported represent a hybridised form of pop culture embedded both with hip-hop elements of ‘Chineseness’ that can be regarded as elements of counter-hegemonic force of capitalism (Fung, 2006: 76). However, this hybridisation can be viewed as defeating the idea of localisation in the true sense because it is not original Chinese production.
In South Africa, studies have also been conducted to find out local people’s consumption of music genres. Strelitz (2004: 44), in one of his studies at Rhodes University, found the following response from one of his focus group interviewees: “The music I listen to is totally foreign. South African music is slowly improving. My preference for foreign music is based on pure sound.” However, Strelitz’s survey showed that there was a desire to dissociate the entertainment value (as a result of perceived technical quality) from the cultural content.

Evidence of the dominance of Western music still remains pervasive in South Africa. Yarwood (2006: 55) says that in 2004, she watched a weekly hip-hop television show entitled *New York live crossover with Thabo* that was then produced in New York but aired live in South Africa. The programme aimed to give South Africans the most up-to-the minute news on the United States hip-hop scene by addressing music, music videos, movies and the latest celebrity entertainment news. Throughout the show, the emphasis was that listeners were getting the ‘hottest information’ because it was presented live from across the Atlantic (Yarwood, 2006: 55). The implication seems to be that programmes from the developed world are superior to local ones and therefore have more fans than local ones.

A variety of scholars have argued for and against global homogenisation of music. From her encounter with the setting of the study, this author believes that those students who consume global television associate more with the Western music genres which are available, though they would have preferred their own local music genres.

**2.8 Global television’s influence on dress**

Apart from influencing local music production and tastes, global television is also perceived as influencing local dress forms. In every culture, “certain limitations always exist that define what is appropriate dress” (Eicher, Evenson and Lutz, 2000: 40). However, some of the
literature reviewed has revealed that such limitations seem to have been obscured by global culture. Ohmae (cited in Tomlinson, 1999: 15) argues that the global market, in general, is producing a cross-border culture based on the claims about convergence of consumer tastes and preferences such as the global brands of blue jeans, colas and stylish athletics shoes. Giddens (cited in Tomlinson, 1999: 25), in agreement with the above observation, claims that local lifestyle habits have been influenced by the global situation.

In the same line of argument, Morris (2002: 284) observes that cultural homogenisation is quite visible in the general ‘Westernisation’ of dress styles throughout the world. Morris (ibid) further observes that ‘native dress’ is relegated to ceremonial occasions or to display cases and yet dress is supposed to be part of the outward structure of identity, not the sentiment itself. However, Morris (2002: 284) acknowledges that although the world’s repertoire of dress style may be shifting and even perhaps diminishing, people do not seem to feel a reduced sense of membership in their local cultural groups.

This researcher agrees with Morris’ position regarding dress, which is also confirmed by the students’ perceptions of homogenisation of dress. Therefore, by dressing in Western styles, Fort Hare students have acquired multiple identities at the same time. To this end, the notion of distinct cultural groups is weakened.

Regarding the issue of dress in South Africa, Ramaite and Mdhluli (cited by Grant and Nodoba, 2009:360) say, “South Africa, like much of Africa, has a deeply divided and traumatised missionary and colonial history. The church and the state frowned on the dress (often state of undress) of the ‘primitive natives’ and sought to ‘civilize’ them by introducing and insisting on Western dress.” Explaining this, Ramaite and Mdluli (cited by Grant and
Nodoba, 2009: 362) argue that many black professional men and women, with their new-found wealth and political clout, aspire to Western ‘first-world’ norms, lifestyles and dress codes. However Ramaite and Mdluli (cited by Grant and Nodoba, 2009: 362) acknowledge that there has been hybridisation of dress codes when they say that African women in particular, have been quick to creatively blend Western business attire with unique African characteristics in terms of fabric, colour and design. They further remark that globalisation and mass media communication make intercultural borrowing a norm for South Africa. Therefore, the cultural homogenisation-hybridisation also impacts on the concept of dress.

This study explores perceptions of homogenisation in light of the hybridisation notion in the study environment.

Some indications of cultural imperialism are also realised especially among the youth in South Africa. For example, as highlighted earlier, Yarwood (2006: 55), who resides in the US, says that in 2004, in her study about the youths’ engagement with global popular culture, managed to interview young people at a ‘braai’ she attended in Cape Town. She confirms that she was asked the prices of several items of clothing in the US and if she was willing to purchase particular items and send them back to South Africa when she returned home. Some of the items included “Yankee starter jackets, basketball jerseys and caps and the latest Timberland boots” (Yarwood, 2006: 55). This indicates cultural imperialism whereby young people want to identify more with Western dress styles and celebrities rather than their own. In that regard, this study will consider the respondents’ age groups in exploring their perceptions of the extent of the role of global television in cultural homogenisation.

In light of the above, Thompson and Haytko (1997: 28) observe that young people often dress to fit into a community that is symbolically present, but which may be distant from one’s
current setting. Thus Eicher et al (2000) argue that the change in structure of society around the world is clearly visible in dress. Therefore, Frith and Gleeson (2008: 122) say that since identity is always something that is constructed, items such as clothing are used to establish and convey this construction. It is this researcher’s concern then, that there is a change in local cultures in South Africa as evidenced by increasing adoption of foreign dress styles.

2.9 Global television’s influence on religion

Fam, Waller and Erdogan (2004: 538) give the definition of religion most suited to this study as “the habitual expression of an interpretation of life which deals with ultimate concerns and values.” Institutional religion then formalises these ultimate concerns and values into a system which can be taught to each generation thus qualifying religion as a cultural product. Though most previous researchers are inclined to embrace the positive aspects of religion, such as that of choice of religious affiliations, this study wants to fill the gap of overlooking the negative consequences of globalisation of religion: that of perceived homogenisation of religious affiliations. This stems from the concern that there is deterioration of traditional forms of worship in favour of Western forms of worship perpetrated most through global television consumption.

Thus Fourie (2007: 287) observes the consequences of mediated religion saying that the emergence of electronic religion offers viewers new forms of religious expressions; from breezy Christian talk shows on television and radio to gospel rock and other religious music genres, religious clubs and CDs offering advice on Christian lifestyle. Mass communication media (especially TV and film) have begun to transform traditional religious practices, popularising religion as a form of mass entertainment. For example, religious ceremonies are
being illustrated with universal messages found in both television programmes and films, such as *The Passion of the Christ* (Fourie ibid).

As such, Hoover (2011: 621) says that religions are declining in some remarkable ways, but at the same time, acknowledges that religion can be seen to be persisting in other positive ways, and there are important contexts where its influence seems to be increasing. Hoover (2011: 263) also observes that the structural characteristics of contemporary media; their ubiquity, reach and means of access: all influence the way that they support certain kinds of religious evolution. Hoover (2011: 263) then concludes that reflexive engagement by individuals and groups with the emerging global context of the mediation of religion is producing both positive and negative outcomes.

For example, in a study on religion as identity in Tsanzaguru, Zimbabwe, Lundby and Dayan (1999) discovered that certain members of the traditional Anglican Church interviewed revealed their strong sense of belonging to the Anglican Church and yet they find themselves exposed to multiple sources of influence. For example, some of the interviewees said that they watch broadcasts by American televangelists in the seclusion of their homes and this, as inferred by Lundby and Dayan (1999) seems to be for exploration purposes. This view reinforces the revisionist perspective that global media consumption brings about cultural diversity.

In line with the above view, Thompson (1995: 195) comments that communication media can be used not only to challenge and undermine traditional values and beliefs, but also to extend and consolidate traditions. He gives an example of the latter as the transition from printed Bibles to the televangelism of today. Thompson (1995: 195) acknowledges the decline of
some of the ritualised aspects of tradition such as church attendance. However, Thompson argues that this should not necessarily be interpreted as the decline of tradition as such since it may simply express the fact that the maintenance of tradition over time has become less dependent on ritualised re-enactment. Similarly, Binsbergen (2004: 88) comments that by assuming a new global and commoditised format, African religious expressions have become greatly transformed, shedding much of their original local symbolic frame of reference. As such, Binsbergen (ibid) says that this calls for new identities since people can choose religious affiliation and that in practice; one can easily shift from one organisation to another for reasons of convenience, rather than of doctrine.

On a positive note, Fourie (2007: 288) says that the media has exposed us to many religious voices, for example, given South Africa’s divided apartheid history, few Christians would have been aware of the many important rituals of Islam, the Muslim religion, such as the annual ‘Ramadaan’ if the media did not bring it into a shared public sphere. Therefore, Fourie seems to hold the view that global media has brought about more plurality of voices in religion rather than homogenisation. However, this study’s argument is based on the fact that religious practices, as asserted by Thompson (1995) have been removed from their distinct traditional settings through the media. It seems that this has resulted in some traditional religious practices waning due to the popularity of those mainly presented on global television such as Christianity. This researcher is concerned that the majority of the local populations seem to be turning to those religions portrayed on global television, rather than their own. That is why this study sought to find out perceptions of whether or not there is a perception of homogenisation of religious practices.
2.10 Conclusion

The literature reviewed has provided evidence for and against cultural homogenisation. While the critical perspective has argued strongly that global television consumption is leading to cultural homogenisation, the revisionist audience perspective has criticised the critical perspective for its failure to acknowledge that media audience can negotiate with media messages. It seems, from the literature reviewed, that many of the post-modern or revisionist authors such as Kraidy (2005); Movius (2010) are inclined towards the view that global media and particularly television are leading to cultural diversity, rather than homogeneity. However, critics of revisionist audience studies such as Deacon et al., (1999); Biltereyst (2009) have pointed out that audience reception studies are short-sighted.

Thus this author agrees with the critiques of audience reception studies, reiterating Deacon et al.’s (1999) argument that while audiences of different social locations may provide distinctive interpretations of media texts, the text itself is rarely subverted in the process and the essential power of producers to frame audience reception remains largely unchallenged. The above discussed dialectical debates and the shortcomings in research have persuaded this study to explore perceptions of the role of global television in cultural homogenisation.

This chapter has reviewed literature on global television consumption and its influence on local cultures at international, regional and national level. The fact that the ‘cultural homogenisation’ versus the ‘cultural hybridisation’ debate still continues has prompted this author to conduct this study.

Chapter three focuses on cultural imperialism in order to understand the relationship between the developed world and the developing world. This relationship, as evidenced by research, has placed the developing countries at the receiving end insofar as global media production
and dissemination is concerned. This shed light on perceptions of cultural homogenisation in the sampled section of the Fort Hare community due to global television consumption, since South Africa receives more global media products than it disseminates.
CHAPTER THREE: MEDIA CULTURAL IMPERIALISM

3.1 Introduction

Chapter two reviewed literature on global media flow and its influence on receiving cultures: exploring debates about whether global media and particularly global television consumption is leading to cultural homogenisation of language, music, dress and religion, at international, regional and local levels. This chapter reviews whether cultural imperialism has created conformity in dominant cultural forms and practices and whether this has led to the undermining, displacement or even disappearance of the cultures of receiving countries, with particular reference to the University of Fort Hare community in South Africa where this study was conducted. This will shed light on whether or not global television could be leading to cultural homogenisation. This study’s stance is that global television consumption might play a role in cultural homogenisation.

3.2 Media cultural imperialism defined

According to Ndlovu (2003: 302), the concepts of media imperialism and cultural imperialism, though not meaning exactly the same thing, are predominantly used in the field of international communication as analytical concepts, especially in the examination of the manner in which transnational media industries of the developed nations exercise dominance over the cultural/information sphere of their developing counterparts.

As analytical frameworks, the concepts of media imperialism and cultural imperialism are used to find the relationship between media and audience insofar as foreign direct broadcast satellite ownership of developing nations’ media outlets by the developed nations is concerned. This is done through direct investment; transnational advertising; imbalance in the broadcast spectrum allocations; international communication policy; the dependence of
developing nations’ media on the technology manufactured from developed nations; the
employment of Western personnel or personnel trained in these countries and the dependence
on developed countries’ media institutions and agencies for entertainment and news products
(Ndlovu, 2003: 302). The fact that developing countries depend on developed countries for
both media hardware and software could signal cultural imperialism. According to Straubhaar
(1991: 44), Third World countries fail to resist dominance by the Western World; particularly
the USA because Third World countries have very limited cultural industries, which are too
small to reinforce each other and exchange artists, writers, directors, actors and musicians.
The following definitions will shed more light on the notions of media and cultural
imperialism.

On the one hand, Lee (1979: 68) defines media imperialism as:

- television programme exportation to foreign countries, foreign ownership
  and control of media outlets, transfer of the ‘metropolitan’ broadcasting
  norms and institutionalisation of media commercialism at the expense of
  public interest; and invasion of capitalistic worldviews and infringement
  upon the indigenous way of life in the recipient nations.

On the other hand, Ekeanyanwu (2009: 137) defines cultural imperialism as:

-the subtle manipulation of the mass media of underdeveloped or
developing countries by the developed Western capitalist nations of
Europe and North America, using their advanced and well developed mass
media to control the behaviour, lifestyles, morals, mores, arts and values
of the developing nations.

Ekeanyanwu (2009: 137) points out that this manipulation of the mass media is done through
the production and massive exportation of media software to the developing nations. Explicit
in the above definitions is the idea of ‘control’ and ‘manipulation’ of developing nations by
the developed Western nations through exportation of Western cultural products to these
nations. The implication in the above definitions is that local media/cultural production seem
to be hindered due to the pervasiveness of Western media cultural products, and that Western culture is alien to the recipients.

In the same light, Servaes (1999: 35) points out that the invention and spread of new communications technologies and the expansion of transnational communications industries leads to renewed cultural dependency. Such dependence is described as media imperialism. Media imperialism as a notional framework has been subsumed under the broader umbrella of cultural imperialism (Omoera and Ibagere, 2010). In that regard, White (cited in Thompson, 1995: 149) says that the media are seen to play an overwhelming role in the process of cultural imperialism, hence the cultural imperialism theorists’ tendency to interchange the terms ‘media imperialism’ and ‘cultural imperialism’. Therefore, the two concepts are going to be used synonymously in this study.

Omoera and Ibagere (2010), in addition to Straubhaar’s (1991: 44) observations that developing countries succumb to domination by the developed world due to lack of media resources, point out that several factors are responsible for the inability of developing countries to resist invasion. One of these is poverty in all its ramifications, which may prevent an invaded country from evolving its own media system that is strong enough to resist imperialism. In a quest to attain the professional standards set by the Western World, many African stations procure foreign programmes from Western countries to fill their airtime which local programmes cannot fill because of prohibitive costs of production (Omoera and Ibagere, 2010).

In light of the above, Banerjee (2002) says that the USA has emerged as the world’s most powerful player and clearly dominates the world’s cultural industries. The global market for
cultural products such as literature, music, cinema, television and books is increasingly concentrated. As a consequence, cultural conformity to dominant cultural forms and practices is created, which leads to the undermining, displacement and even disappearance of the indigenous cultures of the receiving countries.

Evidence of cultural imperialism is realised in:

the ubiquity of Western (American) cultural goods, the historical relation of developing countries’ political and economic subordination to those of the developed West, viewing the cultural domination as an extension of economic domination and exploitation which characterise capitalist expansion in the world (Banerjee, 2002: 520).

Therefore, cultural imperialism as a theory is suitable to underpin this study because South Africa, as a developing country is at the receiving end insofar as global media products are concerned. The literature reviewed has revealed that most of the programmes on global television in South Africa are imported. Interestingly, the literature in chapter four (Barnett, 1998; Fourie, 2007) also reveals that even local media institutions such as SABC contain imported programmes. The major reason cited for this scenario is that of financial constraints which leave the media industry with little choice but to import media programmes at relatively cheaper costs. However, media imperialism as a theory has been widely criticised.

3.3 Critiques of media cultural imperialism

The media cultural imperialism theory has been found suitable in guiding this study considering that South Africa relies largely on the developed world for both media hardware and software. As such, most of its media programmes, particularly on global television are imported from the developed world. Therefore, the counter to the critics of media cultural imperialism has validated it as a relevant theory in guiding this study, on the basis that the power of media producers to frame audience reception remains largely unchallenged.
However, it is worth considering these media imperialism critics’ arguments. Critiques of the media cultural imperialism theory have argued that Western or USA television programmes do not enjoy a position of unchallenged dominance in developing countries (Morley and Robbins cited in Banerjee, 2002: 521). For example, Lievrouw and Livingstone (2006: 293) say that the Arabic language news channel, Al-Jazeera, provides one of the more compelling of these non-Western alternatives. Sakr (cited by Lievrouw and Livingstone, 2006: 293) comments that its emergence has brought a sense of cultural and political identity to the Middle East.

Evidence of producing local programmes and hybridisation or merging of media cultural products seems to have been witnessed in a number of countries. For example, Lievrouw and Livingstone (2006: 296-7) assert that a trend of substituting imports from the USA with local content has been identified in countries such as Asia, Latin America, Middle East and Thailand as well as countries such as Australia, Brazil, Canada and Mexico, which have always been highly exposed to globalising cultural influences. Lievrouw and Livingstone (2006) further state that the above named countries have developed hybrid programme forms that negotiate local, national and international cultural markets, for example, MTV in China which has been produced locally (Fung, 2006). This implies that these nations no longer rely on the USA for media cultural products. For example, Castells (cited by Tomlinson, 1999: 93) says that the Western World and the Middle East are deeply interrelated in a pattern that does not reflect overwhelming Western domination.

Therefore previous research has argued that the above named regions and countries have managed to transform USA media content into hybrid programmes to suit their local
contexts, thereby refuting the notion of cultural homogenisation. In that regard, Ang (1996) has drawn the world’s attention to the extent to which global media do affect but cannot control local meanings. Therefore, Ang argues that the construction of global culture should not be perceived as a process of straightforward homogenisation.

However, as reiterated above, Africa’s own case is different since research presented in chapter two, has found that developing countries, South Africa included, still rely largely on the developed world for both media hardware and software to produce their own local programmes. Therefore, this researcher has been urged to determine perceptions of global television’s influence on local cultures.

Another critic of the media imperialism theory is Tomlinson (1999: 80) who says that cultural imperialism manifests in a number of fairly discrete discourses of domination. Tomlinson assumes that there is a very low level of correspondence between people in developing countries’ routine interaction with the contemporary global culture industry and their sense of having a distinctive Western cultural identity. However, Tomlinson (1999: 97) acknowledges that globalisation is an uneven process in which there are ‘winners and losers’. Tomlinson further comments that it is a far more complex process than can be grasped in the simple story of the unilinear advance of the West. Therefore, according to Tomlinson (1999:97), the threat of a more profound homogenisation of culture can only be deduced by ignoring the complexity, reflexivity and sheer unwillingness to co-operate of actual, particular cultural responses to modernity.

McQuail (2005: 257), in line with the above sentiments by Tomlinson (1999), refutes the notion of cultural imperialism, saying it is arguable that the media may even help in the
process of cultural growth, diffusion, invention and creativity and are not just undermining existing culture and experience. Often, the purchasing of global media products involved is self-chosen and not the result of imperialism. This reinforces, Liebes and Katz’s (1986) earlier position that media content can be decoded differently according to the culture of receivers. However, McQuail (2005) does not totally agree with Liebes and Katz’s view above on the basis that it is probably too optimistic a view to bear much weight and the evidence is not yet strong. Therefore, McQuail seems to be acknowledging the media’s power to influence existing cultures, whether in positive or negative ways.

Tomlinson’s (1999) stance, which complies with the revisionist theory’s assertion that audiences can negotiate with media texts, is challenged by the second phase of revisionism which argues that the text is rarely subverted in the process of consumption and that the power of media producers to frame audience reception remain largely unchallenged. Thus, Biltereyst (2009) observes that the concept of negotiation central to reception studies illustrates the activity and selection of the receiver, forgetting that negotiation also indicates that in specific circumstances, there will be a transfer of values and ideas. Similarly, Deacon, Fenton and Bryman (1999, cited in Clarke, 2000: 4) point out that while audiences are active in their consumption of texts, it should not be implied that audiences are necessarily critical or that alternative views are necessarily developed.

This debate between the revisionist audience reception theory, which criticises the media imperialism theory, and the second phase of revisionism, which reinforces the media imperialism theory, has prompted this study to explore perceptions of whether or not global television is leading to cultural homogenisation at the Fort Hare Community. This is due to the fact this researcher has observed that the cultural indicators under study- language, music,
dress and religion -seem to increasingly becoming the same among Fort Hare students. However, the cultural hybridity notion should not be over-looked as this has also manifested in the study findings whereby in some cases, students revealed perceptions of identity with more than one culture. Therefore perceptions of cultural homogenisation are explored in light of the cultural hybridisation challenge.

Criticising media imperialism theory, one of the revisionists, O'Sullivan et al (1994 cited in Fourie, 2007: 145) says:

> From a pluralist perspective, the economically concentrated power of media ownership does not give the owners of the media total control over output. On the contrary, the power of ownership is counter-balanced by the plurality of competing interests represented by diverse groups of shareholders and consumers, professional managers and producers, advertisers and trade unions, all of whom are refereed by the state.

However, the fact that global media institutions are owned by transnational companies mostly from the developed world and that those global media products bypass national borders makes it difficult for them to be refereed by the state. Thus, the foremost critical theory’s reply to the pluralist criticism above is:

> Although there may be a variety of media, they are all collectively owned by a few people. For example, although there may be independent television and radio stations in addition to the public service broadcaster (SABC) in South Africa, the media, as in other developing countries, remain in the hands of a few and the majority of the voices of the populace are still silenced (Fourie, 2007: 145).

Furthermore, Seaman (1992: 308) argues that the concept of ‘freedom of interpretation’ or ‘polysemic texts’, that is; deducing multiple meanings from media texts, proves problematic in an academic context. The notion that audiences are free to choose a programme and free to choose their way of interpretation contradicts the fact that audience freedom is indeed limited by the options available for interpretation. In order to find out how audiences interpret media texts, Foster (2004: 28) examines the relationship between internet and reality television fans
and the implication for this interaction for television culture. He argues that it is increasingly difficult to distinguish between fan culture created by audiences and that structured by television producers. By failing to distinguish fan culture from culture structured by television producers, Foster is actually contending that there is a cultivation effect in the process of media consumption.

Also, in their study to determine audience interpretations of a text; Roscoe, Marshall and Gleeson (1995: 106) reached the conclusion that audiences are active within the boundaries set by the text. Roscoe et al (ibid) therefore acknowledge the power of the audiences to decode different messages, but do not deny the role of the media in shaping public understanding. Thus Kitzinger (1994: 4) remarks that different interpretations of media neither undermine nor overwrite the powerful influence of the media.

Furthermore, Bilteyst (2009) posits that the audience and reception studies advocated for by the revisionist theories tend to over-emphasise the significance of a single moment in the overall process of media production and reception and to under-emphasise the wider socio-cultural conditions of audience practices. To this end, Deacon et al (1999 cited in Clarke, 2004) argue that while audiences of different social locations may provide distinctive interpretations of media texts, the text itself is rarely subverted in the process and the essential power of producers to frame audiences remains largely unchallenged.

Therefore, Schiller (cited in Jin, 2007: 765) points out, “American cultural imperialism is not dead. Rather, the older form of cultural imperialism no longer adequately describes the global cultural condition.” Schiller says that today, it is more useful to view transnational corporate culture as a central force, with a continuing heavy flavour of USA’s media know-how,
derived from its long experience with marketing and entertainment skills and practices. Therefore, theories of cultural imperialism have been revised and have become more sophisticated thus making it compelling that this study be conducted.

3.4 Cultural imperialism in South Africa

The arguments presented by the second phase of revisionism above have been convincing. Thus Ndlovu (2003: 301) argues that the behaviour of Western media organisations, though not monolithic, is viewed as re-colonising and is creating conditions for dominance of developing nations by developed nations. As stated earlier, with regards to South Africa, Kellner (1995: 3) says, “Indeed after years of anti-apartheid sanctions, South Africa is a country awash with American consumer goods, colonised by American pop-culture and obsessed with American celebrities.” Concerns of this nature have led to the adoption of reactionary and corrective measures by the developing countries such as, among other initiatives, the formulation of the New World Information and Communication Order (NWICO) under the auspices of the United Nations Education, Scientific and Cultural Organisation (UNESCO). Like NWICO, the media and cultural imperialism theory view the global communication system as favouring the global cultural and political economic objectives of developed Northern countries (Servaes, 1999). NWICO is part of the attempts to de-colonise the cultural/information sphere in the developing countries (Ndlovu, 2003).

However, Ndlovu (2003: 298) observes the dominance of the South by the South too, remarking that because of the paradoxical fashion in which the South African Broadcasting Corporation (SABC’s) regional advances manifest themselves, their penetration of the African media space seems to vacillate between ‘re-colonisation’ and ‘de-colonisation’ of Africa’s cultural and information spheres. It is not clear whether their regional expansions
foster new forms of co-operation among developing countries, such as enhanced cultural programme exchange; whether they function as intermediaries for the extension of various forms of Western media and cultural imperialism or create new, Southern-based ones; or whether their presence beyond their respective national borders is simply not important (Ndlovu, 2003: 298).

Namibian media commentator, Kanji (cited in Ndlovu, 2003), for example, strongly argues that the SABC’s expansion in Africa is a profit making venture and a re-colonisation of the African airwaves. Ideally, the branding strategies should be informed by intercultural exchanges (Roy, 2007: 526). Re-colonisation of the African airwaves and the South African media imperialistic tendencies as cited in Ndlovu (2003: 300) are manifested in broadcast behaviours that are contrary to the historical and ongoing process of de-colonisation of the information/cultural sphere in the developing nations of Africa.

However, programmes like Big Brother Africa (BBA) which have been borrowed from Europe are important, firstly in terms of presenting Africa to itself in ways other than what amounts to state political propaganda and also in terms of presentation of Africa to those outside the continent as a means of communication, information and entertainment and not crisis as people in other countries view Africa (Roy, 2007: 72-73). Such developments as BBA programming can then be viewed as some of the gains of the goals of NWICO.

Meanwhile, the consequences of fewer local media are that there are fewer platforms through which locals can exercise their universal right to freedom of expression. Fewer local broadcast platforms limit the number of diverse media voices from which the locals can obtain valuable information. Southern regional media expansion, as a result, might not be
contributing to information diversity and pluralism in the nations where it is targeted (Ndlovu, 2003: 306). Even DSTV and M-Net can hardly be said to be reversing cultural imperialism since most of their programme content originates from the Western world (Ndlovu, 2003).

According to Hall (2008: 4), a key aspect of cultural identity is the construction of a sense of self based on similarity and difference, on membership and identification with certain groups and not with others. In the same line of argument, Jenkins (2004: 5) says, “identity is the systematic establishment and signification between individuals, between collectives, and between individuals and collectives, of relationship of similarity and difference”. Reiterated in the assertions above are the notions of similarity and difference, implying that different cultural groups have distinct identities. Woodward (2002, cited in Fourie, 2007: 260) argues that people distinguish themselves from others by the language they use, the way they speak, the words, images and symbols they deploy, including the clothes they wear and the practices, rites and rituals in which they engage. Some of the above cultural products are cited by Niessen and Brydon (1998: 24) who give examples of ways to express identification with particular groups such as: “music, cars, and religious practices and of course fashion”.

However, the current study has revealed that the students associate both with Western cultural products and their own, revealing a straddling of cultures which weakens the notion of distinct identities. This corroborates Hoogvelt’s view that hybridity has the advantage of straddling of cultures and the subsequent ability to negotiate difference (Karanja 2010: 4). Yet Bhabha notes the way in which cultural adaptiveness of hybridity, to some degree involves incorporating and reproducing the dominant culture (Stadler, 2011: 156). To this
end, the current study findings are that the sampled students associate with more Western cultural products than local products.

Thus Ang’s 1996 call for a radical contextualisation of media studies becomes crucial. This study sought to find out the state of affairs regarding global television’s influence on cultural identity in the context of Fort Hare University. As stated earlier, Fort Hare University is situated in the small town of Alice in the Eastern Cape Province of South Africa and it is surrounded by rural areas. According to Chris and Ajay (2007), the high unemployment rate in the Eastern Cape contributes to the poverty amongst the rural community dwellers in this province. Given the unemployment rate of over 24% in South Africa, most people do not have access to other forms of media, for example television and newspapers, further exacerbated by the remoteness of most rural areas (Mhlanga, 2011). On the same note, Nel (2007) observes that rural areas in South Africa are unfortunately not only deprived of internet, but also with regards to such factors as literacy, computer skills and income which creates a digital divide between urban and rural people.

Therefore, though Fort Hare is a multi-cultural institution, it is likely that a significant number of students come from the surrounding rural areas. Such students may not have access to global television and this means that not all students at Fort Hare might be acquainted with global television programming. This scenario could influence the results of this study.

Hall (1996: 4) says that we need to understand identities as produced in “specific historical and institutional sites”. However, the flow of information in blogs, viral networking, internet...
websites and newsgroups, cell phone messaging and cell phone chat groups via ‘MXit’, just to mention some social network forums, can become overwhelming and leave media users without any centre on which to build identities (Fourie, 2007: 370). Commenting on the complexity of building identities, Niezen (2004: 38) observes that the variety of media resources available has complicated the construction of identity because people are subjected to intangibles, objects and ideas that lack a definite place. As such, the volume, pace and reach of decontextualised culture is cutting people from their familiar settings. This study focuses on perceptions of whether the products of language, music, religion and dress are reflecting distinct local identities in South Africa or whether they are becoming similar due to global television consumption.

Kellner (1995: 237) argues that television and other forms of media culture play key roles in the structuring of contemporary identity and the shaping of thought and behaviour. However, Kellner (ibid) recognizes audiences’ ability to negotiate with media texts. He observes that although media culture induces individuals to conform to the established organisation of society, it also provides resources that can empower individuals against society. However, Ahluwalia (2001, cited by Fourie, 2007: 252) maintains that local identities are increasingly re-asserted in response to a perceived threat of American imperialism.

The literature review has revealed that the debate for and against media imperialism continues. The gaps identified in research are yet to be filled and that is why this study explores some University of Fort Hare students’ perceptions of whether the cultural indicators of language, music, dress and religion are being homogenised by global television consumption.
3.5 Conclusion

Some studies conducted, as revealed in chapter two provide evidence of cultural imperialism among receiving cultures. However, other studies have celebrated the positive gains of globalisation of culture such as the creation of hybrid cultures. This makes the state of affairs complex. This author, as explained above, adopts Ang’s (1996: 70 cited by Strelitz, 2003: 154) call for a ‘radical contextualisation’ in studies of media consumption. Ang (cited by Strelitz, 2003: 154) argues that media’s meanings need to be understood by the audiences within the contexts of “the multi-dimensional inter-subjective networks in which the object is inserted and made to mean in concrete contextual settings.” This study filled some of the gaps in research by finding out perceptions of the perpetuation of cultural imperialism in South Africa.

In summary, the cultural imperialism thesis still plays an important role in interpreting the world cultural and/or media systems because cultural imperialism has resulted in a situation whereby the media of advanced capitalist economies have been able to substantially influence the nature of cultural production and consumption of Third World countries (La Porte, Medina and Sadaba, cited by Jin, 2007: 767). Cultural imperialism maintains its rule in developing countries not only through exports of Western cultural products, but also through the institutionalisation of the cultural industries in these countries. Turan et al (2009: 57) assert that media cultural imperialism, despite all critics, provides vast opportunities for researchers.

Zhang (2011) comments that the two seemingly opposing trends: ‘homogenisation’ and ‘heterogenisation’ are in fact complementary and interpretive. This suggests that global media has an influence on receiving cultures, whether it is positive or negative. The current
study focuses on the negative influence of global television on receiving cultures, that of perceived cultural homogenisation. Now that chapter three has discussed how strong the cultural imperialism debate still is in South Africa, chapter four discusses distribution and consumption of global media and television in South Africa. This will reinforce the study’s argument that global media is influencing local media/cultural products, and local production and consumption.
CHAPTER FOUR: GLOBAL MEDIA/TELEVISION IN SOUTH AFRICA

4.1 Introduction

The previous chapter discussed cultural imperialism in South Africa, and has revealed that the dialectical debates for and against cultural imperialism are still strong. Now that the literature reviewed has revealed that the notion of cultural imperialism remains fluid and open to debate, this chapter discusses global media, particularly television history, distribution and consumption in South Africa. This will help examine the extent of the pervasiveness of global media goods in South Africa and also to establish the extent to which these are preferred by local populations, as this author is concerned that cultural imperialism might be occurring in South Africa and that this is subsequently leading to cultural homogenisation. The two theories guiding this study, media imperialism and cultivation, are used in guiding the discussion.

Mancini (cited in Corcoran, 2007: 81) asserts that the trend towards homogenisation of media systems across the world became a serious scholarly issue in the late 1960s as part of the critique of media imperialism and it has remained on the agenda up to the present, even as different research paradigms emerged as ways to interpret global media developments. Mancini (cited in Corcoran, 2007: 81) argues that this homogenisation embraces not only the output of television but also professional cultures and ideologies and the relationship between media and other social systems, especially those that organise political behaviour. This researcher contends that there is a trend towards homogenisation of media systems across the world, therefore a review of the media distribution and consumption in South Africa will help clarify whether the trend is moving towards homogenisation rather than diversity of media content. In order to understand the broadcasting and consumption trends in South Africa, it is worth reviewing the history of broadcasting.
4.2 Overview of broadcasting during apartheid in South Africa

South Africa is a country with a strong history of ‘apartheid’, that is; separation by race. On coming to power in 1948, the Nationalist government made moves to neutralise the rising aspirations of Black South Africans who were perceived as a serious threat to the government’s policies (Fourie, 2007: 44-45). This was achieved through a form of social engineering that became known world-wide as apartheid. According to Gibson (2003: 774), the legacy of apartheid is a legacy of inequality: economic inequality, social inequality and political inequality and especially the unequal evolution of South Africa’s political culture. Political consciousness evolved disproportionately among the country’s four main racial communities: Africans, Whites, Coloureds and South Africans of Asian origin. Most South Africans (the Black majority) were never taught democratic values, nor allowed to gain the experience necessary for participating in democratic politics.

Segregation was realised among other sectors, such as in the broadcasting sector of South Africa. Established in 1936 as a Public Service Broadcaster (PSB) under a charter authored by John Reith during the apartheid years, the South African Broadcasting Corporation (SABC) was used by the government for unbridled apartheid propaganda (Tomaselli and Tomaselli, 1994). The translocation of the British Broadcasting Corporation ethos to South Africa in the 1930s suited the National Party’s policy of apartheid since Black Africans were not recognised as part of the listening/viewing audience except on White terms (Tomaselli and Tomaselli, 1994: 3). The media, and especially broadcasting, thus contributed to social and economic disparities. The legitimised apartheid empowered a small sector of the population working on behalf of the global functions of capital, at the expense of Black people’s quest to attain equality.
Alluding to the above, Mersham (1998) argues that there were other imperatives that lay behind the policy of separate and distinct language channels in the apartheid era of broadcasting that were insidious, especially in the eyes of the Black people. The Afrikaans and English languages were imposed as official languages on the indigenous people in line with apartheid’s racial discrimination policies, which were also entrenched in cultural industries where even radio services were organised along the lines of separate race and language broadcasts (Barnett, 1999: 651). The apartheid ideology emphasised the differences between ethnic groups and therefore broadcasting in the various South African languages was seen by critics simply as an extension of the National Party apartheid policy by linking ethnic values to linguistic systems, thus disguising apartheid as a cultural premise (Mersham, 1998: 216).

As the apartheid system intensified in South Africa, it was met with strong resistance both internally and externally. Internal resistance to the apartheid system came from several sectors of society and led to the creation of organisations engaging in peaceful protests, passive resistance and armed insurrection (Schumann, 2008). In 1949, the youth wing of the African National Congress (ANC) started advocating a radical Black Nationalist programme which proposed mass campaigns in order to overthrow White authority. In 1950, that philosophy caused the launch of a programme of action: a series of strikes/boycotts and civil disobedience that led to occasionally violent clashes with the authorities (Schumann, 2008: 17-19). Cultural boycotts were conducted mainly through music and during the 1950s, protest songs became increasingly popular. For example: Dorothy Masuka’s *uDr. Malan Unomthetho Onzima* (Dr. Malan’s government is harsh) sold well and was even played on the South African Broadcasting Corporation’s African rediffusion service before it was banned. The severe new broadcasting policies of the SABC prevented subversive songs, which were
previously tolerated, from being aired (Schumann, 2008: 18-22). With regards to the media, which is the focus of this study, the local people were mobilised to boycott watching or listening to SABC and British Broadcasting Corporation (BBC)’s programming for its apartheid ethos. This resistance could be seen as an effort to bring South Africa together as one nation, which the media was not doing.

4.2.1 The troubled history of the SABC

According to Fourie (1997: 17), the period from 1981 to 1992 was the beginning of major changes to the broadcasting environment in South Africa. In anticipation of future developments, the SABC embraced ‘Thatcherite’ policies modelled along the lines of conservative British Prime Minister, Margaret Thatcher by commercialising the corporation into various business units. Commercial broadcasting is defined by Fourie (2007: 22) as “a service operated for profit and need to provide a diverse range of programming in all official languages.” The SABC could not achieve this due to lack of funding. That was when M-Net began broadcasting in 1986 and this was a direct result of growing concern by the major newspaper groups over the rampant commercialisation of the SABC.

Broadcasting in South Africa in the 1990s became a site of significant contestation over the image of the ‘nation-in-waiting’. The struggles over broadcasting resulted from a complex accretion of often antagonistic forces:

the globalisation of the market versus local content imperatives; plural access versus centralized control; market-driven forces versus a public service ethos; modernity versus post-modernity; centralisation versus regional autonomy; minority pluralism versus majoritarian imposition and a reverse discrimination uneasily disguised under the discourse of ‘affirmative action’ (Tomaselli and Tomaselli, 1994: 4).
The SABC has in the early 1990s dominated broadcasting and it served as the mouth-piece for the National Party (NP)’s apartheid ideologies. The period since the liberation election of 1994 has seen a dramatic upheaval of the broadcasting environment which has involved the transformation of the SABC from a state-controlled broadcaster into an independent public service broadcaster (Barnett, 1998: 553). From the perspective of commercial broadcasters, public service broadcasting should be the sole responsibility of a non-commercial broadcaster, delivering educational, religious and cultural programming which was not financially viable for commercial broadcasters (Barnett, 1998: 585). However, the causes of the SABC’s financial problems include more stations, which have led to greater competition between stations for existing audiences. The interaction of the economic and cultural differentiation render it difficult for the broadcasting system to successfully bind together diverse identities and audiences into a single national public while at the same time maintaining financial viability (Barnett, 1998: 566).

Furthermore, of the three SABC channels, the multilingual SABC 1 and 2 are considered to be public service channels while the English language SABC 3 is considered to be a public service commercial channel, yet in reality, there is little distinction in terms of programming offered by these three channels (Fourie, 2007: 22). The dominance of English can be viewed as a result of the country’s historical disposition to the developed Western world. As such the country’s broadcasting industry imports English language programming, especially from the USA because it is cheaper than producing programming domestically in up to eleven languages (Barnett, 1998: 559). Programming accounts for the largest expenditure in broadcasting and that is the reason importing, a factor which has important consequences on national programming and the spectre of cultural imperialism (Tomaselli and Tomaselli,
Therefore, this study argues that the continued dependence on foreign media programming could signal cultural imperialism.

Tomaselli and Tomaselli (1994: 8) argue that apartheid, more than any other factor prevented the development of an even minimally homogeneous audience in terms of media consumption. In that regard, the differentiation in media programming promoted by the apartheid system was aimed at maintaining inequality among the various races in South Africa. Therefore, that could not be equated to heterogeneity either but rather inequality. However, Tomaselli and Tomaselli (1994: 8) say that in response to lack of adequate and consistent funding, Public Service Broadcasting (PSB) genres are being increasingly homogenised. Thus, Fourie (2003: 159) comments, “in the meantime and as a result of growing competition, there is little distinction between the programme content and scheduling of the SABC and that of the private sector. The focus is mainly on imported entertainment, the bulk of which is foreign series and films.” Therefore, it is this researcher’s concern to find out perceptions of the extent of global television’s role in cultural homogenisation.

4.3 The introduction of television in South Africa

Television was introduced in 1976 in South Africa, amid the apartheid era (Harrison and Ekman, 1976). “When it began broadcasting in 1976, SABC-TV was organised as a public service broadcaster, in emulation of the British Broadcasting Corporation’s tradition of relative political autonomy” (Dawson, 2011: 119). Behind this ethos lay a long history of apartheid thought that shaped SABC-TV’s conception of its audience, not only according to the ideological notion of nuclear family but also in terms of two distinct racial groups: ‘Black and White’ (Steenveld and Strelitz cited by Dawson, 2011: 119). Initially, 37 hours of
programming on a single channel, in two languages, English and Afrikaans, were offered (Van Vuuren, 2004: 9). In 1982, two additional services, broadcasting in Nguni and Sotho languages were launched. In January 1992, TV2, TV3 and an additional channel, TV4 were merged into a multicultural channel called CCV-TV (Contemporary Community Values Television). By the year 1998, when the government was undergoing structural changes, the media also changed dramatically. This was particularly true of radio and television (Van Vuuren, 2004: 9).

Television was then granted a license to a free to air commercial channel (e-TV) in addition to SABC’s three channels: one, two and three (Harrison and Ekman, cited in Van Vuuren, 2004: 1). A privately owned channel (M-Net), a single channel pay-TV service was set up in South Africa in 1986 (Van Vuuren, 2004). M-Net has 3 wholly owned proprietary genres: K-TV for children’s programming, Super Sport for sport coverage and Movie Magic for movies (Thussu, 2007: 140). Each of these channels is made up of both commissioned local programming together with programming produced elsewhere and dubbed or sub-titled into the local language (Thussu, ibid). However, it is important to note that reproducing programmes to fit the local environment may not erase the framing effects of the original producers; that of perpetration of alien cultural values. The Movie Magic Service acquires exclusive pay-TV rights to premier movies, notably from: Disney, Columbia Tri-Star/Sony, Warner Brothers, Fox, MCA/ Universal, Paramount, MGM and Drew Works Studios (Thussu, 2007: 140). All these media companies originate from the Western World. Further channels provided by M-Net include the reality TV show, Big Brother, which in 2003 was produced as Big Brother Africa (BBA) with an all-African cast. BBA happens to be currently one of the few African programmes with a global impact.
A satellite subscription digital satellite television (DSTV), which grew from M-Net, with mostly international channels, also added to the choice of TV options in South Africa (Mano, 2005: 52). DSTV, an African digital multi-channel TV service, is the first pay TV platform in Sub-Saharan Africa and it is owned by Multi-Choice, one of the few African companies with a global impact (Mano, 2005: 52). In addition to those channels already mentioned, DSTV also includes: Discovery, The History Channel, National Geographic, Hallmark, BBC World, CNN International and Sky News (Thussu, 2007: 140). The above narration clearly indicates the pervasiveness of Western cultural products on global television which may be consumed by local populations either willingly or as an alternative to the unavailability of local productions as revealed by the students’ perceptions in the current study findings.

On the one hand, Patterson (1998: 574) argues that satellite television has increasingly threatened traditional, public broadcasting by pulling away audiences and available advertising funds. On the other hand, Patterson (1998) acknowledges the fact that African state broadcasters were already endangered before the introduction of satellite television. Conversely, Masuku (2010: 102) challenges Patterson’s (1998) view that satellite television is pulling away audiences from public broadcasting, arguing that in South Africa, a DSTV subscriber is obliged by law to pay a TV license whilst paying the subscription fee to Multi-Choice. The prohibitive costs of subscription channels means that only those who can afford to pay for such services can have the access to DSTV. Nevertheless, it is also important to note that even free to air channels consist of global programming. The fact that the current study findings revealed that students watch television means that they are exposed to global programming not only on global television, but also on local television.
4.3.1 Global television consumption in South Africa

Schiller (1976 cited in Strelitz, 2001: 51) observes that the content and style of local programming will bear the ideological imprint of the main centres of the capitalist world economy. The result of this is the cultural and ideological homogenisation of the world which is not pursued by a single nation but by an integrated system of different national sectors committed to capitalist economic organisation. However, Abu-Lughod (1997: 112) disagrees with the above observation when he argues that television’s messages are deflected by the way people frame their experiences and by the way powerful everyday realities inflect and offset those messages. This researcher, though not implying that the audience is a passive receiver of media content, fears that there is transference of cultural values as audiences interact with the media (Deacon et al, 1999; Biltereyst, 2009), which could be leading to cultural homogenisation, considering that some studies conducted for example, Barnett (1998) have revealed that local television channels, such as the SABC channels, apart from DSTV, also broadcast imported content.

As such, Van Vuuren (2004: 19) argues that television audiences in South Africa are driven to watch particular programmes by availability and sometimes language. Harding (2003: 71) argues that locally produced television’s images of Africa within Africa are mainly produced by government sponsored broadcasting stations and are therefore dominated by government informed stories usually supporting whichever party is in power in African countries. This rarely makes for interesting television and entrenches the division between ‘locally produced’ television and that which comes via satellite from ‘elsewhere’. While the former is dutifully watched, the latter is avidly watched (Harding, 2003: 71). However, a few programmes such as Big Brother Africa, which is produced in Africa, and of which South Africa has its own version, are watched widely because they provide entertainment (Harding, 2003).
With regards to audiences’ interaction with media texts, Swanson (cited by Livingstone 1997: 11) points out:

Critical researchers see audience reception research as motivated primarily by political arguments about heterogeneity of the audience or the problems of assuming homogeneity among audiences and a privileged status of the textual analyst. They have been concerned to focus almost exclusively on disempowered groups within the mass audience and endeavour to gauge how, through acts of interpretation, members of such groups resist dominance.

In light of the above view, Liebes and Katz (1993 cited by Klein and Wardle, 2008: 517), in their study of *Dallas* were among the first scholars to emphasise the potential of entertainment programmes to act as catalysts for viewers to discuss issues relevant to their own lives. Liebes and Katz (cited by Klein and Wardle, 2008: 517) found that audiences located cultural and political references in *Dallas*, thus arguing that the hypothesis of cultural imperialism suggests:

that the programme contains the message; that such a message is received consciously or not; that it is in the hegemonic interest of the multinational power and that it is in the active disinterest of the receivers.

Liebes and Katz (1993 cited by Klein and Wardle, 2008) then, argue that the programme, *Dallas*, invites involvement in a variety of ways in the sense that the text is open enough to permit involvement and dialogue at the moral level of ‘them’ and ‘us’, saying that viewers find consolation in the message that the rich are unhappy, and in general feeling that they are better off than the characters. The programme also invites involvement at the ideological level of uncovering hegemonic manipulation of the poor by the rich. Since global television in South Africa is owned by foreign companies of Western origin, most of the programming reflects the Western lifestyles which are detached from the local environment. However, as the literature has revealed, some people have argued that they are critical of the values
portrayed in these Western programmes and are therefore not changing their own cultural values

In agreement with the view that audiences engage with media texts in a variety of ways, Strelitz (2004: 37) in his study of Rhodes University students in 1998, examined, among other things, their social attitudes, media usage and their preferences for local or global media. With regards to culture, his general conclusions were that most students insisted that they maintain their cultural values no matter what programmes they watch. Tomlinson (cited by Strelitz, 2004: 40) comments that in attempting to understand the impact of media consumption on identity formation, we should keep in mind that media messages are themselves mediated by other modes of cultural experience and that our biographies are partly intertextual, thereby agreeing with Abu-Laghod’s (1997: 112) view that powerful daily realities do influence media consumption. According to Strelitz (1994) and Abu-Laghod (1997) above, there are different variables contributing to the way audiences interact with television messages. This study considered variables such as age group and gender.

In line with the view of audience’s ability to interact with media texts, Mersham (1998: 222) contends that audiences can resist American content, arguing that local content is said to usually attract higher viewership because of its cultural familiarity. However, Mersham (1998) acknowledges that local drama remains at comparatively low levels of production in South Africa due to prohibitive costs of production as mentioned earlier. This situation is most likely to leave audiences with no choice but to view available programmes which are imported from the developed world.

According to Strelitz (2004: 43), a theme that emerged in his interviews with Rhodes University students was that for many of them, a preference for global media was the result
of their perceived superior technical quality (camerawork, scripting, acting, lighting and so on) when compared to local equivalents. The students interviewed confirmed the above assertions. For most of these students, it was primarily global media that were seen to embody ‘quality’. While many students had difficulty in defining what they meant by ‘quality,’ for them it seems to equate to a set of technical production standards inherited from North America. However, for others, it is the ability of media texts to mirror their everyday lives, rather than technical quality, which informed their media preferences. Finally, many students pointed to the greater realism of local productions while at the same time bemoaning their general lack of availability (Strelitz, 2004: 44). Though they cannot be generalised from, Strelitz’ study findings highlight important issues such as the pointed unavailability of local productions as these are also revealed in the current findings.

In as far as lack of local media production is concerned; Mano (2005: 53) observes that Africa itself has not taken full advantage of the rapid development of communication technologies and digitisation to produce its own independent media companies. Therefore other global media companies have taken advantage of the African media scene; South Africa’s own, included, by dominating it. Therefore, it may be arguable that local people may find themselves viewing foreign media programmes due to lack of availability of local programmes. This author agrees with Biltereyst (2009) who observes that negotiation with media texts also indicates that in specific circumstances, there will be a transfer of values and ideas, and these may manifest in the way people dress, the music they prefer, the language they use to communicate and the religion they believe in, among other cultural manifestations. It seems that in at least some quarters of the Fort Hare community, the perceptions are that the above-mentioned cultural products are becoming westernised.
Alluding to why the US dominates the global media scene, Morley (2005) argues that the USA is not only the world's number one television exporter but beyond that, America has written the ‘grammar’ of international television.” The formats of television developed in America have literally set the frame for the production of television in most other countries (Hamilton, 1999: 46). The interviews in the survey findings by Strelitz (2003, 2004, and 2005) reveal that even when students explicitly state that they enjoyed American film and television productions, they remain critical of the cultural values promoted by these American productions. One student interviewed by Strelitz in 2003, Zukile, only came to realise the ideological effects of this identification with America when he studied for a Masters degree in Media Studies at Rhodes University. He confessed, “I now try to protect my identity quite consciously. I have begun to watch things quite consciously” (Strelitz, 2003: 153). Zukile’s confession may be an indication that variables such as age group and educational level may have an impact on how people interact with media messages, as this study shall consider.

In light of the above revelations concerning media consumption, Tomlinson (1991: 61) comments, “On the one hand we have the media as the dominant representational aspect of modern culture, while on the other; we have the lived experience of the modern culture.” Tomlinson (1991: 61) has pointed to the complexity of meanings made by audiences at the point of media consumption and has argued that this makes it difficult to take a position that is entirely in favour of, or opposed to the penetration of global media into local cultures. Therefore, Tomlinson (1991) seems to be contending that global media has an influence on local cultures; whether it is positive or negative. This study focuses on the potentially negative influence of global television consumption on local cultures: that of the extent of perceived cultural homogenisation based on Western culture.
Cognisant of the ongoing dialectical debates concerning media consumption, as stated earlier, Ang (1996: 70-71 cited by Strelitz, 2001) called for a radical contextualisation in studies of media consumption. Strelitz (2001: 55) agrees with Ang (1996) about the notion of contextualization when he concludes that media consumption always takes place in a particular context and an understanding of the context is crucial in assessing what particular texts mean to particular audiences.

The setting of this study, Fort Hare University, is in a small town called Alice, which is in a semi-rural set-up. The greater percentage of the respondents come from those surrounding communities. According to the SANTED II Report of 2006 (http://www.nda.org.za), the traditional market for UFH is dominated by the Eastern Cape Province which is reportedly the poorest in terms of socio-economic development, poverty levels and infrastructure. Apparently, small towns in South Africa are underdeveloped and poor as in the case of Alice town therefore they are likely to lag behind in the provision of broadcasting services especially considering that global television needs some additional gadgets and that it is subscribed for. However, as indicated earlier, over the years, Fort Hare has become increasingly multi-cultural, with students from all over Africa.

According to the Department of National Treasury in the Republic of South Africa (2011: 2), in Alice, only 8% of the working age population (15-65 years old) is employed whilst 28% are unemployed. The other 64% of the working age population is not economically active. As such, it is possible that not all students at Fort Hare have access to global television, which is a limitation of this study.
4.4 Conclusion

This chapter has briefly discussed the following: the history of broadcasting during apartheid; the history of SABC; the introduction of television in South Africa and the pervasiveness of global media and particularly television in South Africa, revealing how local people consume global television products. Some studies conducted have revealed that global television is watched avidly, while local television is watched dutifully (Harding, 2003: 71). Other studies have revealed that global television has an influence on some South Africans’ preferences of cultural products, whether in positive or negative ways. For example, some students interviewed by Strelitz in his (2003, 2004, and 2005) studies prefer foreign to local programmes. Preference of foreign to local programmes seems to be a result of continued perpetration of cultural imperialism which has placed South Africa, among other African countries at the receiving end insofar as global media production and dissemination is concerned. As such, in the process of interaction with imported media content, there may be transference of cultural values as mentioned earlier.

However, the extent to which transference of cultural values occurs as audiences interact with media texts remains to be quantified. In an attempt to achieve that, this study sought to measure perceptions of the role of global television’s influence on the cultural indicators of language, music, dress and religion amongst Fort Hare students.

This chapter has revealed that global television content is pervasive in South Africa not only in the form of subscription channels such as DSTV, but also through local media channels which import programmes due to prohibitive costs of producing local programming. Studies conducted have also revealed that global television consumption has an influence on local cultures: whether it is positive or negative. Chapter five then, discusses the theoretical
framework which underpins this study: the media imperialism theory and the cultivation theory in light of the challenges posed by the reception theory and the notion of hybridisation.
CHAPTER FIVE: THEORETICAL FRAMEWORK

5.1 Introduction

Chapter four discussed the history of media, particularly television in South Africa, and global media, particularly television distribution and consumption in South Africa. Research has revealed that the greater amount of television content, both on SABC-TV channels and on subscription channels is imported from the Western countries, particularly from the US. Some researchers have argued that this is mainly due to, among other reasons, lack of availability of local programmes caused by prohibitive costs of production. South Africa, like other developing countries, is at the receiving end of both media hardware and software. This has resulted in continued perpetuation of cultural imperialism as discussed in chapter three. Therefore, this chapter articulates the theoretical framework guiding this study: media imperialism theory and cultivation theory. These theories were found suitable to the study because research has revealed that media imperialism and cultivation effects are still evident in South Africa (Barnett, 1998; Yarwood, 2006; Diedrichs, 2008).

Some studies in the literature review have shown evidence of cultural imperialism in South Africa while other studies have shown evidence against cultural imperialism and the debate for and against cultural imperialism has remained fluid (Ekeanyanwu, 2009). It is because of this gap in research that this study is guided by the media imperialism theory which is embedded in the broad notion of critical media theory. However, the media imperialism theory has been criticised by audience reception theory for its failure to acknowledge that media texts can be negotiated with (Liebes and Katz, 1990; Tomlinson, 1999). To this end, Kraidy (cited by Embong, 2011; 18) describes hybridisation, which stands in juxtaposition to media imperialism, as the cultural logic of globalisation, saying that traces of other cultures exist in every culture. Importantly, the notion of cultural hybridisation is a complex one as
some theories claim that cultural hybrids are a reproduction of dominant cultures (Bhabha cited by Stadler, 2011). An example of the complexity of hybridisation as cited in Stadler (2011) is found in the film, Hijack Stories, set in Soweto whereby the characters who are the gangsters communicate in fluent English, mixed liberally with Zulu and Afrikaans, suggesting that the audiences should be multi-lingual. However, Stadler (2011) observes that there is a residue of linguistic colonialism beneath this multilingual veneer as evidenced in Hijack Stories by the gangsters’ use of English during Whites’ presence but switching to home language when addressing the gangs.

It is because of that gap in research that the cultivation theory is also used in the study. The cultivation hypothesis is that continued exposure to television results in social conformity to the dominant values portrayed by images on television (Bailey, 2006).

5.2 Brief overview of critical theory of the media

According to Wang (2009: 130), one of the most notable differences between the critical and post-modern views of globalisation is how economic and cultural forces form a conceptual part in theorising about the changes taking place. Proponents of critical theory of the media, for example, Marx, view capitalism as the major transformative force shaping the modern world (Wang, 2009: 130). To critical scholars, the commercialisation of cultural production, while achieving social control, is believed also to have the effect of negating nationality, eroding freedom, autonomy and the sense of history. The rise of transnational media therefore carries serious cultural implications for those at the receiving end (Wang, 2009: 130). In that regard, Taylor and Harris (2008: 13) argue that critical theories of mass culture attempt to foster a middle ground; that the mass media need to be engaged with on a much more critical and less accommodative basis. As such, Hall (cited by Granjon and Paris, 2009:}
285) argues that the tendency of the media is a systematic tendency to reproduce the ideological field of a society in such a way as to reproduce, also, its structure of domination.

However, revisionist or positivistic theories argue that critical theory:

- does not acknowledge the libertarian, informative, educational and democratizing role of the media;
- does not acknowledge the entertainment value of media for billions of people;
- makes too rigid a distinction between those with power and the masses who are presumed to be without power and is often too ignorant of media users’ ability to judge and be critical (Fourie, 2007: 143).

Taylor and Harris (2008: 2) cite the following problems faced by critical theories of the mass media: It is difficult to gain the necessary analytical distance to properly understand the social implications of the mass media and critics of mass culture are often accused of being conservative, out-of-touch elitists. According to Taylor and Harris (2008: 2):

Past and present critical media theories emphasise the negative consequences that stem for the innately commodified nature of such cultural phenomenon as Reality TV and Lifestyle TV: terms used to describe those studies of the media that tend to emphasise the empowerment enjoyed by mass audiences.

However, critical theories of the media do not deny the basic findings of cultural populism, arguing that specific evidence of audience interpretive activity needs to be judged in terms of the deeper political significance of that activity (Taylor and Harris, 2008: 5). Critical theory, then, is a foundation on which the media imperialism theory is built based on the argument that the media are a pervasive ideological agent.

5.2.1 Media imperialism theory

This study draws largely from the media cultural imperialism theory, which is embedded in the critical media theory discussed above. As stated earlier in chapter three, in this study, media imperialism is regarded as synonymous with cultural imperialism since both concepts
imply an attempt to dominate, invade and subvert the cultural space of others and suggest a degree of coercion in the relationship. The media imperialism theory was propounded by Herbert Schiller (1976) who identified the dominance of the USA and a few European countries in the global flow of media products as an integral component of Western imperialism.

According to Lee (1979: 68), media imperialism specifically refers to:

- television programme exportation to foreign countries;
- foreign ownership and control of media outlets;
- transfer of the metropolitan norms and institutionalisation of media commercialism at the expense of public interest and invasion of capitalist world views and infringement upon the indigenous way of life in the recipient nation.

A more precise definition, which is related to this study, is given by Arnold (1977: 117) who defines media imperialism as:

- the process whereby ownership, structure and distribution of media content in a country is subjected to substantial external pressures from the media interests of other countries without appropriate reciprocation from the countries so affected.

The dominant flow of media goods from the developed to the developing world, commoditisation and transfer of cultural norms and values is explicit in the above definitions. Thus the current study is concerned about perceptions of whether the cultural norms and values of students at Fort Hare are changing. According to the media imperialism theory, global media flows give rise to a state of cultural homogenisation or synchronisation, leading to a dominant form of culture that has no connection with real experience (McQuail 2005: 256). As stated earlier, South Africa is a recipient of global media products from the developed world, so it is most likely that as the local audiences interact with global media and particularly television, this author suspects that there is transference of cultural values which is subsequently leading to cultural homogenisation based on those Western models.
Omoera and Ibagere (2010: 6) cite several factors which are responsible for the inability to resist invasion. For example, they cite poverty in all its ramifications, which may prevent a developing country from evolving its own media system that is strong enough to resist imperialism as one of these factors. Omoera and Ibagere (2010) further observe that in a quest to attain the appropriate professional standards by the West, many African stations procure foreign programmes to fill their airtime which local programmes cannot fill due to prohibitive costs and demands of a large population having cosmopolitan tastes and interests.

According to McQuail (2005: 247), media imperialism theory argues that the invention and spread of new and convergent communication technologies such as computers and satellite, multiplexing and fibre optics and digitalisation and compression which speeds up and makes the communication process more vivid than ever before has enhanced cultural dependency in the recipient countries. It is the pervasiveness of these convergent communication technologies, in this case in the form of global television in South Africa, which has prompted this study to be guided by the media imperialism theory. Thus the study aims to determine perceptions of the extent of global media influence on local cultures based on the case of the Fort Hare University students.

Ampuja (2011: 293) also observes the pervasiveness of global media when he states that world television and film markets are still dominated by US producers, the latter even more so today. For example while there are now regional versions of *Blind Date* or *Who Wants to Be a Millionaire?* all over the world, they are modelled in the first instance, on Anglo-American formats (Morley cited in Ampuja, 2011: 294). In the same light, Jin (2007: 763) argues that the US media giants tend to make use of local cultural resources in order to promote their products, realising that people prefer to watch programmes in their own languages. Thus Dornfeld (1998: 19) earlier suggests that television production is a form of
cultural mediation based on negotiations between powerful social agents that shape a text presented in the context of a hybrid public culture.

5.3 Critique of media imperialism theory

However, the media cultural imperialism theory has come under increasing criticism from diverse backgrounds, as reiterated in chapter three. Revisionist orthodoxy has emerged based on the critique of media imperialism. To this end, audience research provide an early challenge to media imperialism, arguing that cultural products and media texts may be resisted, reinvented and negotiated with different sub-groups and individuals (Fiske 1987; Liebes and Katz 1990; Morley 1992). The above theorists, by opposing the notion of cultural imperialism and consequent homogenisation seem to be advocating for the notion of hybridisation instead. In that regard, Bhabha (cited in Karanja, 2010: 5) says that hybridity is the “third space” which enables other positions to emerge, elaborating that the third space serves as a corrective to regulative, hegemonic views and suggests that identity and culture are complex, oppositional and negotiable entities which reject fixity and conflicting opinions.

Also, other researchers argue that the media may help in the process of cultural growth, diffusion, invention and creativity and are not just undermining existing culture and experience (McQuail 2005: 257). To this end, Tomlinson (1999: 207) rejects the homogenisation thesis, seeing it as a possibility of self-realisation in lifestyles which are actually open to an expanded mutuality. Ampuja (2011) also advocates for the discourse of cultural hybrids and less spatially fixed cultures which obscure the dominance of the corporate culture on a global scale. In this sense, hybridity is viewed as a theoretical basis for understanding diversity, multiplicity and conflicting perspectives.
However, the concept of hybridity has also come under close scrutiny, for example, Ang (2003: 8) points out that hybridity is a concept that confronts and problematises boundaries, alerting people to the difficulty of living with differences. It is this researcher’s concern that the creation of cultural hybrids is leading to cultural diversity based on Western models. This corroborates Kraidy’s (2005) observation that media and cultural hybridisation is still produced by commercial and capitalist logic and motivation based on the view that both transnational and local businesses are the main producers of hybrid products and promoting media hybridisation.

Regarding the complexity of hybridity, Kraidy acknowledges the challenge for scholars to find a way to integrate different types of hybridity in a framework that makes the connections between homogenisation and diversity both intelligible and usable (cited in Embong, 2011). This study’s findings confirmed this complexity by their indication students’ association with both Western and local cultural products.

Nevertheless, Zhang (2011: 115) observes that the over-emphasis on audience reception and local experiences poses dangers of ignoring the underlying power structures and the dynamic intercourse between the local and the global, as explained in detail in chapter three.

In light of the above, Schiller (cited in Jin 2007: 765) points out:

American cultural imperialism is not dead. Rather, the older form of cultural imperialism no longer adequately describes the global cultural condition. Today, it is more useful to view transnational corporate culture as a central force, with a continuing heavy flavour of US media know-how, derived from America’s long experience with marketing and entertainment skills and practices.
Therefore, theories of imperialism have been revised and have become more sophisticated. In that regard, Turan et al (2009: 57) assert that media cultural imperialism, despite all critics, provides vast opportunities for researchers. Therefore, in summary, the media cultural imperialism theory still plays an important role in interpreting the world’s cultural and or media system because cultural imperialism has resulted in a situation whereby the media of advanced capitalist economies have been able to substantially influence the nature of cultural production and consumption of developing countries (Yin 2007: 767). The backlash to the critics of media imperialism theory indicates that this theory remains useful and relevant in determining the role of global television consumption in cultural homogenisation.

5.4 Cultivation theory

In order to close the gaps presented by the critique of the media imperialism theory above, the cultivation theory will also inform this study. Since the cultivation theory was introduced by Gerbner in the late 1960s, it has become the subject of a heated public debate and a shrill academic discourse (Hestroni, 2010: 439). Cultivation theory, most succinctly defined by Bailey (2006: 3) as the theory that “long term television viewing has effects on audience’s perceptions of reality”, is one of the approaches used to investigate media effects. Good (2009: 280) points out that cultivation theory seeks to explore the relationship between television viewing and how we understand the world around us. Specifically, cultivation theorists have shown that more frequent viewers of television are more likely than less frequent viewers to draw on television’s portrayal of reality in order to answer questions about the world in which they live (Good: ibid). This study explores perceptions of whether aspects of students’ cultural practices are homogenised by global television viewing.
The most consistent conclusion that stems from a meta-analysis of over eighty countries confirms Gerbner’s proposition that heavy television viewing is connected with distorted estimates and views in matters that are disproportionately portrayed on the screen compared to their presence in daily life (Hestroni, 2010: 440). Furthermore, Gerbner, Gross, Morgan and Signorielli (1986: 177) argue, “Television is the source of the most broadly shared images and messages in history. It is the mainstream of the common symbolic environment which cultivates the predispositions and preferences of the general public”. In the same line of argument, Morgan and Shanahan (1997) say that cultivation theory views television as a primary source of socialisation and everyday information that cultivates stable and common conceptions of reality.

Contending with the above views, Galander (2008: 4) says that the cultivation theory of the media concludes that long term public exposure to media shapes the attitudes and opinions of the audiences and eventually results in their adoption of behaviour communicated by the media. Galander (2008: 5) states that:

Entertainment in international TV is culturally Western-oriented and as the media reach of international TV is fast expanding to all corners of the globe, it is possible then to hypothesise that the reality cultivated by the audience of international TV is shaped by Western images portrayed in these programmes.

Galander (2008: 17) thus concludes that global television is leading to cultural disensitisation in the developing world and as such, cultural homogenisation effect may take place, thus threatening cultures of the developing world with eminent extinction. He argues that the localisation of global show has not in any way lessened the danger of cultural disensitisation. One important finding by O’Guinn and Shrum (1997: 281) is that previous cultivation research has shown income and education to co-vary with a number of social reality judgments. They posit that one’s social circumstances are obviously important in the
production of consumption-related perceptions and beliefs. In that regard, this study mainly considered the access to global television as the dependent variable and the respondents’ age groups and gender as the independent variables in finding students’ perceptions of the extent of the role of global television in cultural homogenisation.

One of the major criticisms of the cultivation theory is that a mental mechanism has not yet been explicated (Shrum 1995). In other words, cultivation theory does not provide explanations as to why television information apparently influences perceptions (Shrum 1995). Therefore, the cultivation hypothesis is considered by some communication researchers to be an open research question because of its lack of explanatory cognitive process (O’Guinn and Shrum 1997). Another limitation of cultivation studies cited by Good (2009: 293) is the small effect of audience influence after television consumption. However, Morgan and Shanahan (1997) argue that the extent of the effect does not matter - only that there has been a cultivation effect. Weimann (cited by Hestroni, 2010: 440) agrees with the above assertion when he says that evidence of cultivation was found in different cultures ranging from North America and Europe to South America, the Middle East and South East Asia. Even though the cultivation effect is small, it is cross-culturally consistent and robust across different demographic sectors (Morgan and Shanahan 1997). While proving that cultivation occurs is relatively easy, exposing its mechanism is a difficult task, partly because this mechanism is probably unconscious (Shrum 1995).

In light of the above, as alluded to in chapter two, Lee and Niederdeppe (2011: 733) say that many scholars have argued that media effects researchers should focus assessment of media effects on specific programmes, genres or channels of content to which audiences are exposed. For example, Cohen and Weimann’s (2000) study has shown that different genres
(news, suspense and horror, MTV, etc.) influenced attitudes in different sub-populations using a sample of junior-high and high school students in Israel (cited in Lee and Niederdeppe, 2011). The study demonstrated that both genre and channel-specific television exposure predict beliefs about the social world and different genres and channels are likely to have divergent effects on real-world beliefs (Lee and Niederdeppe, 2011: 734). While Lee and Niederdeppe (2011) argue that it remains important to control for a wide variety of demographic characteristics, media use and real world perceptions in cultivation analysis, Morgan and Shanahan (1997: 6) maintain that it may still be important to assess the effects of overall time spent watching TV on real-world beliefs. In the current study, the respondents were asked about the regularity of their consumption of global television.

In a different study, as mentioned in chapter two, Zarharopoulo (cited by Semati, 2004: 520)’s cultivation theory focuses on TV viewing in Greece. His findings conclude that more frequent viewers of US TV tend to have a favourable attitude towards foreign brand names, clothing and tend to wear jeans. By contrast, Beadle (cited by Semati, 2004: 520) in his own study on the influence of TV and media use on Argentinian businessmen and women’s perceptions of American social reality found the following: Personal contact appears to be an important influence on perceptions of Argentinians therefore cultivation as a theoretical framework is not useful when studying older audiences who are not frequent users of foreign TV. However, other studies have found cultivation effects, for example, Weimann and Cohen (cited by Lee and Niederdeppe, 2011) above revealed that the youths are affected by this foreign television consumption in significant ways. In that regard, this study considered the various age groups of respondents as a variable in order to analyse how age affects the way people interact with the media.
Although Gerbner’s (1972) original proposition had related solely to television and particularly to the entertainment segment of the programming, other studies were able to attribute significant cultivation effects to other types of media such as the internet. However, this study could not explore other social media for feasibility purposes. Therefore, although cultivation research has, to varying degrees, established links among television exposure, beliefs and worldviews, the further connection to behaviours has been left rather unexplored, as has the process through which TV exposure might ultimately lead to certain behavioural outcomes (Nabi and Sullivan, 2001: 802). Although the potential utility of exploring the relationships among TV viewing, attitudes and behaviour has been previously noted, no programme of cultivation research has carefully examined whether attitudes resulting from long-term exposure to television messages translate into behavioural intentions or behaviours (Nabi and Sullivan, 2001: 805).

5.5 Bridge between media imperialism theory and cultivation theory

According to Bailey (2006: 4), the most obvious bridge between the cultivation theory and the media imperialism theory, embedded in critical theory, is that the mass media are strongly influential in presenting the value and belief systems of a society and that media messages are constructed by a dominant group, which are in turn adopted by the mass audience without explicit, conscious attention. Therefore, the similar views of cultivation theory and media cultural imperialism theory are evident in the above broadly stated bridge between the two approaches.

Gerbner et al (1986) also acknowledge that cultivation theory duplicates critical cultural studies’ concern with mass audience. The counter-critics to the cultivation theory and the media imperialism theory given above have rendered these two theories complementary to each other and relevant in informing this study. On the one hand, the media imperialism
theory is going to be tested to some extent, as this study explores whether language, music, dress and religion at Fort Hare, in South Africa, as a developing country, are affected by global television consumption. On the other hand, the cultivation theory is applied to help analyse students’ perceptions of the effects of continued consumption of global television products on local audiences.

5.6 Conclusion

This chapter has discussed the theoretical framework guiding this study. Both the media imperialism theory and the cultivation theory have been found relevant, since both of them agree that the mass media are strongly influential in presenting the value and belief systems of a society. The two theories have been discussed in juxtaposition with the audience reception theory, and the cultural hybridisation theory which views global television consumption as leading to cultural pluralism instead.

Now that the theoretical framework underpinning this study has been discussed, the research process can be explicated. Thus chapter six explains the research methodology: how data is going to be collected, presented and discussed.
CHAPTER SIX: RESEARCH METHODOLOGY

6.1 Introduction

This chapter concentrates on the research strategy adopted for the study covering inter alia issues of research design, sampling procedures, research instrumentation and data collection and analysis procedures. This study sought to find out some students’ perception of the role of global television in cultural homogenisation. The hypothesis is that students will perceive that global television has a role to play in cultural homogenisation of language, music, dress and religion.

In order to achieve the purpose of this study, the following research questions were asked:

1. What are the students’ perceptions of the role of globalisation in cultural homogenisation?
2. Do students perceive that the cultural products of language, music, dress and religion are homogenised by global television consumption?

The study adopted a quantitative research paradigm and the research design was an analytical survey. This research paradigm was found suitable since it best provides the techniques to measure perceptions of cultural imperialism, cultivation and homogenisation in juxtaposition to cultural hybridity argued to be resulting from global television consumption. A self-administered questionnaire was used to collect data from a sample chosen at Alice campus of the University of Fort Hare. The sampling strategies intended to be used were: stratified random sampling and multi-stage random sampling. Some problems occurred in the sampling process, as will be indicated. The following figure illustrates the research plan.
Figure 1: Research plan

- Quantitative methodology
- Research design: Analytical survey
- Research Instrument: Questionnaire Guide
- Population: Fort Hare, Alice campus
- Sample: Under- and Post graduates (male & female)
- Sampling Procedure: Stratified random sampling and Multi-stage random sampling

6.2 Research design

Research design is the strategy, the plan and the structure of conducting a research study (Leedy, 1985: 96). It provides the entire framework for data collection. The appropriate design is driven by the nature of the problem. A quantitative research paradigm was adopted for this study. The objectives of a quantitative design are usually to describe, predict and explain quantities, degrees and relationships and to generalise from a sample to the target population by collecting numerical data (Du Plooy, 2009: 87). A quantitative design is suitable when we want to count or measure variables (Du Plooy, 2009: 86). The method of reasoning can be both inductive and deductive. Inductive reasoning begins with a literature review which will guide the assumptions in the study. Assumptions are measured on an existing scale such as the Likert Scale. Deductive reasoning begins with the formulation of hypothesis that identifies the constructs, variables and relationships to be measured (Du Plooy, 2009: 86). The method of reasoning used in this study is thus both inductive and deductive.
This researcher conducted an analytical survey of Fort Hare University students to find out their perceptions of the extent of the role played by global television consumption in cultural homogenisation. Du Plooy (2009: 123) describes an analytical survey as a quantitative methodology which relies largely upon statistical investigation of the data and says that its prime aim is to determine how closely the data of the study approaches ideal data (Leedy, 1993: 262). An analytical survey was suitable to this study because it best provided the techniques to test the degree to which the data approximate the anticipated standard (Leedy, 1993: 260). This study anticipated a standard of 95%.

This study, which is a case study of Fort Hare University students, is a “logical sequence that connects the empirical data to initial questions and ultimately to its conclusions” (Yin, 2002: 20). The emphasis tends to be upon intensive examination of a single case. Therefore, findings of this study cannot be generalised to other districts of South Africa.

6.3 Study population

According to Bryman (2004: 87), population basically refers to “the universe of units from which the sample is to be selected”. The study population was drawn from Fort Hare University students in Alice Town, in Nkonkobe Municipality in the Eastern Cape Province of South Africa. A study population is that aggregation of elements from which the sample is actually selected (Babbie, 2007: 190)

6.4 Sampling procedures

Sampling implies an attempt to statistically represent a population (Seal 2004: 510). This research aimed to combine probability sampling and quasi-probability sampling. In probability sampling, the components of the sample are chosen from the larger population by a process known as randomization: selecting a sample from the whole population in such a
way that the characteristics of each of the units of the sample approximate those of the total population (Leedy, 1993: 201). However, the first drawback was that only Alice campus students were sampled. If the East London campus had been included, the more urban context of East London might have affected the results of the survey.

The statistics of the 2012 student enrolment was requested from the registry department. Multi-stage random sampling and stratified random sampling were used owing to the complexity of the population frame, as faculties, schools and departments had different population sizes. Also some students are registered in more than one department and at different levels which made it difficult to deduce their study levels. As a result of this complexity, the following strata were considered: the four faculties of Science and Agriculture, Social Sciences and Humanities, Education and Management and Commerce; stratification by gender; and by seniority of study: under-graduate and post-graduate students. The gender of the population was established with assistance of the faculty administrators. (This is another problem, as ideally this stage should have been sampled with more rigor.) The following table represents the Fort Hare Alice campus students’ population distribution across the faculties.
### Table 1: Fort Hare, Alice registration statistics – 2012

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Post Graduates</th>
<th>Undergraduates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D</td>
<td>H</td>
</tr>
<tr>
<td>EDUC</td>
<td>11</td>
<td>56</td>
</tr>
<tr>
<td>M&amp;C</td>
<td>61</td>
<td>126</td>
</tr>
<tr>
<td>S&amp;A</td>
<td>97</td>
<td>199</td>
</tr>
<tr>
<td>SSH</td>
<td>34</td>
<td>91</td>
</tr>
<tr>
<td>Total</td>
<td>206</td>
<td>472</td>
</tr>
</tbody>
</table>

*Source: University registry*

According to Du Plooy (2009: 120), in a multi-stage random sample, samples are drawn from different sampling frames, which consist of large aggregates of the basic unit of analysis. Multi-stage random sampling is used when it is not possible to sample units from each of the sampling frames on an equal basis (Du Plooy, 2009: 120). It was observed that multi-stage
samples are complex and often involve some loss of sampling precision (Remler and Van Ryzin, 2011). In order to try and limit the bias in multi-stage random sampling, stratified random sampling was used as well.

Stratified random sampling was used because the study wanted to consider different strata. According to Leedy (1993: 209), stratified random sampling is when “the population is composed of layers (strata) of discretely different types of individual units”. Du Plooy (2009: 116) further states that a stratified random sample is drawn when we not only want to draw a representative sample, but also to include sub-groups in the sample in the same proportion as they occur in the target population. Therefore, stratified random sampling has the advantage of guaranteeing equal representation of each of the identified strata. It is most appropriate when those strata are roughly equal in size in the overall population (Leedy and Ormrod, 2010). However, another limitation in this study, which has called for the employment of multi-stage random sampling, is that the strata are not equal in size.

Using the Raosoft sample size online calculator (http://www.raosoft.com/samplesize.html), a sample size of 365 (n =365) students was electronically calculated from a total population of 6790 students on the Alice campus. The table below represents the multistage random sample and stratified sampling used to draw the sample.
Table 2. Sampling procedure: multi-stage random sampling and stratified sampling

<table>
<thead>
<tr>
<th>Population</th>
<th>UFH – ALICE (6970)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty</td>
<td>SSH (2316)</td>
</tr>
<tr>
<td></td>
<td>S &amp; A (2209)</td>
</tr>
<tr>
<td></td>
<td>M &amp; C (1647)</td>
</tr>
<tr>
<td></td>
<td>EDUCATION (786)</td>
</tr>
<tr>
<td>Gender</td>
<td>Male (1029)</td>
</tr>
<tr>
<td></td>
<td>Female (1287)</td>
</tr>
<tr>
<td></td>
<td>Male (982)</td>
</tr>
<tr>
<td></td>
<td>Female (1227)</td>
</tr>
<tr>
<td></td>
<td>Male (732)</td>
</tr>
<tr>
<td></td>
<td>Female (915)</td>
</tr>
<tr>
<td></td>
<td>Male (349)</td>
</tr>
<tr>
<td></td>
<td>Female (437)</td>
</tr>
<tr>
<td>Level</td>
<td>U (772)</td>
</tr>
<tr>
<td></td>
<td>P (257)</td>
</tr>
<tr>
<td></td>
<td>U (965)</td>
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<tr>
<td></td>
<td>P (322)</td>
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<tr>
<td></td>
<td>U (718)</td>
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<td>P (246)</td>
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<td>U (920)</td>
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<td>P (307)</td>
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<td></td>
<td>U (549)</td>
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<tr>
<td></td>
<td>P (183)</td>
</tr>
<tr>
<td></td>
<td>U (686)</td>
</tr>
<tr>
<td></td>
<td>P (229)</td>
</tr>
<tr>
<td></td>
<td>U (262)</td>
</tr>
<tr>
<td></td>
<td>P (87)</td>
</tr>
<tr>
<td></td>
<td>U (328)</td>
</tr>
<tr>
<td></td>
<td>P (109)</td>
</tr>
<tr>
<td>Sample size</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>82</td>
</tr>
<tr>
<td></td>
<td>60</td>
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<tr>
<td></td>
<td>73</td>
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<td></td>
<td>30</td>
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<tr>
<td></td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

Source: Registry and author-computation
Table 2 above indicates that three strata were considered in selecting the sample of this study. The first stratum is: the faculty, consisting of Science and Agriculture, Social Science and Humanities, Education and Management and Commerce; then gender, consisting of male and female; and thirdly the study level, consisting of under-graduate and post-graduate students. Thus, the sample was drawn from the total population by considering their distribution within the population. Using the registry and faculty statistics, the population was broken down into male and female students and into under-graduate and postgraduate students across faculties.

The statistics in the table 2 indicate that from the overall total number of undergraduate and postgraduate students versus gender, a ratio of 3:3.2:1 was deduced for both males and females to draw the sample based on the population distribution across the four faculties.

The following units were then drawn from the sampling frame from the Social Sciences and Humanities, Science and Agriculture, Management and Commerce and Education respectively: undergraduate males: 51, 45, 22 and 5; postgraduate males: 17, 15, 8 and 2 respectively; undergraduate females: 55, 49, 28 and 8 and postgraduate females: 27, 24, 8, and 1 respectively. From the above sampling units, there are 165 male students and 200 female students in the sample, which adds up to the total sample of 365. The researcher was assisted by tutors in the various faculties to distribute the questionnaires randomly in the respective faculties. This was another shortcoming of the sampling process, as ideally randomness should have been ensured by employing, for example, the lottery method (Leedy, 1993: 201).

Babbie (2007: 206) suggests that in selecting stratification variables from among those available, one should be concerned primarily with those that are presumably related to the
variables you want to represent accurately. Therefore, this study, which considered the gender and age-group variables, represented the gender variable from the population while the age group variable was deduced from the biographical information. It is highlighted in the literature (Yarwood, 2006; Vasan, 2010) that these factors could influence television consumption practices.

From the total sample of 365, female respondents were supposed to be 200 while the male respondents were supposed to be 165. While a total of 187 female students responded to the questionnaire, falling behind by 13 from the expected 200, 130 male students responded to the questionnaire instead of the expected 165. Therefore, 317 (88%) responses out of 365 responses were received, which is a much higher percentage than the pegged 50% response distribution. The non-responses may have been attributed to the fact that students were busy preparing for their June exams at the time the data was collected, and this was a limitation to the study findings. The other limitation also, was failure to sample the units in an equal proportion due to their varying numbers in the population framework. For these reasons, the findings from this study cannot be generalised to the student population at Fort Hare.

From the sample of 365, the following estimations had been made: a 95% confidence level, a 5% error margin and a 50% response distribution to overcome deficiencies. According to Babbie (2004), convention has established that we should aim for at least 95% confidence level for any response and a five percent error tolerance. Confidence level is the estimated probability that the population parameter lies within a given confidence interval. Confidence interval is the range of values within which a population parameter is estimated to lie. A parameter is the summary description of a given variable in a population. For example, this study considered such parameters as the age-groups and gender of the respondents. In
probability theory, standard error is the extent to which the sample estimates will be distributed around the population parameter. As the sample size increases, the standard error decreases (Babbie, 2007: 191-197).

The following is a representation of the respondents’ biographical information which includes: study level, faculty, age-group and gender. The study findings were cross-tabulated based on age-group and gender variables as previous research has argued that these may impact on media consumption: in this case global television.

6.5 Respondents’ biographical information

Response rate with regards to study level

Table 3: Study level

<table>
<thead>
<tr>
<th>Study level</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Postgraduate</td>
<td>78</td>
</tr>
<tr>
<td>Undergraduate</td>
<td>239</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>317</strong></td>
</tr>
</tbody>
</table>

The above results show that more respondents were undergraduate students.
The results in figure 3 show that most respondents were drawn from the faculties of Social Sciences and Humanities, 178 (56%), followed by Science and Agriculture, with 51 (16%) responses.
The results in figure 4 above show that the respondents were mainly drawn from the 18-23 years (47%) and 24-29 (37%) year age groups. The data interpretation will reveal whether in this study, age-group correlates with television consumption practices or not.
Table 4: Gender of respondents

<table>
<thead>
<tr>
<th>Gender</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>130 (41%)</td>
</tr>
<tr>
<td>Female</td>
<td>187 (59%)</td>
</tr>
</tbody>
</table>

The results in the table indicate that 59% of the respondents were females compared to 41% males. The data interpretation will determine whether in this study, gender correlates with television consumption practices or not.

6.6 Research instrument: questionnaire guide

The research instrument utilised for the purpose of gathering data for this study was a survey questionnaire. According to Hofstee (2006: 132), questionnaires are a form of structured interview where all the respondents are asked the same questions and are often offered the same options of answering them. A self-administered questionnaire was used to explore students’ perceptions of the role of global television in cultural homogenisation. The questionnaire addressed the four cultural products of language, music, dress and religion as the measurable indicators in determining perceptions of the role of global television in cultural homogenisation. Respondents were asked various questions regarding their perceptions of each of the cultural indicators and whether they have been influenced by global television consumption.

The potential answers were structured according to the Likert Scale of measurement using ‘Strongly Agree’, ‘Agree’, ‘Disagree’ and ‘Strongly Disagree’. According to Du Plooy (2009: 144), “a Likert Scale assesses the degree to which respondents agree or disagree with
statements about a specific topic or issue”. However, fill-in questions were also asked in the biographical section. Questionnaires have the advantage that they are anonymous and therefore non-threatening (Babbie, 2004).

6.6.1 Likert scaling

A Likert Scale is a composite measure developed by Rensis Likert in an attempt to improve the levels of measurement in social research through the use of standardized response categories in survey questionnaires to determine the relative intensity of different items. Likert items are those using such response categories as ‘Strongly Agree’, ‘Agree’, ‘Disagree’ and ‘Strongly Disagree’. It judges the relative strength of agreement intended by the respondents; demonstrates the difference in intensity between responses and calculates the average index score for those agreeing with each individual statement. Each respondent would be assigned an overall score representing the summation of the scores he or she received for responses to the individual items (Babbie, 2007: 170-171). This study considered four categories rated as follows: Strongly Agree; Agree; Disagree and Strongly Disagree.

However, the Likert Scale has its weaknesses. For example, a total score may hide specific details of a respondent’s response, such as perceptions in this case. Also, if the topic changes, the items have to be composed anew (Du Plooy, 2009: 144). In this case, the topic was reworded to fit in with the questionnaire items. Nevertheless, this researcher found the Likert Scale easy to develop and reliability could be measured prior to collecting data. In this study, the researcher endeavoured to cover every pertinent aspect of the research concerns, which was however limited by the closed nature of the instrument.
6.7 Validity and reliability

According to Neuman (2006), validity and reliability are usually complementary concepts, but in some special situations, they conflict with each other. Sometimes as the validity increases, the reliability is more difficult to attain, especially when one construct has a highly abstract and not easily observable definition (Neuman, 2006). Both validity and reliability refer to the degree to which we may have error in our measurements. While validity error reflects biases in the instrument itself and relatively constant sources of error, reliability error reflects the use of the instrument and varies unpredictably from one occasion to the next (Leedy and Ormrod, 2010).

Validity is the extent to which the research instrument measures what it is intended to measure (Leedy and Ormrod, 2010). It addresses the question of how well the social reality being measured through research, matches with the constructs researchers use to understand it (Neuman, 2006). The type of validity found to be most suitable to this study is the construct validity. Construct validity is the extent to which an instrument measures a characteristic that cannot be directly observed but is assumed to exist based on patterns in people’s behaviour (Leedy and Ormrod, 2010). This study used the self-administered questionnaire structured according to the Likert Scale of measurement as indicated above. The instrument explored perceptions of the role of global television in cultural homogenisation and these were realised in people’s consumption of cultural products. The intensity of agreement or disagreement with the notion of cultural homogenisation was arrived at using ‘Agree’, ‘Strongly Agree’, ‘Disagree’ and ‘Strongly Disagree’ respectively. However, the validity of the questionnaire was limited by the fact that it was closed and therefore it neither gave the respondents room to clarify their responses nor the researcher the opportunity to probe further.
Reliability refers to the extent to which test scores are free of measurement error (Muijs, 2011). This study’s expected reliability was 95%. The type of reliability used in this study is equivalence reliability which applies when researchers use multiple indicators (Neuman, 2006). It applies when a construct is measured with multiple specific measures, for example, several items in a questionnaire all measuring the same construct. Equivalence reliability addresses the question: Does the measure yield consistent results across different indicators? (Neuman, 2006). This study used the cultural indicators of language, music, dress and religion to find out perceptions of the role of global television in cultural homogenisation. The researcher tried to ensure reliability by asking clear and unambiguous questions regarding students’ perceptions of global televisions’ role in cultural homogenisation. However, the fact that the questions were narrowly defined conflicted with the notion of validity. To this end the questionnaire did not address the opposing discourse; that of cultural hybridity. This limited the study findings from weighing these two opposing trends: homogenisation and hybridisation. Therefore, a gap opened for future research to weigh these two in light of the new convergent communication technologies.

6.8 Weaknesses and strengths of survey research

One main weakness of survey research is that in many ways, surveys are inflexible in that the initial study design remains unchanged. Also, surveys cannot measure social action but only collect self-reports of revealed past action or of prospective or hypothetical action (Babbie, 2007: 276).

However, Babbie (2007: 276) acknowledges that surveys have the advantage that they are particularly useful in describing the characteristics of a large population. A carefully selected probability sample in combination with a standardized questionnaire offered the possibility of
making refined descriptive assertions. Therefore, a large sample of 360 students was used. From this sample, a significant 317 (88%) responses were received. The sample’s confidence level was increased by sending more questionnaires to cater for non-responses. Also, surveys are flexible. Many questions can be asked on a given topic, giving considerable flexibility in the analyses (Babbie, 2007).

6.9 Data analysis and interpretation procedures

Basically, data analysis involves discovering patterns among the collected data, so as to identify different trends that point to theoretical understanding (Babbie, 2004: 284). Data was analysed numerically and descriptively. According to Babbie (2007: 405), quantitative analysis is the numerical representation and manipulation of observations for the purpose of describing and explaining the phenomena that those observations reflect. Data was presented using Statistical Package for the Social Sciences (SPSS) and coded based on the Likert Scale of measurement, Word, Excel and Power Point. Coding involves categorizing the pieces of data by relating concepts, after which data will be analysed and interpreted numerically and descriptively (Seal, 2004). The results of the study were cross-tabulated based on age-group and gender variables in order to analyse students’ perceptions of the extent of the role of global television in cultural homogenisation with regards to their age groups, which could also be linked to their study levels as well as their gender.

6.10 Conclusion

This chapter discussed the research methodology applied in the study. It outlined the research plan; the research design, which is quantitative; the population, which is the Alice campus of Fort Hare University, the sampling procedures, which are: stratified random sampling and multi-stage random sampling. The extent of homogenisation was then inferred from the study
findings. This has been done through measuring the role of global television consumption in cultural homogenisation based on the students’ perceptions. The chapter also discussed the research instrument, which is the self-administered questionnaire structured according to the Likert Scale of measurement. The advantages and disadvantages of using the questionnaire and the survey method were highlighted and attempts to limit bias were also suggested. The data analysis and interpretation procedures were also presented. The limitations in the sampling procedure and the data collection instrument were also pointed out, as well as some errors and oversights in the sampling process. In the next chapter, data findings based on perceptions of global television’s influence on language, music, dress and religion amongst the sampled Fort Hare students are then analysed and interpreted in light of the literature reviewed.
CHAPTER SEVEN: CULTURAL MANIFESTATIONS OF GLOBAL TELEVISION AND THEIR INFLUENCE ON FORT HARE STUDENTS

7.1 Introduction

The previous chapter discussed the research methodology adopted for this study. The study sought to determine perceptions of the role of global television in cultural homogenisation. A quantitative research paradigm was adopted. Students from Fort Hare, Alice campus, in Nkonkobe municipality in the Eastern Cape province of South Africa, were the population from which the sample was drawn. Stratified random sampling and multi-stage random sampling were the sampling procedures used, albeit imperfectly. A self-administered questionnaire was used to collect data and responses were presented based on the Likert Scale of measurement using the categories ‘Strongly Agree’, ‘Agree’, ‘Disagree’ and ‘Strongly Disagree’.

This chapter analyses and interprets the data findings with regards to perceptions of global television’s influence on the cultural products of language, music, dress and religion amongst Fort Hare students. The data findings are presented in relation to the research questions and the behavioural traits under review in this study. Framing sub-headings from the research questions in the discussion allows a clear analysis of the study findings. Related literature is used to substantiate the study findings and the extent of homogenisation is measured by comparing the margin of positive versus negative responses. The theoretical arguments informing this study are also utilised in order to support the study’s standpoint.

The sample size was 360 students. From that sample, 317 (88%) responses were received. This was a high response rate considering that students were preparing for exams when the data was collected. It is assumed that the 12% who did not return the questionnaires were too
busy to respond. The following tables and figures present the data findings which are analysed and interpreted with regards to perceptions of the extent of the role global television in cultural homogenisation based on the four cultural products of language, music, dress and religion.

The following is a key to what the acronyms in the tables and charts represent:

**Key**
SA: Strongly Agree
A: Agree
D: Disagree
SD: Strongly Disagree

### 7.2 Perceptions of global television’s influence on language

**Table 5: Table showing summary of perceptions of global television’s influence on language**

<table>
<thead>
<tr>
<th>English is the most common language used on global television.</th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>168</td>
<td>122</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>(53%)</td>
<td>(39%)</td>
<td>(8%)</td>
<td>(0.3%)</td>
</tr>
</tbody>
</table>

- I watch global television compared to local television most of the time.
  - SA: 168 (53%)
  - A: 122 (39%)
  - D: 26 (8%)
  - SD: 1 (0.3%)

- I communicate in English on most social occasions.
  - SA: 17 (5%)
  - A: 192 (61%)
  - D: 92 (29%)
  - SD: 16 (5%)

- The use of English language on global TV is leading to decreasing use of local languages.
  - SA: 105 (32%)
  - A: 155 (49%)
  - D: 53 (17%)
  - SD: 8 (2%)
I prefer watching TV programmes presented in English than those presented in my own home language.

<table>
<thead>
<tr>
<th></th>
<th>27</th>
<th>72</th>
<th>141</th>
<th>77</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(9%)</td>
<td>(23%)</td>
<td>(44%)</td>
<td>(24%)</td>
</tr>
</tbody>
</table>

The table above reflects an average of 76% positive answers to the perception that global television consumption influences homogenisation of English language use as compared to 24% who refute that notion. These average positive and the average negative responses were arrived at by collating the ‘Agree’ and ‘Strongly Agree’ answers and the ‘Disagree’ and ‘Strongly Disagree’ answers respectively for all the cultural indicators under study. The great difference of 52% positive versus negative answers suggests that this sample thinks there is homogenisation of language use amongst Fort Hare students. Nevertheless, the greater number of the respondents preferred to use their local languages use, which is an indication that the students still value their own languages. This dominant use of the English language at Fort Hare, just like at the majority of institutions in South Africa, could at least in part be a result of the country’s colonial history whereby the country uses the language of the former colonial master, Britain.

**Figure 4: English is the most common language used on global television.**
The results presented in figure 5 above show that 168 (53%) of the respondents agree and 1 (0.3%) strongly agree that English is the most common language used on global television, compared to 122 (38.5%) who disagree and 26 (8.2%) strongly disagreeing with this observation. The percentages of those who disagree and those who strongly disagree with the perception are very low. Though the difference between those who agree and those who disagree is slim, the fact that the use of English, which is a foreign language, is dominant on global television, is an indication that media imperialism by English speaking countries (Britain in the case of South Africa) who are the former colonisers of many nations across the globe, could be occurring. It could be predicted that the 47% who disagree with this observation may be implying that there are other languages used on global television. By and large, the greater number of students agrees with the perception of dominance of English on global television. The dominance of English language on global television has been confirmed by research (Barnett, 1998; Fourie, 2007; Diedrichs, 2008).
Figure 5: I watch global television most of the time.

The results in figure 6 show that 168 (53%) of the respondents agreed and 1 (0.3%) strongly agreed that they watch global television most of the time compared to local television. Interestingly, a significant 122 (38.5%) of the respondents disagreed that they watch global television most of the time, with 26 (8.2%) strongly disagreeing. This reflects that not all the students watch global television most of the time. This affirms Cooper and Tang’s (2009: 401) position that structural and contextual factors such as the audience members’ availability and access to television or other media, the ability or willingness to pay for multi-channel
services, as well as scheduling factors impact use of television. The reasons for this are not clear, but can be surmised. As Fort Hare University is an institution of higher learning where students are busy with their studies, some students might not have much time to watch global television. Also, as indicated earlier in the literature, the assumption was that other students come from poor backgrounds and might not have access to global television. To this end, 38.5% disagree and 8.2% strongly disagree that they watch global television most of the time. The total of 46.7% who disagree that they watch global television most of the time is significant and could indicate that the hypothesis – that students will perceive that global television has a role in cultural homogenisation – is incorrect.

Nevertheless, the greater percentage of students (56%), who said that they watch global television most of the time, may become acquainted with the programmes on global television, which are presented in English. This could in turn have cultivation effects as there could be transference of cultural values in the process of consumption, hence the notion of cultural imperialism. Corroborating this view, Weimann (cited by Hestroni, 2010: 440) asserts that evidence of cultivation was found in different cultures ranging from North America, Europe, South America, the Middle East and South East Asia with regards to television consumption. Some researchers disregard the cultivation hypothesis, for example, Good (2009: 293) who points to the small effect of cultivation after television consumption. This researcher adopts Morgan and Shanahan’s (1997) argument that the extent of the effect does not matter – only that there has been a cultivation effect. Therefore, it could be surmised that those students who agreed that watching global television most of the time might find those values portrayed in the programmes presented, cultivated in them.
The results in figure 7 above show that 192 (61%) of the respondents agree that they use English as a medium of communication on most social occasions, with 17 (5%) strongly agreeing with that, bringing the total of positive responses to 66%. However, 92 (29%) disagree and 16 (5%) strongly disagree that they use English on most social occasions. Nevertheless, previous research has observed that the Afrikaans and English languages were imposed as official languages on the indigenous people in line with apartheid’s racial discrimination policies, which were also entrenched in cultural industries (Barnett, 1998). It
could be argued then, that the dominant use of English on global television is also contributing to the influence of continued use of the language by local people.

The 66% of the respondents who agreed that they use English on most social occasions is significant. One fear raised by Large (1996: 25), which is also this study’s concern, is that as language is intimately linked with culture, the adoption of a language for official usage is likely to promote the culture of the native speakers of that language. Therefore, the fact that the greater number of students sampled said that they use English on most social occasions might point to cultural imperialism.

Figure 7: The use of English language on global television is leading to decreasing use of local languages.
There is a general consensus among the respondents that the common use of English language is leading to decreasing use of local languages. In figure 8, a collective of 155 (49%) respondents indicated that they agree with this statement and 101 (32%) strongly agree with it whereas only 53 (17%) disagree and 8 (2%) strongly disagree with the statement. This great difference between the positive versus negative answers is very convincing that the students perceive that the use of local languages at is decreasing. Diedrichs (2008) observed that South Africa has adopted English as the country’s ‘lingua franca’ to rescue the situation in which the country’s own eleven languages are not uniting the nation.

Of importance, there are various factors compelling local people to communicate in English. For example, Strelitz’s (2004) study of Indian students revealed that their viewing of American films is a result of their inability to understand the language used in Indian films. One student interviewed by Strelitz in his (2002) study of the ‘homeland’, a living room where only Xhosa was spoken at Rhodes University, said that Xhosa students dislike English because of the restrictions it places on them.
Figure 8: I prefer watching TV programmes presented in English to those presented in my own home language

<table>
<thead>
<tr>
<th>Frequency</th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>27</td>
<td>72</td>
<td>141</td>
<td>77</td>
</tr>
</tbody>
</table>

In figure 9, the data findings reflect that 218 (68%) of the respondents do not prefer to watch programmes presented in English, but in their own mother languages, with 141 (44%) disagreeing and 77 (24%) strongly disagreeing that they prefer to watch programmes in English. The results reflect that only 72 (23%) of the students agree and 27 (9%) strongly agree that they prefer watching programmes presented in English. Though more students prefer to watch programmes presented in their languages, results seem to indicate that they do
in fact watch those presented in English due to the availability of English programmes. This affirms Barnett’s (1998: 559) observation that the dominance of English is a reflection of the relative costs incurred in buying imported English language programming, especially from the USA, compared to producing programming domestically in up to eleven languages. Also, this brings to mind that many students interviewed by Strelitz (2004: 44) pointed to the greater realism of local productions while at the same time pointing to their general lack of availability.

7.3 Perceptions of global television’s influence on music

Table 6: Table showing summary of perceptions of global television’s influence on music

<table>
<thead>
<tr>
<th></th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Global television channels such as DSTV in South Africa play Western, mostly American music.</td>
<td>156 (49%)</td>
<td>129 (41%)</td>
<td>28 (9%)</td>
<td>4 (1%)</td>
</tr>
<tr>
<td>I prefer listening to Western music than local music.</td>
<td>5 (2%)</td>
<td>104 (33%)</td>
<td>150 (47%)</td>
<td>58 (18%)</td>
</tr>
<tr>
<td>Many local music producers are imitating Western models in music production.</td>
<td>83 (26%)</td>
<td>177 (56%)</td>
<td>57 (18%)</td>
<td>0 (0%)</td>
</tr>
<tr>
<td>Western music is making people adopt Western values at the expense of their own.</td>
<td>47 (15%)</td>
<td>84 (26%)</td>
<td>140 (44%)</td>
<td>46 (15%)</td>
</tr>
<tr>
<td>Local music is disappearing.</td>
<td>83 (26%)</td>
<td>143 (45%)</td>
<td>64 (20%)</td>
<td>27 (9%)</td>
</tr>
</tbody>
</table>

Table 3 above shows that an average of 64% of the students responded positively, while 36% responded negatively to the perception that global television is leading to homogenisation of
music production and consumption. The greater percentage of positive responses reflects that there is a perception of homogenisation of music production in South Africa and consumption thereof. However, the definition of what is categorised as Western music is problematic. Karanja (2010) argues that the hip-hop and rap culture adopted by the urban youth in Kenya is by origin an extension of African culture, since it was developed by black African-Americans and is therefore a hybrid culture. Therefore, the discourse of cultural hybridisation is evident in the study findings as the greater percentage of students identifies themselves with Western music. Nevertheless, the current findings reflect perceptions of homogenisation of music consumption amongst the Fort Hare students to a certain extent, at least partly supporting the hypothesis that global television consumption is perceived as having a role in homogenisation of music as a cultural product.

Figure 9: Global television channels, such as DSTV in South Africa, play Western, mostly American, music

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>SA</td>
<td>156</td>
</tr>
<tr>
<td>A</td>
<td>129</td>
</tr>
<tr>
<td>D</td>
<td>28</td>
</tr>
<tr>
<td>SD</td>
<td>4</td>
</tr>
</tbody>
</table>
The results in figure 10 reveal that 129 (41%) of the students agree and 156 (49%) of the students strongly agree, adding up to a total of 285 (90%) students who agree that most global television channels in South Africa, such as DSTV channels, play Western music. However, 28 (9%) of the students disagree and 4 (1%) strongly agree with this position. DSTV, though an African digital multi-channel, consists of mostly international but non-African channels (Mano, 2005: 52). The fact that a majority of the students sampled said that they watch global television implies that in the process, they also become more exposed to Western music which is played on global television, and this could result in transference of Western cultural values, for negotiation with media texts indicates that in specific circumstances, there will be a transfer of values and ideas (Biltereyst, 2009). Along similar lines, 265 (82%) of the respondents agree that local music producers are imitating Western models in music production.
Figure 10: I prefer listening to Western music than local music.

The above findings show that 104 (33%) of the students agree and 5 (2%) of the students strongly agree that they prefer Western music to local music, whereas 150 (47%) disagree and 58 (18%) of the respondents strongly disagree that they prefer listening to Western music than to local music. The greater number of students preferring to listen to local music corresponds with the greater number of students (68%) preferring to watch programmes in their local languages. This explicit preference for local music productions and local
languages use is an indication that the students sampled still value their own local cultural products, but then, as Strelitz (2004) points out, just like the students at Rhodes University, students at Fort Hare seem to be pointing to the general lack of availability of local productions. Therefore, if local people are listening to Western music because of the lack of availability of local music, it could be surmised that this is an indication of cultural imperialism.

**Figure 11: Many music producers are imitating Western models in music production**

![Bar chart showing frequency of music producers imitating Western models](attachment:bar_chart.png)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>83</td>
<td>177</td>
<td>57</td>
<td>0</td>
</tr>
</tbody>
</table>
Figure 12 above depicts that 177 (56%) of the students agree and 83 (26%) of the students strongly agree that many local producers are imitating Western models in music production. This is compared to 57 (18%) who disagree with that opinion. The greater number of respondents confirming the imitation of Western models in music production could be an element of cultural imperialism. The current study findings corroborate Fung’s (2006) study findings, which point to indications of cultural imperialism with regards to music production in China when he argues that MTV programming, though it is repackaged by the Chinese for a global market, ironically represents a hybridised form of pop culture, which defeats the idea of localisation.

However, from a revisionist point of view, Bhabha (cited by Karanja, 2010: 5) says that hybridity is the “third space” which enables other positions to emerge, elaborating that the third space serves as a corrective to regulative, hegemonic views and suggests that identity and culture are complex, oppositional and negotiable entities which reject fixity and conflicting opinions. Regarding this view, the creation of cultural hybrids promotes diversity rather than imperialism. Yet at the same time, Bhabha notes the way in which cultural
adaptiveness of hybridity involves incorporating and reproducing the dominant culture to some degree (Bhabha cited by Stadler, 2011: 156). In light of Bhabha’s observation, it can be surmised that if local music production is following the model of the dominant media culture, which is largely the Western world, then that could result in homogenisation of music genres and consumption thereof.

Figure 12: Western music is making people adopt Western values at the expense of their own
Figure 13 above shows that 84 (26%) of the students agreed and 47 (15%) of the students strongly agreed that Western music is making people adopt Western values at the expense of their own. However, the majority of the respondents, 186 or 59%, denied that perception, with 140 (44%) of the respondents disagreeing and 46 (15%) strongly disagreeing. Those who deny the idea of adopting Western values could imply that they still hold their own cultural values. This position could reinforce Strelitz’s (2003, 2004, 2005) findings that even when students watch American programmes, they note that they maintain their cultural values and that they are critical of the values espoused in American programmes. Despite the fact that the volume, pace and reach of decontextualised culture is cutting people from their familiar settings as argued by Niezen (2004: 38), this, as some of the respondents in this study perceive, does not amount to deterioration of cultural values. Rather, Kraidy (cited by Embong, 2011: 18) describes hybridisation as the cultural logic of globalisation, saying that traces of other cultures exist in every culture, thus offering foreign media and marketers trans-cultural wedges for forging effective links between their commodities and local communities.

Furthermore, a crucial point to note is that cultural adaptiveness of hybridity, to some degree, involves incorporating and reproducing the dominant culture (Bhabha cited by Stadler, 2011: 156). However, the notion of multiple identities is challenged by Woodward (cited by Fourie, 2007: 260) who argues that people distinguish themselves from others through the language they use, the clothes they wear and the practices, rites and rituals in which they engage.

**Figure 13: Local music is disappearing**
The results in figure 14 above show that 143 (45%) of the students agree and 83 (26%) of the students strongly agree that local music is disappearing from the local scene compared to 64 (20%) disagreeing and 27 (9%) strongly disagreeing with that perception. The greater percentage of students agreeing corresponds with the greater percentage (82%) of responses contending that local music producers are imitating Western models in music production. This could be the reason why some students listen to Western music which is readily
available. Interestingly, these findings contradict the responses in figure 13, where the majority deny that they are adopting Western values.

On the one hand, true as it may be that local people still hold their cultural values, on the other hand, their acquaintance with Western music and Western models in music production as well as other Western cultural products obscures this former position. As students at Fort Hare continue to be exposed to Western music, they could end up losing track of their own music genres and so local music could vanish. Thus, local music productions being replaced by Western models could be a subtle manifestation of cultural imperialism. These findings reflect that the greater number of students sampled at Fort Hare University perceive that there is disappearance of local music being replaced by Western music and this could be viewed as homogenisation of music production and consumption thereof.

7.4 Global television’s influence on dress

Table 7: Table of summary of perceptions of global television’s influence on dress

<table>
<thead>
<tr>
<th></th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>The kind of dress portrayed on global television is Western.</td>
<td>74</td>
<td>185</td>
<td>57</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>23.3%</td>
<td>58%</td>
<td>18%</td>
<td>0.3%</td>
</tr>
<tr>
<td>I prefer Western kind of dress to local dress forms.</td>
<td>20</td>
<td>174</td>
<td>79</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>6%</td>
<td>55%</td>
<td>25%</td>
<td>14%</td>
</tr>
<tr>
<td>Local dress codes such as the Zulu’s imbikizas are being</td>
<td>168</td>
<td>93</td>
<td>31</td>
<td>25</td>
</tr>
<tr>
<td>replaced by Western styles such as denim jeans.</td>
<td>53%</td>
<td>29%</td>
<td>10%</td>
<td>8%</td>
</tr>
<tr>
<td>Global TV is making local people’s ways of dressing become</td>
<td>22</td>
<td>201</td>
<td>75</td>
<td>19</td>
</tr>
<tr>
<td>the same</td>
<td>7%</td>
<td>63%</td>
<td>24%</td>
<td>6%</td>
</tr>
<tr>
<td>Local dress codes are disappearing.</td>
<td>110</td>
<td>162</td>
<td>41</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>35%</td>
<td>51%</td>
<td>13%</td>
<td>1%</td>
</tr>
</tbody>
</table>
The results in table 4 show perceptions of the effects of global television consumption on dress codes. 259 (81.3%) of the respondents agreed that the kind of dress portrayed on global television is Western, with 185 (58%) agreeing and 74 (23.3%) strongly agreeing. Yet, 57 (18%) disagree and 1 (0.3%) strongly disagree with the statement. Those who agree that global television portrays Western dress styles could be interpreted as confirming Morris’s (2002: 284) argument that cultural homogenisation is quite visible in the general Westernisation of dress styles throughout the world.

With regard to dress codes preference, 174 (55%) indicate that they prefer Western dress to local dress forms, with 174 (55%) agreeing and 20 (6%) strongly agreeing. This is against 79 (25%) who disagree and 44 (14%) who strongly disagree that they prefer Western dress. Those who prefer Western dress corroborate Yarwood’s (2006: 55) study results where she was asked by the youths she interviewed in Cape Town to purchase particular clothing items in the US and send them back to South Africa. One can then infer that the youth in particular could be more drawn towards Western dress styles than their own local ones such as the Zulus’ imbikizas.

93 (29%) of the respondents agree, and 168 (53%) strongly agree with the statement that local dress codes are being replaced by Western styles, as compared to 31 (10%) disagreeing and 25 (8%) strongly disagreeing with this statement. If more respondents perceive that local dress codes are being replaced by Western dress codes, then this is an element of cultural imperialism which could consequently lead to homogenisation of dress. One reason why local dress codes are perceived as disappearing could be entrenched in South Africa’s missionary and colonial history whereby the church and the state regarded native dress forms as uncivilised (a state of undress), and then insisted on Western dress (Ramaite and Mdhluli
cited by Grant and Nodoba, 2009: 30). (The *imbikiza* can be described as a skirt with slits all around usually made from animal skins and is worn by both Zulu men and women.) Therefore, since the greater number of respondents agreed to affiliation with modern churches as reflected in section 7.5, they are most likely to believe that dressing in the Western way is showing civilisation and decency, unlike African traditional forms of dress which are regarded as indecent and uncivilised (Grant and Nodoba, 2009: 30).

Concerning homogenisation of dress codes, a total of 223 (70%) of the respondents indicated that global television is leading to local people’s ways of dressing become the same, 201 (63%) agreeing, while 22 (7%) strongly agreeing with that observation. This is compared to 75 (24%) disagreeing and 19 (6%) strongly disagreeing with the observation. This reflects on the observation that local dress codes are being replaced by Western styles as stated earlier. The identification with Western dress codes and the disappearance of local ones could lead to deterioration of cultural identity, if one is to adopt Frith’s (2008: 122) view that identity is always something that is constructed and that items such as clothing are used to establish and convey that construction. Therefore, if one could extrapolate from this sample, one could surmise that some Fort Hare students think that global television is contributing to an homogenisation of dress codes.

Also, a high percentage of 272 (86%) of the respondents are of the opinion that local dress codes are disappearing, with 161 (51%) agreeing and 110 (35%) strongly agreeing with that statement. Yet 41 (13%) disagree and 4 (1%) strongly disagree with that statement. We might attribute the disappearance of local dress codes to the respondents’ preference for Western styles revealed above.
An average of 76% of the responses perceived that global television consumption influences homogenisation of dress codes, compared to 24% who disagree with that notion. The greater difference between those agreeing and those disagreeing confirms the hypothesis of the perception that global television plays a role in cultural homogenisation of dress.

7.5 Global television’s influence on religion

Table 8: Table of summary of perceptions of global television’s influence on religion

<table>
<thead>
<tr>
<th></th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Global TV portrays modern churches which are detached from traditional forms of worship.</td>
<td>82 (26%)</td>
<td>156 (49%)</td>
<td>57 (18%)</td>
<td>22 (7%)</td>
</tr>
<tr>
<td>I prefer modern churches to African traditional religions such as worshipping ancestors.</td>
<td>7 (2%)</td>
<td>158 (50%)</td>
<td>94 (30%)</td>
<td>58 (18%)</td>
</tr>
<tr>
<td>Many people nowadays go to modern churches.</td>
<td>82 (26%)</td>
<td>156 (49%)</td>
<td>57 (18%)</td>
<td>22 (7%)</td>
</tr>
<tr>
<td>African traditional religions are deteriorating.</td>
<td>108 (34%)</td>
<td>135 (43%)</td>
<td>61 (19%)</td>
<td>13 (4%)</td>
</tr>
<tr>
<td>Global TV is making local people’s ways of worship become the same.</td>
<td>24 (8%)</td>
<td>184 (58%)</td>
<td>86 (27%)</td>
<td>23 (7%)</td>
</tr>
</tbody>
</table>

The summary in table 5 above reflects an average of 69% positive responses against 31% negative responses to the questions asked concerning homogenisation of religion. This significant difference in number between those who agree and those who disagree with homogenisation of religion is a reflection that there is to some extent, perception of homogenisation of religious affiliations, thus confirming the hypothesis that global television plays a role in homogenisation of religion.
Figure 14: Global TV portrays modern churches which are detached from African traditional forms of worship

Figure 15 shows that 238 (75%) of the respondents agree that global television portrays Western styles of worship which are detached from African traditional forms of worship, with 156 (49%) agreeing and 82 (26%) strongly agreeing with that statement. However, 57 (18%) of the respondents disagree and 22 (7%) strongly disagree with this observation. The greater number of students agreeing reflects that those who watch religious programmes on television are exposed to the modern churches portrayed.
Figure 15: I prefer modern churches to African traditional religions such as worshipping ancestors.

Figure 16 above shows that 158 (50%) of the respondents agree and 7 (2%) of the respondents strongly agree, bringing the total of those agreeing to 165 (52%) with the statement that they prefer going to modern churches over traditional forms of worship such as worshipping ancestors.
On the contrary, the 94 (30%) who disagree and the 58 (18%) who strongly disagree that they prefer modern churches could be perceived as those who either value their traditional religions or are not affiliated to any religion. Therefore, even though more students say that most people increasingly prefer modern churches, they indicate that people might still be performing their traditional religious rites and rituals, such as those surrounding childbirth, giving of names, marriage, funerals, harvest festivals and circumcision, as is common in African traditional religion (Mbiti, 1975: 19). For example, the Eastern Cape Province is well known for its tradition of circumcision of males.

As a corollary, this identification with more than one religion brings about the notion of hybrid identities which as stated earlier, are in some cases modelled after the Western world values. This state of affairs may render the notions of homogeneity and diversity complementary in the sense that local people might be adopting cultural hybrids of both Western and African cultural rites. Mbiti (1975: 193) points out that some aspects of African religion will be transformed to meet the needs of changing times.
Figure 16: Many people nowadays go to modern churches

Figure 17 shows that a total of 238 (75%) of the respondents are affiliated to modern churches and not African traditional religions, with 156 (49%) agreeing and 82 (26%) strongly agreeing. This is in harmony with the greater percentage of the sample saying they prefer Western forms of worship. However, 18% disagree and 7% strongly disagree with this position. Therefore, the greater number of students who agree that many people nowadays go to modern churches could be implying that there is perception of increasing homogeneity of religious practices. It could be surmised that increasing affiliation to modern churches is at
least partly a result of global television’s influence, since the large majority of respondents said that they watch global television which, most respondents agree, portrays Western ways of worship. However, it is also important to note that the other students deny being affiliated to modern churches, and this could be a result of various reasons such as that of religious diversity, which gives local people many choices of religious affiliations (Martin and Nakayama, 2007: 22).

**Figure 17: African traditional religions are deteriorating**

![Bar chart showing frequency of responses with categories and their corresponding frequencies.]

![Pie chart showing distribution of responses with percentages.]

Frequency

<table>
<thead>
<tr>
<th></th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>108</td>
<td>135</td>
<td>61</td>
<td>13</td>
</tr>
</tbody>
</table>
A total of 243 (78%) of the students agree that African traditional religions are deteriorating, 135 (43%) agreeing and 108 (34%) strongly agreeing, compared to 61 (19%) disagreeing and 13 (4%) strongly disagreeing with the statement. The fact that more students agree that African traditional religions are deteriorating could complement their assertion of being increasingly affiliated to modern churches and their preference for modern churches. It could be true that there are those who still value their African traditional religions at the same time as being affiliated to modern churches. Hybridity alerts us to the difficulty of living with differences and their ultimate irreducible resistance to complete dissolution (Ang, 2003). This brings to mind Kraidy’s acknowledgement (cited by Embong, 2011) of the challenge for scholars to find a way to integrate different types of hybridity in a framework that makes the connections between these types both intelligible and usable. To this end, Embong (2011: 18) argues that the impact of globalisation on local culture and identity is the result of circumstance.

**Figure 18: Global TV is making local people’s ways of worship become the same**

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>SA</td>
<td>24</td>
</tr>
<tr>
<td>A</td>
<td>184</td>
</tr>
<tr>
<td>D</td>
<td>86</td>
</tr>
<tr>
<td>SD</td>
<td>23</td>
</tr>
</tbody>
</table>
In figure 19, 208 (66%) of the respondents agree that global television is making local people’s ways of worship become the same, with 184 (58%) agreeing and 24 (8%) strongly agreeing with the statement, against 86 (27%) who disagree and 23 (7%) who strongly disagree with this statement. In light of the above, it seems true to say that most students sampled attribute the deterioration of African traditional religions to these homogeneous ways of worship. However, the findings have revealed perceptions that African traditional religions are not deteriorating as such. According to the cultivation hypothesis, it might be difficult for those who watch global television from escaping the cultivation effect, based on its view that long-term public exposure to media shapes the attitudes and opinions of the audiences, resulting in adoption of behaviour communicated thereafter (Galander, 2008: 5).

The data findings presented above have pointed to perceptions of elements of homogenisation of religion, though some of the respondents denied that traditional religions are deteriorating.
7.6 Conclusion

By and large, a closer analysis of the study findings has reflected perceptions that there is homogenisation of the cultural products of language, music, dress and religion amongst the sampled Fort Hare students. However, the majority of students sampled indicated that they prefer local cultural products. For example, most respondents have indicated that they prefer to watch television programmes presented in their local languages and yet global television presents programmes in English. Also, more respondents have indicated that they prefer local music productions, whereas global television programmes present Western genres of music. Interestingly, even the local SABC channels, as revealed by the literature, also contain imported programmes, most of which originate from the developed world and are presented in English. Therefore, with regards to language and music as cultural products, the study findings could be interpreted to show that consumers who have little choice due to lack of availability of local products hold the perception that the homogenisation of consumption taking place is occurring.

However, with regards to dress and religion, the majority of the respondents indicated that they prefer modern dress and modern churches. This is indicated by their agreeing that they adopt Western dress styles and prefer modern churches. Here, the significant number of respondents who denied affiliation to modern churches and to changing their local cultural values should not be ignored. On the whole, most students agreed with the perception that the cultural products of language, music, dress and religion are homogenised by global television consumption.
As such, it seems that the notions of media cultural imperialism and cultivation are still a reality amongst the sampled students. The following table presents a summary of the responses.

Table 9: Table showing summary of average positive versus average negative responses about the perception of homogenisation of language, music, dress and religion

<table>
<thead>
<tr>
<th>Cultural indicators</th>
<th>Average positive responses</th>
<th>Average negative responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perception of homogenisation of language</td>
<td>76%</td>
<td>24%</td>
</tr>
<tr>
<td>Perception of homogenisation of music</td>
<td>64%</td>
<td>36%</td>
</tr>
<tr>
<td>Perception of homogenisation of dress</td>
<td>76%</td>
<td>24%</td>
</tr>
<tr>
<td>Perception of homogenisation of religion</td>
<td>69%</td>
<td>31%</td>
</tr>
</tbody>
</table>

This chapter has analysed and interpreted the data findings based on the second research question which explored the sub-themes under study: Do students think that the local language, music, dress and religion are affected by global television viewing? The following chapter then answers the first research question, which is the broad theme under study: What are the students’ perceptions of global television’s role in cultural homogenisation? The study findings are used to make cross-tabulation and correlation based on age-group and gender variables so as to determine whether these impact on media and particularly global television consumption in the sample.
CHAPTER EIGHT: PERCEPTIONS OF GLOBAL TELEVISION’S INFLUENCE ON CULTURAL HOMOGENISATION

8.1 Introduction

The previous chapter discussed the data findings based on the sub-theme, namely perception of the role of global television consumption in the cultural products of language, music, dress and religion amongst the students at Fort Hare university. The current study findings revealed that sampled students perceive that there is homogenisation of language, music, dress and religion. However, it should also be noted that there are some dialectical debates regarding the notion of cultural homogenisation based on the cultural hybridisation challenge which was also revealed in the study findings, having been alluded to in the literature review. By and large, the study sample has agreed that homogenisation is occurring.

This chapter discusses the study findings based on the broad theme under study namely perception of global television’s influence on cultural homogenisation. As the literature reviewed has revealed that gender and age variables may influence media consumption practices, the data is correlated based on the independent variables of gender and age-group in relation to the dependent variable of global television consumption. This will determine whether amongst the sample, the perception of cultural homogenisation is related to students’ gender and age and whether it is significant. Chi-square tests were used to elicit correlations between exposure to television versus gender and age-group variables. Usually, a statistically significant chi-square implies that the pattern of distribution in a sample can be generalised to a population. The following is a presentation and discussion of the responses.
8.2 Does gender influence perceptions of the role of global television in cultural homogenisation?

Table 10a below reflects that the overall number of positive answers which comply with the perception that global television consumption leads to cultural homogenisation is much greater than the overall number of negative answers which deny that perception for both male and female students. Table 10b represents the statistics in table 9a in the form of percentages of the overall positive and the overall negative answers with regards to both genders. In the same manner, the rest of the tables labelled ‘b’ are dependent on the statistics in tables ‘a’.

**Table 10a: Table showing overall positive and negative answers about the perception of cultural homogenisation versus gender**

<table>
<thead>
<tr>
<th>Answers</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>1685</td>
<td>2493</td>
</tr>
<tr>
<td>Negative</td>
<td>832</td>
<td>1162</td>
</tr>
</tbody>
</table>

The rule below is used to deduce whether gender and age-groups and the students’ responses are related. The rule applies to all the chi-square tests done under the gender and age-group variables.

- **Hypotheses**
  
  \( H_0 \): Gender and answers are independent (not related)
  
  \( H_1 \): Gender and answers are dependent (related)

- **Rule:**
  
  If p-value is:
  
  a. Greater or equal to alpha (\(\alpha\))-significance level, then we will fail to reject the null hypothesis.
b. Less than alpha (α)-significance level, then we will reject the null hypothesis.

Table 10b: The frequency procedure: Table of both positive and negative answers about the perception of cultural homogenisation versus gender

<table>
<thead>
<tr>
<th>Answers</th>
<th>Gender</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td></td>
</tr>
<tr>
<td>Percent</td>
<td></td>
</tr>
<tr>
<td>Row percentage</td>
<td></td>
</tr>
<tr>
<td>Column percentage</td>
<td>Female</td>
</tr>
<tr>
<td><strong>Negative</strong></td>
<td></td>
</tr>
<tr>
<td>1162</td>
<td>832</td>
</tr>
<tr>
<td>18.83</td>
<td>13.48</td>
</tr>
<tr>
<td>58.27</td>
<td>41.73</td>
</tr>
<tr>
<td>31.79</td>
<td>33.06</td>
</tr>
<tr>
<td><strong>Positive</strong></td>
<td></td>
</tr>
<tr>
<td>2493</td>
<td>1685</td>
</tr>
<tr>
<td>40.39</td>
<td>27.30</td>
</tr>
<tr>
<td>59.67</td>
<td>40.33</td>
</tr>
<tr>
<td>68.21</td>
<td>66.94</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3655</td>
</tr>
</tbody>
</table>

Statistics for Table of answers by gender

<table>
<thead>
<tr>
<th>Statistic</th>
<th>DF</th>
<th>Value</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Square</td>
<td>1</td>
<td>1.0875</td>
<td>0.2970</td>
</tr>
</tbody>
</table>

Tables 9a and 9b above show a total of 6172 (100%) overall responses. The conclusion drawn from the result above is that p-value is 0.2970, which is greater than α=0.05, so we fail to reject the null hypothesis and conclude that gender and answers are independent. Therefore, in general, the answers given by the respondents, whether confirming the notion of cultural homogenisation or not, have got nothing to do with students’ gender. Both male and female students hold perceptions with regards to global television’s influence on cultural homogenisation whether for or against the notion of cultural homogenisation.
Out of the total sample of 6172, there are 4178 (67.69%) positive answers against 1994 (32.31%) negative answers. Therefore, the observed frequency of the extent of the role of global television in cultural homogenisation, according to respondents’ perceptions, is 67.69%, falling behind by 27.31% from the expected standard of 95%. Nevertheless, this percentage is quite significant and if the sampling process were error-free, it would confirm the hypothesis that students perceive that global television has a role in cultural homogenisation. Unfortunately, there were complexities in the sampling process which made it difficult to draw a representative sample from the various strata to represent the gender and age-group variables equally.

The error tolerance of 32.31% is explained by the dialectical debates in the study findings, as well as in the literature review. To this end, the notion of cultural homogenisation is challenged by the notion of cultural hybridity which is celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of straddling of cultures and the subsequent ability to negotiate the difference (Hoogvelt cited by Karanja, 2010: 4). Evidence of cultural diversity is revealed in Chapter 7, where the greater number of students said that with regards to language and music, they prefer the use of local languages and also local music productions. And yet in reality, more students indicated that they use English on most social occasions and they listen to more Western music than local music. This brings to mind Strelitz’s (2002: 47) study findings for Rhodes university students when 54% of the African students agreed that they connect more with American music, television and film than with South African music, television and film. This contradiction between the students’ preferences for local productions and the reality on the ground could be a subtle manifestation of cultural imperialism. Yet, from the revisionist perspective, this scenario is viewed as providing opportunities for cultural diversity, which however, as Ang (2003: 8)
points out, confronts and problematises boundaries, alerting people to the difficulty of living with differences.

The literature reviewed has revealed that there is a lack of availability of local productions in South Africa (Fourie, 2003; 2007). Therefore, both local television stations and DSTV are dominated by foreign programmes imported from the developed world. Furthermore, the idea of local productions is defeated, as argued by Sreberny-Mohammadi (cited by McQuail: 2005: 261) who says that many media products are produced by large corporations operating under exactly the same logic as the perpetuators of cultural imperialism. Even though the hybridisation of global and local media products may lead to cultural diversity as argued by Servaes and Lie (2003), the fact that this hybridisation, as highlighted in the literature, is in most cases based on Western models, weakens the notion of cultural diversity in its true sense. The latter argument is substantiated by Kraidy (2005) who argues that media and cultural hybridisation is still operated by commercial and capitalist logic and motivation based on the view that transnational and local businesses are the main producers of hybrid products and promoting media hybridisation. To this end, Bhabha notes the way in which cultural adaptiveness of hybridity, to some degree, involves incorporating and reproducing the dominant culture (Bhabha cited by Stadler, 2011: 156).

Study findings showing association with Western media products has also been found in other African countries. For example, consistent with this study’s findings, Shar and Tajima (2008), in a study in Uganda of Indians’ media use, found that respondents preferred local media content over foreign content. However, when asked specifically about foreign media choices, they consume more Western than Indian media content even though Western media was viewed as a greater threat to Ugandan culture than Indian media. The respondents
revealed that they are aware that Western are culturally imperialistic, promote stereotypes, convey Western arrogance and are immoral, but they only watch them for entertainment. In a different study, Strelitz’s (2004) survey of Rhodes university students’ media consumption practices revealed that they like watching Western media productions because of their perceived superior technical quality.

To this end, Omoera and Ibagere (2010) cite poverty as the main reason why many developing countries are unable to evolve their own media systems which are strong enough to counteract programme importation. This could be one of the reasons for the perpetuation of cultural imperialism in African countries. As the recipients continue to consume more of the same alien cultural products, the result could be cultural homogenisation. Hestroni’s study (2010: 440) concludes that from a meta-analysis of over 80 countries, a cultivation effect was observed among more frequent viewers of television. Importantly, cultural homogenisation could be said to be occurring at both the production and consumption levels. For example, considering the production level, Fourie (2007) observes that there is little distinction among SABC’s channels 1, 2 and 3 and yet SABC 1 and 2 are meant to be public service channels with local programming presented in local languages.

With particular reference to music, Fort Hare students perceive that local producers imitate Western models in music production, which is leading to the disappearance of local music. Corroborating these findings, Auslander (cited by Hjarvard, 2008: 112) traced the relationship between live and mediated music performance over time and concluded that with increasing media influence, concert performances have come to emulate mediated ones, as they are orchestrated to fit the formats of broadcasting transmission or recording media which
happen to be Western formats. Though this emulation is done willingly, the result is perceived as an element of cultural imperialism.

Regarding religion, the findings revealed interesting but complex dialogues, as alluded to in chapter 7. Though the greater average percentage of responses (69%) agreed with the perception that there is increasing affiliation to modern churches and consequently homogenisation of religion, a significant percentage (31%), said that they do not think there is homogeneity of religion, maintaining that traditional religions are not deteriorating. A possible explanation for the above apparent contradiction is that some people are affiliated to modern churches and practise traditional religions simultaneously. To this end, Lundby and Dayan (1999: 400) are of the opinion that religious affiliations offer powerful resources in the context of Africa’s politics of belonging.

Elsewhere, research has revealed television’s influence on people’s religious consumption practices. As indicated in the literature, in a study on religion as identity in Tsanzaguru, Zimbabwe, Lundby and Dayan (1999) discovered that certain members of the traditional Anglican Church interviewed revealed their strong sense of belonging to the Anglican Church and yet they find themselves exposed to multiple sources of influence. For example, some of the interviewees said that they watched broadcasts by American televangelists in the seclusion of their homes and this, as inferred by Lundby and Dayan (1999) seemed to be for exploration purposes. This could mean that they wanted to find out more about other religions. It is crucial to note that in the process of consumption, they may be a transference of cultural values – hence Movius’s (2010: 11-12) argument that we must balance an acceptance that audiences are in certain respects active while recognising that the activity of reception is framed.
Nevertheless, it should be borne in mind that despite the debates and justifications for their identities, most students agreed that they thought there was increasing affiliation with modern churches and that indicates perceptions of cultural imperialism which could consequently lead to cultural homogenisation. The study findings are correlated in order to find out whether the students’ genders and ages are linked to their perceptions.

8.2.1 Table 11a: Total positive answers about the perception that global television consumption leads to cultural homogenisation versus gender

<table>
<thead>
<tr>
<th>Answers</th>
<th>Gender</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
</tr>
<tr>
<td>Agree</td>
<td>1099</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>586</td>
</tr>
</tbody>
</table>

The table above reflects that there are more positive answers by female students than by male students. The tests below are meant to deduce the correlation between gender and positive answers.

Table 11b: The frequency procedure: positive answers about the perception of cultural homogenisation versus gender

<table>
<thead>
<tr>
<th>Answers</th>
<th>Gender</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Frequency</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Row Percentage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Column Percentage</td>
<td></td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Agree</td>
<td></td>
<td>1716</td>
<td>1099</td>
</tr>
<tr>
<td></td>
<td></td>
<td>41.07</td>
<td>26.30</td>
</tr>
<tr>
<td></td>
<td></td>
<td>60.96</td>
<td>39.04</td>
</tr>
<tr>
<td></td>
<td></td>
<td>68.83</td>
<td>65.22</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td></td>
<td>777</td>
<td>586</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18.60</td>
<td>14.03</td>
</tr>
<tr>
<td></td>
<td></td>
<td>57.01</td>
<td>42.99</td>
</tr>
<tr>
<td></td>
<td></td>
<td>31.17</td>
<td>34.78</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2493</td>
<td>1685</td>
</tr>
<tr>
<td></td>
<td></td>
<td>59.67</td>
<td>40.33</td>
</tr>
</tbody>
</table>

Statistics for table of positive answers versus gender
The findings in the table above reflect that there are 59.67% female positive responses versus 40.33% male positive responses. From the results above, p-value is 0.0146, which is less than α=0.05, so we reject the null hypothesis and conclude that gender and answers are dependent or related.

Interestingly, in a study in South Karnataka on patterns of male and female college students and their interpretation of film portrayals and self-reported changes in attitudes and behaviours that they attribute to television and film, Vasan (2010: 36-37) found the following results: Consistent with their greater mobility and exposure to television and film, the young men cited the media more often as the leading influence to their behaviour change than the women, who attributed it to their peers. For example, almost half of the men reported that recent changes in their dressing style and mannerisms had been prompted by the media. Therefore, in Vasan’s study, it is the males who indicated that they are influenced more by media consumption. In this study, a clearer picture could have been deduced if there was an equal representation of male and female responses, but this has been limited by the sampling process and by non-responses.

8.2.2 Table 12a: Total of negative answers about the perception that global television consumption leads to cultural homogenisation versus gender

<table>
<thead>
<tr>
<th>Answers</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>610</td>
<td>894</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>222</td>
<td>268</td>
</tr>
</tbody>
</table>
The results in the table above indicate that there are more negative female responses (58.2%) than negative male responses (41.73%). This could be attributed to the fact that there are more female than male students in the sample and population as indicated earlier. The tests below determine whether gender and negative answers are related.

Table 12b: The frequency procedure: negative answers about the perception of cultural homogenisation versus gender

<table>
<thead>
<tr>
<th>Answers</th>
<th>Gender</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Row Percentage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Column Percentage</td>
<td>Female</td>
<td>Male</td>
<td>Total</td>
</tr>
<tr>
<td>Disagree</td>
<td>894</td>
<td>610</td>
<td>1504</td>
</tr>
<tr>
<td></td>
<td>44.83</td>
<td>30.59</td>
<td>75.43</td>
</tr>
<tr>
<td></td>
<td>59.44</td>
<td>40.56</td>
<td></td>
</tr>
<tr>
<td></td>
<td>76.94</td>
<td>73.32</td>
<td></td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>268</td>
<td>222</td>
<td>490</td>
</tr>
<tr>
<td></td>
<td>13.44</td>
<td>11.13</td>
<td>24.57</td>
</tr>
<tr>
<td></td>
<td>54.69</td>
<td>45.31</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23.06</td>
<td>26.68</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1162</td>
<td>832</td>
<td>1994</td>
</tr>
<tr>
<td></td>
<td>58.2</td>
<td>41.73</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Statistics for table of negative answers versus gender

Statistic  DF  Value  Probability
Chi-Square  1 3.4260 0.0642

From the results above, p-value is 0.0642, which is greater than α=0.05, so we fail to reject the null hypothesis and conclude that gender and negative answers are independent. Therefore, the negative answers given both by male and by female students have got nothing to do with their gender. This means that some students at Fort Hare, regardless of their gender, do not perceive the notion of global television influencing cultural homogenisation. This could imply that such students do not perceive cultivation and cultural imperialism, let
alone cultural homogenisation. However, it is the majority of students who say that they perceive that global television plays a role in cultural homogenisation.

8.2.3 Table 13a: Total positive answers about the perception that global television consumption leads to cultural homogenisation versus age group

<table>
<thead>
<tr>
<th>Responses</th>
<th>Age groups</th>
<th>18 – 23</th>
<th>24 - 29</th>
<th>30 - 35</th>
<th>36 – 41</th>
<th>42+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td></td>
<td>1396</td>
<td>962</td>
<td>216</td>
<td>170</td>
<td>71</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td></td>
<td>673</td>
<td>491</td>
<td>97</td>
<td>67</td>
<td>35</td>
</tr>
</tbody>
</table>

Table 13a above shows that most of the students who agreed with statements linking perception of global television influencing cultural homogenisation fall within the 18-23 years age-group, followed by the 24-29 years age-group. The analysis is based on the positive versus negative answers.

Table 13b: The frequency procedure: Table of positive answers versus age-group

<table>
<thead>
<tr>
<th>Answers</th>
<th>Age group</th>
<th>18-23</th>
<th>24-29</th>
<th>30-35</th>
<th>36-41</th>
<th>42+</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td></td>
<td>1396</td>
<td>962</td>
<td>216</td>
<td>170</td>
<td>71</td>
<td>2815</td>
</tr>
<tr>
<td>Percent</td>
<td></td>
<td>16.12</td>
<td>23.04</td>
<td>5.17</td>
<td>4.07</td>
<td>1.70</td>
<td>67.41</td>
</tr>
<tr>
<td>Column Percent</td>
<td></td>
<td>49.59</td>
<td>34.17</td>
<td>7.67</td>
<td>6.04</td>
<td>2.52</td>
<td>100.00</td>
</tr>
<tr>
<td>Row Percent</td>
<td></td>
<td>67.47</td>
<td>66.21</td>
<td>69.45</td>
<td>71.73</td>
<td>66.98</td>
<td></td>
</tr>
<tr>
<td>Agree</td>
<td></td>
<td>16.12</td>
<td>11.96</td>
<td>2.27</td>
<td>1.60</td>
<td>0.84</td>
<td>32.59</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49.45</td>
<td>3608</td>
<td>6.98</td>
<td>4.92</td>
<td>2.57</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>32.53</td>
<td>33.79</td>
<td>30.55</td>
<td>28.27</td>
<td>33.02</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2069</td>
<td>1453</td>
<td>311</td>
<td>237</td>
<td>106</td>
<td>4176</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49.55</td>
<td>34.79</td>
<td>7.45</td>
<td>5.68</td>
<td>2.54</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Statistics for table of positive answers by age-group

<table>
<thead>
<tr>
<th>Statistic</th>
<th>DF</th>
<th>Value</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Square</td>
<td>4</td>
<td>3.5726</td>
<td>0.4669</td>
</tr>
</tbody>
</table>

From the results above, p-value is 0.4669, which is greater than $\alpha=0.05$, so we fail to reject the null hypothesis and conclude that age-groups and responses are independent. These study findings reveal that 67.41% of the respondents agree and 32.59% of the respondents strongly agree with the perception that global television consumption leads to cultural homogenisation, regardless of their age-group.

8.2.4: Table 14a: Total of negative answers about the perception that global television consumption leads to cultural homogenisation, versus age-groups

<table>
<thead>
<tr>
<th>Age groups</th>
<th>18 – 23</th>
<th>24 - 29</th>
<th>30 - 35</th>
<th>36 - 41</th>
<th>42+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>644</td>
<td>613</td>
<td>107</td>
<td>54</td>
<td>86</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>222</td>
<td>192</td>
<td>30</td>
<td>24</td>
<td>22</td>
</tr>
</tbody>
</table>

The table above also reflects that more negative responses are ascertained from the 18-23 and 24-29 years age-groups, (43.43%) and (40.37%) respectively. However, it is explicit that the negative responses are less than the positive responses for all age-groups. This implies that it was a minority of students, from all age-groups, who disagree with the perception that global television has a role in cultural homogenisation.
Table 14b: The frequency procedure: negative answers versus age-group

<table>
<thead>
<tr>
<th>Answers</th>
<th>Age group</th>
<th>Frequency</th>
<th>Percent</th>
<th>( \text{Column} ) Percentage</th>
<th>( \text{Row} ) Percentage</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disagree</td>
<td>18-23</td>
<td>24-29</td>
<td>30-35</td>
<td>36-41</td>
<td>42+</td>
<td>Total</td>
</tr>
<tr>
<td>644</td>
<td>613</td>
<td>107</td>
<td>54</td>
<td>86</td>
<td>1504</td>
<td></td>
</tr>
<tr>
<td>32.30</td>
<td>30.74</td>
<td>5.37</td>
<td>2.71</td>
<td>4.31</td>
<td>75.43</td>
<td></td>
</tr>
<tr>
<td>42.82</td>
<td>40.76</td>
<td>7.11</td>
<td>3.59</td>
<td>5.72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74.36</td>
<td>76.15</td>
<td>78.10</td>
<td>69.23</td>
<td>79.63</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly D</td>
<td>222</td>
<td>192</td>
<td>30</td>
<td>24</td>
<td>22</td>
<td>490</td>
</tr>
<tr>
<td>11.13</td>
<td>9.63</td>
<td>1.50</td>
<td>1.20</td>
<td>1.10</td>
<td>24.57</td>
<td></td>
</tr>
<tr>
<td>45.31</td>
<td>39.18</td>
<td>6.12</td>
<td>4.90</td>
<td>4.49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25.64</td>
<td>23.85</td>
<td>21.90</td>
<td>30.77</td>
<td>20.37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>866</td>
<td>805</td>
<td>137</td>
<td>78</td>
<td>108</td>
<td>1994</td>
</tr>
<tr>
<td>43.43</td>
<td>40.37</td>
<td>6.87</td>
<td>3.91</td>
<td>5.42</td>
<td>100.00</td>
<td></td>
</tr>
</tbody>
</table>

Statistics for Table of negative answers versus age-group

<table>
<thead>
<tr>
<th>Statistic</th>
<th>DF</th>
<th>Value</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Square</td>
<td>4</td>
<td>3.9273</td>
<td>0.4159</td>
</tr>
</tbody>
</table>

From the result above, \( p \)-value is 0.4195, which is greater than \( \alpha=0.05 \), so we fail to reject the null hypothesis and conclude that age-groups and responses are independent. Therefore, the 75.43% respondents who disagree versus the 24.57% who strongly disagree with the notion of cultural homogenisation fall within all the age-groups being studied and this has nothing to do with their age-group. Therefore, we can say that some students disagree with the notion of cultural homogenisation, seemingly regardless of their age-group.
8.2.5: Table 15a: Positive responses about the perception that global television consumption leads to cultural homogenisation, versus gender and age-groups

<table>
<thead>
<tr>
<th>Gender</th>
<th>Age groups</th>
<th>18 - 23</th>
<th>24 - 29</th>
<th>30 – 35</th>
<th>36 – 41</th>
<th>42+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td></td>
<td>659</td>
<td>791</td>
<td>147</td>
<td>56</td>
<td>32</td>
</tr>
<tr>
<td>Female</td>
<td></td>
<td>1410</td>
<td>662</td>
<td>166</td>
<td>181</td>
<td>74</td>
</tr>
</tbody>
</table>

The results in the table above indicate that female respondents within the 18-23 age-group mostly agreed that global television leads to cultural homogenisation. With regards to male respondents, those in the 24-29 years age-group have the most positive responses.

Table 15b: The frequency procedure: Positive answers: Gender versus age-group

<table>
<thead>
<tr>
<th>Gender</th>
<th>Age group</th>
<th>18-23</th>
<th>24-29</th>
<th>30-35</th>
<th>36-41</th>
<th>42+</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td>1410</td>
<td>662</td>
<td>166</td>
<td>181</td>
<td>74</td>
<td>2493</td>
</tr>
<tr>
<td></td>
<td></td>
<td>33.75</td>
<td>15.84</td>
<td>3.97</td>
<td>4.33</td>
<td>1.77</td>
<td>59.67</td>
</tr>
<tr>
<td></td>
<td></td>
<td>56.56</td>
<td>26.55</td>
<td>6.66</td>
<td>7.26</td>
<td>2.97</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>68.15</td>
<td>45.56</td>
<td>53.04</td>
<td>76.37</td>
<td>69.81</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td></td>
<td>659</td>
<td>791</td>
<td>147</td>
<td>56</td>
<td>32</td>
<td>1685</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15.77</td>
<td>18.93</td>
<td>3.52</td>
<td>1.34</td>
<td>0.77</td>
<td>40.33</td>
</tr>
<tr>
<td></td>
<td></td>
<td>39.11</td>
<td>46.94</td>
<td>8.72</td>
<td>3.32</td>
<td>1.90</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>31.85</td>
<td>54.44</td>
<td>46.96</td>
<td>23.63</td>
<td>30.19</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2069</td>
<td>1453</td>
<td>313</td>
<td>237</td>
<td>106</td>
<td>4178</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49.52</td>
<td>34.78</td>
<td>7.49</td>
<td>5.67</td>
<td>2.54</td>
<td>100.00</td>
</tr>
</tbody>
</table>
Statistics for table of positive answers: gender versus age-group

<table>
<thead>
<tr>
<th>Statistic</th>
<th>DF</th>
<th>Value</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Square</td>
<td>4</td>
<td>219.7277</td>
<td>&lt;.0001</td>
</tr>
</tbody>
</table>

From the result above, p-value is 0.0001, which is less than $\alpha=0.05$, so we reject the null hypothesis and conclude that gender and age-groups are dependent. A closer analysis of the results in table 14b above indicate that with regards to women, young women in the 18-23 age-group have the highest percentage of positive response with 56.56% positive responses agreeing with the perception that global television consumption leads to cultural homogenisation. This could imply that more young women students perceive global television as an influence to cultural homogenisation than those who do not agree with the perception. With regards to men, those in the 24-29 age-group have the highest positive responses (46.94%) about the perception of cultural homogenisation.

Similarly, most young male students perceive global television as an influence on cultural homogenisation. This result agrees with Vasan’s (2010) study findings whereby young men interviewed admitted that television models their dressing styles and their mannerisms. This study’s findings reveal that both young male and women students with the 18-29 age range perceive homogenisation of culture by global television consumption. The current findings also correspond with Yarwood (2006)’s study findings of youths in Cape Town which revealed their desire for Western dress styles. This could be an element of cultural imperialism as this increasing liking for Western dress styles could consequently result in homogenisation of dress.
8.2.6 Table 16a: Negative responses about the perception that global television consumption leads to cultural homogenisation, versus gender and age-groups

<table>
<thead>
<tr>
<th>Gender</th>
<th>Age groups</th>
<th>18 – 23</th>
<th>24 - 29</th>
<th>30 - 35</th>
<th>36 - 41</th>
<th>42+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>294</td>
<td>439</td>
<td>29</td>
<td>23</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>967</td>
<td>366</td>
<td>108</td>
<td>57</td>
<td>61</td>
<td></td>
</tr>
</tbody>
</table>

The table above indicates that the most negative responses about the perception of cultural homogenisation are from the 18-29 years age-groups for both male and female students. As stated earlier, this could be attributed to the fact that they form the greater part of the sample as stated earlier. However, the important comparison to make is that the negative responses are less than the positive responses for both males and females and for all age-groups.

Table 16b: The frequency procedure: Table of negative answers: Gender and age-group

<table>
<thead>
<tr>
<th>Gender</th>
<th>Age group</th>
<th>18-23</th>
<th>24-29</th>
<th>30-35</th>
<th>36-41</th>
<th>42+</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>967</td>
<td>366</td>
<td>108</td>
<td>57</td>
<td>61</td>
<td>1559</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40.44</td>
<td>15.31</td>
<td>4.52</td>
<td>2.38</td>
<td>2.55</td>
<td>65.20</td>
<td></td>
</tr>
<tr>
<td></td>
<td>62.03</td>
<td>23.48</td>
<td>6.93</td>
<td>3.66</td>
<td>3.91</td>
<td>34.80</td>
<td></td>
</tr>
<tr>
<td></td>
<td>79.69</td>
<td>45.47</td>
<td>78.83</td>
<td>71.25</td>
<td>56.48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>294</td>
<td>439</td>
<td>29</td>
<td>23</td>
<td>47</td>
<td>832</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12.30</td>
<td>18.36</td>
<td>1.21</td>
<td>0.96</td>
<td>1.97</td>
<td>34.80</td>
<td></td>
</tr>
<tr>
<td></td>
<td>35.34</td>
<td>52.76</td>
<td>3.49</td>
<td>2.76</td>
<td>5.65</td>
<td>43.52</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23.31</td>
<td>54.53</td>
<td>21.17</td>
<td>28.75</td>
<td>43.52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1261</td>
<td>805</td>
<td>137</td>
<td>80</td>
<td>108</td>
<td>2391</td>
<td></td>
</tr>
<tr>
<td></td>
<td>52.74</td>
<td>33.67</td>
<td>5.73</td>
<td>3.35</td>
<td>4.52</td>
<td>100.00</td>
<td></td>
</tr>
</tbody>
</table>

Statistics for table of gender by age
<table>
<thead>
<tr>
<th>Statistic</th>
<th>DF</th>
<th>Value</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Square</td>
<td>4</td>
<td>27.6157</td>
<td>&lt;.0001</td>
</tr>
</tbody>
</table>

In the result above, p-value is 0.0001, which is less than $\alpha=0.05$, so we reject the null hypothesis and conclude that gender and age-groups are dependent. As in the positive responses, this implies that both gender and age-group impact on the negative responses given. A closer analysis of the results in table 19 above reflects that those students within the 18-23 years age-groups have the highest negative responses (62.03%) about the perception of cultural homogenisation. With regards to males, those students within the 24-29 age-group have the highest negative responses (52.76%) about the perception of cultural homogenisation. However, as pointed above, there are more younger students than older students in the sample.

Generally, the findings above reflect that both male and female respondents agree with the perception that global television consumption leads to cultural homogenisation to a significant extent, seemingly regardless of their gender and age-group.

### 8.3 Limitations of the study findings

This study’s findings have been limited largely by the closed nature of the data collection instrument which could not probe the respondents further about the relationship between global television consumption and cultural homogenisation. It was therefore difficult to measure this relationship and make some generalisations based on their perceptions. Also, the population was not evenly distributed with regards to both gender and age-group, which makes it difficult to make some generalisations.
The study findings have also been limited by the sampling procedure, which failed to draw the respondents in equal proportions from the population. Multi-stage random sampling was problematic and the bias in this sampling procedure was largely attributed to the different population sizes in the various faculties. It was not possible to draw the male and female respondents on an equal basis because the faculty registers reflected more females than males. Also, it was difficult to tell the students’ study level from the department registers since some students are registered in more than one department and at times in different levels. This limited the extent to which the sample was representative of the whole population. Therefore, it was difficult to make comparisons of the correlations between perceptions of global television consumption versus gender and age-group.

8.4 Conclusion

This chapter discussed the study findings based on the broad theme under study: perceptions of the role of global television in cultural homogenisation. The perception of the role of global television in cultural homogenisation was confirmed by 67.69% of the respondents and this has been determined by comparing the difference of the overall positive responses against the overall negative responses about the perception that global television consumption leads to cultural homogenisation. This observed standard is less than the expected standard of 95%. The difference of 27.31% between the expected standard and the observed standard has been caused by the negative responses due to the dialectical debates emanating from the findings, which are also reiterated in the literature review.

The study findings have been correlated to determine whether gender and age-group could have an influence on the students’ perceptions. Regarding gender, the findings reflect that
gender and positive answers are dependent in this sample (with some caveats, as outlined above).

With regards to age-group, the findings could be interpreted as revealing that the positive responses given are not related to students’ age-groups. Therefore, some respondents, from all the age-groups in the study perceive global television as an influence to cultural homogenisation. Similarly, the negative responses have nothing to do with the students’ age-groups. Those students who disagree with the notion of cultural homogenisation also fall within all the age-groups.

Concerning both gender and age-group, the findings show that both gender and age-group and the positive answers are dependent. As such, more young male and female respondents within the 18-23 and 24-29 age-groups perceive that global television leads to cultural homogenisation than those who do not. Similarly, the negative answers are related to the respondents’ gender and age-group so both younger male and female respondents between 18 and 29 years disagree with the notion of cultural homogenisation.

By and large, this chapter has revealed that the sampled some students at Fort Hare University, regardless of their gender and within all the age-groups under study, largely perceive global television as leading to cultural homogenisation. Now that the study findings have been analysed and interpreted, the following chapter provides the summary of findings, recommendations for further studies in the area of global media and culture as well as the conclusion to the study.
CHAPTER NINE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

9.1 Introduction

This chapter proceeds by presenting the summary of findings, the conclusion to the study and the recommendations for further studies in the area of global media and culture. The summary of findings sums up what has been revealed by the data in collaboration with the research problem, hypothesis, research questions and objectives and the literature reviewed from which the suggested recommendations for further studies in the area of global media and culture are deduced. The problem was: concern for a perceived change in cultural identity in South Africa which could lead to possible cultural deterioration and homogenisation. The hypothesis was that Fort Hare students perceive global television consumption as playing a role in cultural homogenisation of language, music, dress and religion. The conclusion ties the loose ends together by reviewing briefly what has been accomplished in each phase of the research activity. The analysis and interpretation of the findings seemed to show that the respondents perceive global television as playing a role in cultural homogenisation.

9.2 Summary of findings

The study findings were based on the following: the sub-concept of whether students perceive the cultural indicators of language, music, dress and religion as being homogenised by global television consumption and on the broad concept of whether students perceive global television consumption as leading to cultural homogenisation. Regarding the respondents’ perception of whether global television consumption influences homogenisation of English language use, there was an average of 76% positive answers about that perception, which is quite significant. However, 66% of the respondents indicated preference for programmes presented in mother languages which are scarce on global television. This opens
a gap for future research with regards language use on both global and local television as the literature has revealed the dominance of English on both global and local television (Barnett, 1998; Diedrichs, 2008).

Concerning music, an average of 64% of the respondents perceived that global television is leading to homogenisation of music production and consumption thereof in emulation of Western models, which is also reiterated in the literature (Moon, et al, 2010; Fung, 2006). However, 65% of the respondents prefer local music genres which are not available on global television and 59% of the respondents indicated that they perceive that local people are not changing their own cultural values. This raises an important observation that the students prefer to associate with their own cultural products but it is their scarcity which leaves them with little choice but watch the Western programmes which are said to be dominant, not only on global television but also on local television as highlighted in the literature (Barnett, 1998; Fourie, 2003; 2007).

In as far as dress is concerned, an average of 76% percent of the respondents perceive that global television consumption influences homogenisation of dress codes based on Western models (Giddens cited by Tomlinson, 1999; Yarwood, 2006). However, the fact that an average of 24% of the respondents do not agree with this perception could be an indication that there are people who still value their own traditional dress.

An average of 69% of the students’ responses perceived homogenisation of religion based on Western mediated forms of worship (Fourie, 2007). However, it should be acknowledged that an average of 31% of the respondents do not agree with the perception of homogenisation of religion. It could be surmised that either they are affiliated to their African traditional
religions; to both the modern churches and their African traditional religions, bringing to mind the notion of multiple identities which shed much of the original local symbolic frames of reference (Binsbergen, 2004; Lundby and Dayan, 1999), or that they are not affiliated to any religion.

Correlations were also made based on gender and age-group variables. With regards to answers and gender, the correlation was that both male and female respondents perceived global television as leading to cultural homogenisation to a significant extent. Regarding answers and age-group, the respondents in all the age-groups sampled perceived cultural homogenisation occurring regardless of their age-group. Concerning answers versus both gender and age-group, respondents within the 18-29 age groups had the highest responses confirming perceptions of cultural homogenisation for both males and females. However, as indicated earlier, generalisations cannot be made on the comparisons of answers versus age-group and gender owing to the discrepancies in the sampling procedure. Nevertheless, more respondents perceived global television as leading to cultural homogenisation regardless of their gender or age-group.

The confirmation of the hypothesis of the broad theme being studied: perception of the role of global television in cultural homogenisation is then generalised from the findings of the sub-themes summarised above. To this end, 67.69% of the respondents agree with the hypothesis of the perception that global television consumption has a role in cultural homogenisation and this has been determined by comparing the difference between the overall positive responses and the overall negative responses about the perception of cultural homogenisation. As alluded to earlier, this observed standard is less than the expected standard of 95% and this has been attributed to the dialectical debates of cultural
homogenisation versus cultural hybridisation in the literature review which are also noted in the study findings.

Though the greater number of students has revealed that they perceive global television as influencing homogenisation of the cultural indicators of language, music, dress and religion, the fact that there are those who disagree with this position consolidates the dialectical debates between the two opposing trends of cultural homogenisation versus cultural hybridisation. Therefore, while there is a perception of homogenisation of the consumption of the cultural indicators being studied amongst Fort Hare Students, it should also be acknowledged that there is also cultural diversity occurring due to the consumption of hybrid media cultural products which could enable multi-cultural environments such as the Fort Hare community to live in harmony with their differences (Hoogvelt cited by Karanja, 2010). Nevertheless, the findings have, to a significant extent, confirmed the hypothesis of the perception that global television consumption has a role in cultural homogenisation. The literature has revealed that this homogenisation is largely modelled after the Western world (Barber cited by Stadler, 2011), confirming the research problem that there is a change of cultural identity in South Africa.

9.3 Summary of contributions

This study has tried to address the knowledge gaps in the area of media and culture by exploring one of the global media debates: that of perceived cultural homogenisation. The role of global television on local cultures has been under-researched in remote areas of South Africa, such as Fort Hare community, considering the technologically advancing world. This study increases local knowledge of the relationship between indigenous cultures and global media. Therefore, this study is quite significant in raising awareness of the perceived negative
consequences of global television consumption on local cultures and in remote environments like Fort Hare community.

The study also raises local cultures’ awareness of the challenges of living in harmony with differences, in a global world, which is not only characterised by media cultural hybrids, but also by increased immigration which results in multicultural environments such as Fort Hare community. The study provides a knowledge base for further studies in the area of media and culture, for example: finding ways of negotiating the cultural homogenisation-hybridisation debates in light of the increasingly mediated global cultures.

Furthermore, this study also raises awareness among local media companies, of local populations’ preferences for local media productions which are scarce even on local media channels as revealed by the literature and the current findings. The study also raises awareness of the need to contextualise media studies in order to have a deep insight of the various contextual contributions to media consumption practices.

**9.4 Conclusion**

This study focussed on the perceptions of the extent of the role of global television in cultural homogenisation based on the case study of Fort Hare university students. The first chapter provided the framework for the whole study. In the second, third and fourth chapters, the researcher sought to establish some gaps left by previous research insofar as global television consumption and its influence on receiving cultures as well as the issues of cultural imperialism and homogenisation in South Africa are concerned. This author observed that some revisionist theories of the media tend to focus on the positive role of global television in local cultures such as that of cultural diversity, ignoring the consequences, such as that of
cultivation of behaviour based on Western models, which could consequently be leading to cultural homogenisation.

Furthermore, research did not pay much attention to fact that South Africa receives more global media products than it exports, which makes it difficult to resist importing media products from the Western world. Also, research seems to overlook that cultural imperialism continue to be perpetuated in South Africa, which results in the pervasiveness of global media goods both on the local media stations and on global stations such as DSTV. This study has made considerable effort to address these gaps in research by conducting a quantitative survey of students at Fort Hare University in order to determine their perceptions of the role of global television in cultural homogenisation, prompted by the concern that there is change of cultural identity occurring.

Media imperialism and cultivation were explicated as the theories guiding the study in chapter five, based on the premise that they both view the mass media as strongly influential in presenting the values and belief systems of a society. The research methodology was presented in chapter six, whereby a self-administered questionnaire structured according to the Likert Scale of measurement was used to solicit answers to the research questions. The study findings were analysed and interpreted in chapters seven and eight. Chapter seven addressed the sub-theme under-study: Do students think that the cultural products of language, music, dress and religion are affected by global television consumption? Chapter eight discussed the findings to the broad theme being studied, namely: What are the students’ perceptions of the role of global television consumption in cultural homogenisation?
The findings of the sub-theme reflected that some students at Fort Hare perceive that global television leads to cultural homogenisation of the cultural indicators of language, music, dress and religion to a significant extent. However, the negative responses were attributed to the dialectical debates in the study findings and in literature review whereby the notions of cultural imperialism and cultivation as well as the perceived consequent homogenisation were challenged by revisionist audience studies and cultural hybridisation theories. However, due to the fact that there is no other community like Fort Hare, these findings cannot be generalised to all the districts of South Africa.

With regards to language, the average of 76% of positive responses about the perception that global television influences homogenisation of language is significant. The hypothesis is that this dominance of English language use could be subtle evidence of cultural imperialism and cultivation, which could consequently lead to deterioration of the richness of local languages, the waning of their use and to the consequent homogenisation of language.

Concerning music, there was an average of 64% positive responses towards the perception that global television influences homogenisation of music production and consumption in South Africa. The findings revealed that there is a lack of local music genres production, let alone other local media productions which has led to increasing imitation of Western models by local music producers. This, as the respondents perceived, leads to homogenisation of Western music consumption and to the disappearance of local music. However, there was an interesting observation from the findings that even though more students perceive homogenisation of music, a significant percentage of 44% of the respondents maintained that they are not adopting Western values. This view was related to the literature whereby other study findings indicated that local people listen to Western music and associate themselves
with Western media products in general, for the sake of entertainment, but still maintaining their own cultural values. However, the perception is that this may lead to consequent cultural homogenisation.

Insofar as dress is concerned, a significant average of 76% of the responses agreed with the perception that global television influences homogenisation of dress. Since dress is one explicit way of showing cultural difference, if people are all dressed in the same Western styles, then it becomes difficult to distinguish their various cultures. Fort Hare is a multicultural institution whereby the various cultures could be represented through dress. However, the various cultures have been blurred by the increasing homogenisation of dress styles hence the perception of the disappearance of local dress styles. As revealed in the literature review, it is sad to realise that traditional dress is in some instances reserved for ceremonial occasions or for display cases.

Pertaining to religion, there was a 69% average positive response to the statement that global television influences homogenisation of religious practices. However, the 31% of average negative responses is also significant. The inference made to justify this significant frequency is that there could be some students who are affiliated to more than one religion or might not be affiliated to any religious institution, therefore, may not watch religious programmes on television. This could also highlight the importance of weighing the homogenisation versus the hybridisation challenge. That could be why there are those who disagreed with the idea that African traditional religions are disappearing or that global television is homogenising local people’s ways of worship. Nevertheless, more students at Fort Hare have agreed with the perception that there is homogenisation of religion influenced by global television consumption. Although other respondents insisted that they still hold their cultural values, it
is this author’s observation that the performance of traditional rites and rituals has deteriorated thereby negatively impacting traditional cultural identities. An analysis of the findings of the sub-theme largely reflects on the broad theme of perceptions of the role of global television in cultural homogenisation.

The broad theme was discussed in chapter eight. The findings were correlated based on age-group and gender variables in order to find out whether these could have an influence on students’ perceptions of the extent of global television’s influence on cultural homogenisation. Chi-square tests were used to determine these relationships. Overall, more students, both male and female perceived that global television has a role in cultural homogenisation than those who disagreed with that perception. Gender and answers were independent; therefore, some Fort Hare students have perceptions about the concept of global televisions’ influence on cultural homogenisation, regardless of their gender, or whether their perceptions are positive or negative.

The realised standard with regards perceptions of the role of global television in cultural homogenisation was 67.69% against the expected standard of 95%. The difference between the expected and the observed frequencies is attributed to the dialectical debates inferred from the study findings which are also reiterated in the literature review. Generally, the greater number of respondents indicated their keen interest in local productions and confessed the lack of availability of local media productions. Also, another important arising from the findings is that some respondents disagreed with the view that they are adopting Western values. Therefore, these ramifications clarify the significant 32.31% of negative responses about the perception that global television consumption leads to cultural homogenisation.
The issue of the notion of cultural homogenisation remains debatable considering the underlying factors debated by various theories such as the audience theory and the cultural hybridisation theory as well as the discussion ensuing from the study findings. Nevertheless, the hypothesis of the perception that global television plays a role in cultural homogenisation has been confirmed to a significant extent. Therefore, as Jan (2009) puts it, despite its weaknesses, media cultural imperialism remains a useful concept because it can be used to analyse the extent to which some national actors have more impact than others on global culture and therefore are shaping and re-shaping cultural values, identities and perceptions. In this regard, continued global television consumption could be leading to a cultivation of Western values, identities and perceptions, amongst local populations.

9.5 Recommendations

Recommendations are a set of proposed measures that can be employed by all the parties concerned with the problems emanating from global television consumption and their effects on receiving cultures. Suggestions are particularly given to media scholars on areas of research regarding global media and culture and these have been deduced from both the gaps in the literature and in the current study findings.

9.5.1 Recommendations for further research to media scholars

Media scholars should find new methods to confront the increasingly complex media environment which is now characterised by transnational and trans-media alliances so as to include the various contexts in their complex descriptions of people who watch television (Ang, 1990). There is also a need for an understanding of the media in everyday life, of its potential to penetrate virtually all aspects of culture so as to determine the best ways of how people can negotiate their cultures in the process of global media consumption since the study findings have revealed consumption of both local and global media products. To this end,
Kraidy acknowledges the challenge for scholars to find a way of integrating different types of hybridity in a framework that makes the connections between these types both intelligible and usable (cited by Embong, 2011).

Media scholars should also analyse local media passivity and dependence so as to find ways of dealing with the challenges of media consumption and culture in an increasingly global environment. The current study findings were limited by the fact that not all students confirmed access to global television and the data collection instrument did not provide room to probe how often global television is watched. Therefore, qualitative surveys of people who have access to global television and their viewing trends could enrich further studies in the area of global media and culture.

9.5.2 Recommendations to parents/guardians

As early as the time when children are still under parental guidance, parents/guardians should be actively involved in their children’s media consumption practices so that they create a platform to teach children their own cultural values. As they grow up, children will then be able to be critical of the values portrayed in the global media they watch so that they will not change their own cultural identities in emulation of Western ones. With particular reference to dress codes, the study’s findings have revealed that the greater number of respondents preferred Western dress styles to traditional ones. To this end, parents/guardians should teach their children to be proud of their own traditional attires and they should lead by example to show their young ones that they are proud of who they are. It is also important for parents to know what their children are viewing on television and be able to teach them to separate entertainment from culture, in order to avoid culture deterioration. Importantly, considering
the increasing global culture, parents should teach children to live in harmony with those differences (Hoogvelt cited in Karanja, 2010).

9.5.3 Recommendations to educators

Educators should teach learners media literacy skills from the foundation levels so that they will be able to discern what is good and bad from what they view on global media. This will help young people to consider what they view very carefully and not let the programmes they watch for entertainment interfere in the way they construct their cultural identities. Also, designers of the school curricula should seriously consider the teaching of African traditional cultural studies to curb cultural deterioration which could be caused by cultural diversities which are largely emanating from global television consumption.

9.5.4 Recommendations to media institutions

Local media institutions should consider producing more educational programmes than importing large quantities of programmes just for the sake of entertainment. Furthermore, they should also invest in producing their own local entertainment programmes instead of importing them as the current findings have revealed that they prefer local productions which are however, scarce. Consequently, local media companies can satisfy the various needs of local populations who have shown their keen interest in local media programmes which unfortunately are not available. By and large, local television stations must improve their own programmes to make them more attractive especially for the young audiences who have agreed that television can influence them in both positive and negative ways.
Appendix A

Questionnaire for students

Global television: This refers to international television, often of Western origin, particularly American, such as Disney channels, Hollywood pictures, Paramount pictures, Vista, Touchstones, Fox TV and others often watched via DSTV in South Africa.

Cultural homogenisation: A situation whereby people’s aspects of culture such as religion, language, dress, education, arts, behaviour and lifestyle in general become the same. This study will focus on the cultural products of language, music, dress and religion as the measurable indicators.

Instructions on how to complete the questionnaire

May you take some time to read through the following questions and use an X to provide your desired response. Possible responses fall into four categories as follows: Strongly Agree (SA), Agree (A), Disagree (D), and Strongly Disagree (SD).

SECTION A

<table>
<thead>
<tr>
<th>QN</th>
<th>QUESTION ITEM</th>
<th>ANSWER OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>SA</td>
</tr>
<tr>
<td>LANGUAGE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>English is the most common language used on global television.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>I watch global television compared to local television most of the time.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>I communicate in English on most social occasions.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>The use of English language on global television is leading to decreasing use of local languages.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>I prefer watching TV programmes presented in English than those presented in my own Home language.</td>
<td></td>
</tr>
<tr>
<td>MUSIC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Global television channels such as DSTV in South Africa play Western, mostly American music.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>I prefer listening to Western music than local music.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Many local music producers are imitating Western models in music production.</td>
<td></td>
</tr>
</tbody>
</table>
9. Western music is making people adopt Western values at the expense of their own.

10. Local music is disappearing.

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<thead>
<tr>
<th>DRESS</th>
<th>SA</th>
<th>A</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>The kind of dress portrayed on global television is Western.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>I prefer Western kind of dress to local dress forms.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Local tribal dress codes such as the Zulu’s ‘imbikizas’ are being replaced by Western styles such as denim jeans.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Global television is making local people’s ways of dressing become the same.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Local dress codes are disappearing.</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RELIGION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td>Global television portrays modern churches which are detached from African traditional forms of worship.</td>
</tr>
<tr>
<td>17.</td>
<td>I prefer modern churches to African traditional religions such as worshipping ancestors.</td>
</tr>
<tr>
<td>18.</td>
<td>Many people nowadays go to modern churches.</td>
</tr>
<tr>
<td>19.</td>
<td>African traditional religions are deteriorating.</td>
</tr>
<tr>
<td>20.</td>
<td>Global television is making local people’s ways of worship become the same.</td>
</tr>
</tbody>
</table>

**SECTION B**

**BIOGRAPHICAL INFORMATION**

1. Level of study according to year of enrolment: First ☐ Second ☐ Third ☐ Fourth ☐ Postgraduate ☐

2. Home language: ____________________________
3. Department:  

4. Faculty:  

5. Age group: 18-23 □  24-29 □  30-35 □  36-41 □  42+ □  

6. Sex: Male □  Female □
Appendix B

Ethical clearance certificate

OFFICE OF THE DEPUTY VICE-CHANCELLOR:
ACADEMIC AFFAIRS
Private Bag X1314, Aloe 5700
Tel: +27 (0) 40602 2403
Fax: +27 (0) 68 828 2844
jnaydor@ufs.ac.za

ETHICAL CLEARANCE CERTIFICATE

Certificate Reference Number: OSH01 1SMOY01

Project title: Perceptions of the role of global television in cultural homogenisation. The study of University of Fort Hare students

Nature of Project: Master of Social Sciences in Communication

Principal Researcher: Rachel Moyo

Supervisor: Ms Catherine O'Shea
Co-supervisor:

On behalf of the University of Fort Hare's Research Ethics Committee (UREC) I hereby give ethical approval in respect of the undertakings contained in the above-mentioned project and research instrument(s). Should any other instruments be used, these require separate authorization. The Researcher may therefore commence with the research as from the date of this certificate, using the reference number indicated above.

Please note that the UREC must be informed immediately of

- Any material change in the conditions or undertakings mentioned in the document
- Any material breaches of ethical undertakings or events that impact upon the ethical conduct of the research

The Principal Researcher must report to the UREC in the prescribed format, where applicable, annually, and at the end of the project, in respect of ethical compliance.

The UREC retains the right to

- Withdraw or amend the Ethical Clearance Certificate if
  o Any unethical principal or practices are revealed or suspected
  o Relevant information has been withheld or misrepresented
  o Regulatory changes of whatsoever nature so require
The conditions contained in the Certificate have not been adhered to

- Request access to any information or data at any time during the course or after completion of the project.

The Ethics Committee wishes you well in your research.

Yours sincerely

[Signature]

Professor Gideon de Wet
Dean of Research

18 October 2012
REFERENCES


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11/12/2012


Du Plooy, G. M. 2009. *Communication Research: Techniques, Methods and Applications*. Cape Town: Juta


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