

**SUSTAINABILITY CHALLENGES FACING COMMUNITY RADIO:
A COMPARATIVE STUDY OF THREE COMMUNITY RADIO
STATIONS IN LIMPOPO PROVINCE**

by

MUSWEDE TAVHISO

Submitted in fulfillment of the requirements for the degree of

MASTER OF ARTS IN MEDIA STUDIES

in the

FACULTY OF HUMANITIES

at the

UNIVERSITY OF LIMPOPO

OCTOBER 2009

PROMOTER: PROF S. O. MMUSI

DECLARATION

“I Muswede Tavhiso, declare that the dissertation hereby submitted to the University of Limpopo, for the degree of Master of Arts in Media Studies has not previously been submitted by me for a degree at this or any other university; that it is my work in design and in execution, and that all material contained herein has been duly acknowledged by means of complete references.”

.....

Signature

.....

Date

ABSTRACT

This is a qualitative comparative study on sustainability challenges facing the community radio sector in Limpopo Province, South Africa. The study explores and determines community radio's social acceptance to target communities, identifies its fundraising and marketing strategies, and evaluates its governance and management policies. The research draws from theories of community development and mass communication, namely: development theory and participant media theory. Detailed literature review, focus group discussion, in-depth interviews, and analyses of archival records and institutional documents were used as research methods. The case study purports that the quality of a community radio service is often a product of its resources. Furthermore, it appreciates the **open access** approach to broadcasting as fulfilling the original and moral imperative of community radio. However, it views sustainability issues, more specifically financial resources, as having far reaching effects on the sector's independence and the ability to fulfill its functions.

Often in community radio, the concept of sustainability tends to be narrowly used to refer to financial sustainability alone. The conclusions drawn from the comparative study of three community radio stations, namely: Botlokwa, Mohodi and Radio Turf reveal that a comprehensive approach to sustainability should recognise the role of social, organisational and financial aspects of the medium. Despite marked progress with respect to social acceptance, more innovative marketing and fundraising strategies, appropriate organisational and management policies in the sector are essential. In their absence, community radio continues to lack access to a fair share of resources and can barely raise funds to meet its obligations. Consequently, poor performance in community radio is largely attributable to sustainability challenges, particularly in rural communities where resources are often scarce as compared to urban centres.

ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to the Almighty God for His goodness, mercy and enablement during the entire period of undertaking this research project. Many people made a positive contribution in their individual capacities towards the successful completion of this work. As such, their unique contributions are highly appreciated and may God bless them abundantly.

I also wish to convey my heartfelt appreciation to my supervisor Professor Sheila Mmusi for the inspiration, encouragement and motherly guidance she provided throughout this illustrious exercise. My special thanks go to all 2007/8 members of staff in the Department of Media Studies, particularly Dr MA Kupa, Mr VD Mabuza and Mr C Mbajorgu for their unwavering support and motivation. The entire Muswede family will always be cherished for the social, financial and emotional sustenance during all the trying and challenging times of this study. May God richly bless them.

TABLE OF CONTENTS

DECLARATION	i
ABSTRACT	ii
ACKNOWLEDGEMENTS	iii
TABLE OF CONTENTS	iv
LIST OF ABBREVIATIONS	xii
1.0 CHAPTER ONE: INTRODUCTION AND RESEARCH SUBJECT	
1.1 Background to the study	1-3
1.2 Challenges faced by Community Radio	3-7
1.3 Problem Statement	7-8
1.4 Research Assumptions	8-9
1.5 Aim and Objectives	9
1.6 Definition of Concepts	10-11
1.7 Significance of the Study	12-14
1.8 Conclusion	14
1.9 Chapter Outline	15

2.	LITERATURE REVIEW: OVERVIEW OF COMMUNITY RADIO	
2.1	Introduction	16
2.2	Definition of community Radio	17-19
2.3	Features of Community Radio	19
2.3.1	Community Based	20
2.3.2	Independent	20-21
2.3.3	Not for profit	21-22
2.3.4	Pro-Community	22-23
2.3.5	Participatory	23-24
2.3.6	Management	24-25
2.4	Aims of Community Radio	25-29
2.5	Brief Account of Community Radio in the World	29
2.5.1	Community Radio in Africa	30-31
2.5.2	Community Radio in Asia	31-32
2.5.3	Community Radio in Australia	33
2.5.4	Community Radio in Europe	33-34
2.5.5	Community Radio in Latin America	35
2.5.6	Community Radio in North America	36-37
2.5.7	World Association of Community Radio Broadcasters	37-39
2.6	The Development of Community Radio in South Africa	39
2.6.1	Events leading to the Liberalisation of Broadcasting	30-40
2.7	The Legal Framework for Broadcasting in South Africa	41
2.7.1	The Three Tier System of Broadcasting	41

2.7.1.1	Public Broadcasting	41-42
2.7.1.2	Commercial or Private Broadcasting	42
2.7.1.3	Community Broadcasting	42-43
2.8	Categories of Community Radio Stations	43
2.8.1	Stations Serving Specific Geographic Areas	43-44
2.8.2	Stations Serving a Community of Interests	44
2.9	Independent Broadcasting Authority (IBA Act, 1993)	45-46
2.10	The Broadcasting Act (1999)	46-47
2.11	The Independent Communications Authority of South Africa	47-48
2.12	Criteria for Issuing Community Radio Licenses	48-49
2.13	Registration Status for Community Radio	49-50
2.14	Theoretical Framework	50
2.14.1	Community Development Theory	50-52
2.14.2	Participant Media Theory	53-54
2.14.3	Conclusion	54-55
3.	CHAPTER THREE: COMMUNITY RADIO SUSTAINABILITY	
3.1	Introduction	56
3.2	Defining Community Radio Sustainability	56-7
3.2.1	Social Sustainability	58
3.2.2	Operational Sustainability	58-59
3.2.3	Financial Sustainability	59-60

3.3	Sustainability Factors in Community Radio	60
3.3.1	Funding in Community Radio	60
3.3.1.1	Models of Funding Community Radio	61-63
3.3.1.2	Donor Funding & Government Support	63-65
3.3.2	Participatory Programming	65
3.3.2.1	Quality Programming	65-67
3.3.2.2	Programme Variation	67-68
3.3.2.3	Programming in the Marketing Process	68
3.3.2.4	Staying On-Air	69
3.3.2.5	New Programme Ideas	69
3.3.2.6	Interactive Programming	70-72
3.3.2.7	Audience Research Based Programming	72-73
3.3.2.8	Station Formats & Positioning	73-75
3.3.2.9	Programming & Sustainable Development	75
3.3.3	Community Participation & Partnerships	76
3.3.3.1	The need for Community Involvement	76
3.3.3.2	The Participation process	77-78
3.3.3.3	Avenues of Community Participation	78-81
3.3.4	Fundraising for Community Radio	81
3.3.4.1	Listeners as Partners in Fundraising for Community Radio	81
3.3.4.2	Income Generating Projects & Partnerships	81-83
3.3.4.3	Membership fees	83-84
3.3.4.4	In-house Infrastructure and Facility Hire	84
3.3.4.5	Community Events & Remote Broadcasts	85

3.3.4.6 Internships	85
3.3.4.7 On-Air Appeals	85-86
3.3.4.8 Open Days & Entertainment	86
3.3.4.9 Special Affairs & Public Sales	87
3.3.5 Marketing in Community Radio	87
3.3.5.1 Definition of Marketing & Its Role in Community Radio	87-90
3.3.5.2 Social Marketing	90-91
3.3.5.3 Stakeholders in Community Radio	91-92
3.3.5.4 Community Radio Target Markets	92-93
3.3.5.5 Developing Brands for Community Radio	93-94
3.3.6 Advertising	94
3.3.6.1 The Role of Advertising in Community Radio	94-97
3.3.6.2 Airtime Sales & Trade Exchanges	97-98
3.3.7 Financial Management in Community Radio	98
3.3.7.1 Financial Obligations in Community Radio	98
3.3.7.2 Financial Accountability in Community Radio	99
3.3.7.3 Budgeting for community Radio	99-100
3.3.7.4 Running Costs in Community Radio	100
3.3.7.5 Capital Costs in Community Radio	100-101
3.3.8 Technical Management in Community Radio	101-103
3.3.9 Human Resource Management in Community Radio	104
3.3.9.1 Voluntarism in Community Radio	104-105
3.3.9.2 Challenges of Working with Volunteers	105-107

3.3.9.3	Volunteers' Rights & Responsibilities	107
3.3.9.4	Volunteers' Procedures & Policies	107-108
3.3.9.5	Managing Individual Volunteers	108-109
3.3.10	Conclusion	109-110
4.	CHAPTER FOUR: RESEARCH METHODOLOGY	
4.1	Introduction	111
4.2	Qualitative Research Design	111-113
4.3	Area of Study	113
4.3.1	Mohodi Community Radio	113-114
4.3.2	Radio Turf	115-116
4.2.3	Botlokwa Community Radio	117
4.4	Population and Sampling procedures	117-119
4.5	Data Collecting Procedures	119-120
4.5.1	Focus Group Interviews	120-124
4.5.2	In-Depth Interviews	124
4.5.2.1	Structured & Unstructured Interviews	125-127
4.5.2.2	Advantages of In depth Interviews	127-128
4.5.3	Case studies	128-131
4.6	Archival Records	131
4.7	Methods of Data Analysis	131-2
4.8	Limitations of the Study	132-3
4.9	Conclusion	133

5.	CHAPTER FIVE: DATA ANALYSIS AND INTERPRETATION	
5.1	Introduction	134-135
5.2	Evaluating Community Radio' Social Acceptance	135
5.2.1	Community Participation and Governance Issue	135-136
5.2.1.1	Institutional Commitment to Community Participation	136-140
5.2.2	Programming and Broadcast Formats	140-141
5.2.2.1	Languages of Broadcast	141-143
5.2.2.2	Participatory Programming in Community Radio	144-148
5.3	Fundraising and Partnerships	148
5.3.1	Fundraising Strategies	148-151
5.3.2	Partnerships With Other organizations	152
5.4	Marketing and Advertising Strategies	153-157
5.5	Financial Management	158-162
5.6	Summary of Performance Per Variable	162-164
5.7	Technical Management	165-167
5.8	Human Resources Management	167-170
5.9	Conclusion	170-171
6.	CHAPTER SIX: CONCLUSION AND RECOMMENDATIONS	
6.1	Introduction	172
6.2	Conclusion	173-175
6.3	Recommendations	175-176
6.3.1	Participatory Programming	176

6.3.2	Community Participation & Governance	177
6.3.3	Technical Management	177-178
6.3.4	Fundraising: Community Networks & Partnerships	178-179
6.3.5	Marketing & Advertising Strategies	179-180
6.3.6	Financial Management	180
6.3.7	Human Resources Management	180-181
6.3.8	The NCRF Provincial Hub Strategy	182
6.3.9	Further Research	182-3
	BIBLIOGRAPHY	184-193
	APPENDIX	

LIST OF ABBREVIATIONS

AGM:	Annual General Meeting
AMARC:	World Association of Community Radio Broadcasters
AIDS:	Acquired Immune Deficiency Syndrome
BCCSA:	Broadcasting Complaints Commission of South Africa
CODESA:	Confederation of Democratic South Africa
CRSF:	Community Radio Support Fund
IBA:	Independent Broadcasting Authority
ICT:	Information and Communication Technologies
ICASA:	Independent Communications Authority of South Africa
IDASA:	Institute for Democracy in Southern Africa
ITU:	International Telecommunications Union
MDDA:	Media Diversity and Development Agency
MDM:	Mass Democratic Movement
MPCC:	Multi-Purpose Community Centre
NCRF:	National Community Radio Forum
NGO:	Non-Governmental Organisation
NIZA:	Netherlands Institute for South Africa
OSF-SA:	Open Society Foundation South Africa
SAARF:	South African Advertising Research Foundation
SABC:	South African Broadcasting Corporation
SATRA:	South African Telecommunications Regulatory Authority
UNESCO:	United Nations Educational and Scientific Organisation

CHAPTER ONE

1.0 INTRODUCTION AND RESEARCH SUBJECT

1.1 BACKGROUND TO THE STUDY

The personal and unique character of radio makes it one of the most appealing and universal mass media for participatory communication and development (Teer-Tomaselli & De Villiers, 1998:147). It has the capacity to reach large audiences, both young and old, including those in remote, underdeveloped and impoverished areas of the developing world. In the absence of other forms of media such as television and newspapers, radio has proven to be a powerful and vital means of entertainment and communication that guarantees community involvement in the communication process (Bosch, 2007:5). Radio is renowned for providing communities with up-to-date local and international information in their own languages accompanied by various music genres that are compatible with diverse cultural inclinations (Mmusi, 2002:3; and National Community Radio Forum, 1993:10). The development of digital radio and its capacity to integrate or network with various Information and Communication Technologies (ICTs), through convergence, has arguably placed radio as the world's most successful ICT to date that reaches millions of listeners everyday (National Community Radio Forum, 1993:6).

Nevertheless, it would be counter-productive to focus on how many people listen to a radio station if the programming not only lacks quality and inspiration, but does not

cater for listeners' needs and deny them a chance to express themselves freely. Through the provision of an enabling broadcasting and telecommunications legal framework after 1994, the new South African government's broadcasting services are now premised around empowering all citizens, an attempt directed towards redressing the deficit of media access created by the previous apartheid regime (Mmusi, 2002:3; Teer-Tomaselli & De Villiers, 1998:163; and Independent Broadcasting Authority Act, 1993).

The Independent Broadcasting Authority Act, 153 of 1993, classified broadcasting services into three broad categories in the form of Public Broadcasting Service, which is the South African Broadcasting Corporation (SABC), Commercial, and Community broadcasting (Konrad Adenauer Stiftung, 2003: 79-80; and Fraser & Estrada, 2001:3). This, together with the new liberal legislation, facilitated the processing of hundreds of community radio license applications from groups as diverse as women's cooperatives; Afrikaner communities; rural communities and various cultural and religious minority bodies. "The country now boasts of over 100 community radio stations which are fulfilling their mandate of broadcasting to local communities through a programming that is engendered in community participation and ownership" (National Community Radio Forum, 2007; Teer-Tomaselli & De Villiers, 1998:166; and Simmering & Fairbairn, 2007:5).

While the traditional functions of national radio, especially Public Broadcasting Service, cannot be underestimated, community radio serves as a "niche" of the media landscape that serves as a primary source of reliable information for the entire

population (Dunaway, 2002:4). As such, the sector has continued to provide news and information relevant to the needs of community members in the form of a medium which empowers them politically, socially and economically, through locally produced and oriented media content (Wigston, 2001:430; and Fraser & Estrada, 2001:20). This is evident in the kind of programming that reflects people's needs with regard to education, information, and entertainment to all language and cultural groups in the country (Mmusi, 2002:3; and Teer-Tomaselli, 1995:223). Community radio stations, therefore, offer concrete means for public participation and defence for cultural diversity.

1.2 CHALLENGES FACED BY COMMUNITY RADIO

Many new local independent and community radio stations start with high flown ideals of development programming, community service and self-sustainability, but practice has produced mixed and sometimes contradictory results (Masolane, 2005:12; and Simmering & Fairbairn, 2007:7). Despite radio's advantages of being one of the cheapest and accessible mass communications technologies, small stations still struggle to survive. In Southern Africa and elsewhere, many community radio stations operate in situations of dire poverty despite having been set up confident that local needs would ensure community support in the form of volunteering, in-kind support and donations (Simmering & Fairbairn, 2007:7).

On the contrary, poor communities faced with high unemployment and lack of access to infrastructure view the sector as providers of income and resources such as gaining

access to telephones, fax machines, photocopiers, the Internet, training opportunities and above all, paid work rather than as initiatives needing community support. For example, “the early experiences of community radio projects in South Africa, where volunteers rebelled, staged sit-ins and strikes, stole equipment and CDs, or simply abandoned stations when they realised there was insufficient income to pay salaries, are testimony to this” (Simmering & Fairbairn, 2007:7). Due to such circumstances, there are community radio stations that are deeply rooted in rural communities and serve community needs and interests, but have abandoned their community origins and are little more than jukeboxes (Simmering & Fairbairn, 2007:10).

Notwithstanding the fundamental principles and achievements associated with the community radio sector, Dunaway (2002:74) maintains that “the quality of radio is often a product of its resources” and this is imperative for the smooth running of any media organisation. Community radio licensing requirements by the Independent Communications Authority of South Africa (ICASA) Act 13 of 2000 determine their mandatory provision of a broadcast service that ensures local content programming to their target communities as non-profit stations, while they are expected to remain sustainable (Mmusi, 2002:6; Mtimde, 2000:2; and Fraser & Estrada, 2001:17). Furthermore, they are required to plough back excess funds to these communities through funding community-based projects (AMARC-Africa, 1998). Paradoxically, the provision of such service is often accompanied by extensive operational costs which the sector can hardly raise, especially in the absence of a subsidy mechanism available to the Public Broadcaster (Teer-Tomaselli & De Villiers, 1998:166).

In the same vein, the scope and reach of community stations does vary enormously, as pre-determined by their geographic setting and target audiences, both of which have a bearing on their sustainability. In some of the areas, rural communities in particular, it may be difficult to explore to the fullest the financing opportunities brought about by advertising and sponsorship. In most cases, the absence of infrastructure to facilitate these ways of financing is a hindrance. Consequently, these communities will inevitably then rely on donations, grants and to some extent sponsorship, often times, at the detriment of quality programming. Following this, the question of how the community radio sector will proceed to build audiences and a stable revenue base with high quality programmes while they continue serving local needs under such circumstances, remains a complex challenge (Mtimde, 2000:3).

Apparently, the sector is caught between two contrasting perspectives characterised by **open access**; which fulfills the basic functions of community radio and **audience-building**; which refers to the size, character and financial resources needed for community radio sustainability (Dunaway, 2002:74). The dilemma is therefore that, “to qualify for funding, stations need to remain small and have a dynamic relationship with their communities, but to wean themselves from their seed funding, the stations need to expand their broadcast “footprints” and increase their potential advertising revenue” (Teer-Tomaselli & De Villiers, 1998:166-7). In essence, the researcher’s view is that, these two critical factors apparently appear to be antagonistic or in contradiction, since the latter course of action detracts the stations’ abilities to achieve the former, that is, open access.

Despite the numbers of community radio stations that have been established in South Africa, the same problems that plagued the sector in its infancy stage are still evident. The majority of the stations are still “totally reliant on the kind support of the Media Diversity and Development Agency (MDDA)... and (donor) funding” (Taunyane, 2007:22). Therefore, a number of critical challenges still beset the community radio sector today, inter alia, fundraising strategies; digital migration; skills training and retention strategies or human resource capacity; audience measurements; marketing and advertising; provision of participatory quality programming; and funding. In addition, organisational and financial management as well as policy implications have been stated as other problem areas affecting community radio (Mmusi, 2002:3; and Mtimde, 2000:1-5).

Subsequently, a community radio station’ sustainability determines whether it continues to be operational or not, and is able to retain and reduce its high staff turnover. In many situations, “community radio stations find themselves caught in a profitless cycle, and the overall result is that they cannot sustain themselves” (Van Zyl, Knipe, Williams, Singh, Nkalai, & Mostert, 2003:92). In the light of the aforesaid, Bosch (2007:6) contends that the sector cannot continue to depend on outside or donor funding for their survival. They need to promote self-reliance, ownership and the investment of local communities in order to achieve institutional, social and eventually, financial sustainability. Ultimately, a holistic approach towards sustainability is imperative for community radio, including the rural-based stations where resources are scarce. The study therefore explored the nature and character of most of these challenges to provide investigated evidence on the sustenance of the

community radio sector. The research took the form of a comparative case study of three stations in Limpopo Province, namely: Radio Turf, Botlokwa Community Radio and Mohodi Community Radio.

1.3 PROBLEM STATEMENT

While open access does “fulfill the original aesthetic and moral imperative of community radio’s founding generation”, issues of sustainability, and more specifically, financial resources have far reaching effects on the stations’ ability and capability to fulfill their functions (Dunaway, 2002:72). In its co-existence as a “poor cousin”, alongside the other two broadcasting macro-systems, that is, Public Broadcasting Service and Commercial Broadcasting, community radio seemingly lacks access to a fair share of resources for it to achieve these functions (Teer-Tomaselli & De Villiers, 1998:163).

Studies by Simmering & Fairbairn (2007) on Community Radio Sustainability in the Southern Africa region have revealed that many local independent radio stations either presently depend on the support of international donor agencies or have at some stage had to rely on donor funding. International development aid is renowned for its volatility. Changes in Northern governments often lead to shifts in development strategies and approaches. In addition, international events such as the *tsunami* that devastated countries in Southeast Asia in 2004 get immediate spotlight, attracting funding away from some causes and places, therefore affixing it to other areas (Simmering & Fairbairn, 2007:8).

Consequently, donors withdraw support from less severe initiatives to concentrate on more urgent issues such as national disasters. Ideally, such moments are expected to come when grantees are able to resource and manage their own operations. Ostensibly, withdrawal deadlines tend to be set when contracts are signed, and are based on promises and assurances of self-sustainability rather than on practical experience. Apparently, donors and stations assume that programme sponsorship and advertising should generate enough income to sustain community sound broadcasting. This tends to be difficult where local economies are fragile or even non-existent, especially in third world countries.

Compounding the scenario presented above, the lack of viable social support, technical know-how, and managerial skills in the sector often leads to compromised broadcasting service to communities served. Consequently, lack of quality service through irrelevant programming, interrupted broadcasting service, absence of community participation and a weak financial base threaten the sustainability of community radio. To this end, the question of sustainability has for many years remained imperative for community radio stations' support and service agencies equally (Opubor, 2000:22; and Simmering & Fairbairn, 2007:8). The sector is therefore left vulnerable to unreliable donor funding, scarce advertising and corporate sponsorship that can barely meet its production and operational costs (Huizies, 2007:17). It is evident therefore that the challenge of sustainability remains one of the principal aspects contributing to poor performance of the community radio sector, particularly in rural communities.

1.4 RESEARCH ASSUMPTIONS

A research assumption is hereby considered to be a tentative statement about relationships that exist between or among various variables. Furthermore, it is viewed as a conjectural statement about relationships that need to be tested and resultantly accepted or rejected at the end of the research. As such, the following assumptions have been formulated for this research:

Poor performance in the community radio sector can be attributed to:

- Lack of viable social acceptance from target communities
- The absence of innovative and effective fundraising and marketing strategy.
- Inappropriate and/or ineffective organisational and management policies

1.5 AIM AND OBJECTIVES OF THE STUDY

1.5.1 Aim of the study

The aim of the study is to explore and provide investigated evidence on the sustenance of community radio in Limpopo province. The objectives of the study are stated below:

1.5.2 Objectives of the study

- ❖ To determine community radio' social acceptance to target communities
- ❖ To evaluate the sector's fundraising and marketing strategies
- ❖ To evaluate community radio's organisational and management policies
- ❖ To compare and contrast the three radio stations' sustainability strategies

1.6 DEFINITION OF CONCEPTS

1.6.1 Audience-building: Audience building refers to the various activities of community radio broadcasting in a financial environment that help in the raising of funding through on-air funding campaigns as opposed to open access. Dunaway (2002:72) contends that in community radio broadcasting, audience building is characterised by “size, character and financial resources” available to the station.

1.6.2 Community Radio: The Independent Broadcasting Authority Act of 1993 section 1 describes community radio as a service that is fully controlled by a non-profit entity for non-profit purposes in order to serve a particular community. Thus, a community radio station should promote the interests of the community, and encourage the community to participate in the selection and provision of programming (Open Society Foundation, 1999; Fraser & Estrada, 2001:4; and Girard, 2007:1).

1.6.3 Open access: Dunaway (2002:74) maintains that open access in broadcasting involves a kind of programming that fulfills the original aesthetics and moral imperative of community radio’s founding generation. This means that community radio should be available to community members to express their needs; accessible to the community it serves; acceptable in respect of the cultural considerations in programming; accountable in terms of being answerable to the community it serves and being affordable (Osunkunle, 2005:48).

1.6.4 Programming: This refers to the way broadcasters select and arrange the various elements, such as music and talk that make a programme in manner that is considered pleasing to listeners (Smith, 1990:153). Bell and Morse (1999) view it as a comprehensive set of broadcast activities scheduled to run at a community radio station to meet the needs of the target audiences. In community radio, it is meant to empower communities to understand their environments and transform their personal and social situations.

1.6.5 Sustainability: This refers to the capacity to generate sufficient revenue to maintain and sustain efficient functioning or operation of a community radio station. In this study, sustainability also entails the ability to enter into business-oriented partnership with the corporate sector, identifying and pursuing a viable marketing strategy characterised by conducting projects, events and activities that can result in self reliance of community radio stations (Simmering & Fairbairn, 2007:5; and Hussain, 2007:1).

1.6.6 Voluntarism: This is a concept used in the community radio sector to describe the act of rendering one's service or skill as a result of free will without payment. However, in most stations in South Africa, volunteers receive a monthly stipend as motivation for availing themselves to serve these stations (Van Zyl et al, 2003).

1.7 SIGNIFICANCE OF THE STUDY

Community radio remains the underlying communication and information sharing source which is essential to ensure community participation in driving social reconstruction and development. Its viability is nevertheless challenged by a number of factors in the form of primarily legislative, financial, market imperatives, advertising revenue, skills shortage and relevance of programming among other areas (Bosch, 2007:1-6; Mmusi, 2002:2; and Mtimde, 2000:1) . As such, the overriding significance of the study is to make efforts to develop best strategies to ensure a sustainable development of the sector. Subsequently, a studious endeavour informed by scientific and realistic research that takes into cognisance the different contexts in which community radio operates is imperative.

- The researcher intends the study to recommend comprehensive and effective marketing and fundraising strategies for community radio based on the sector's socio-economic realities, challenges and legislative imperatives. Through this, it is hoped that the sector may develop the capacity to produce and maintain relevant quality programming which meets the needs of potential sponsors. Consequently, this may help to foster self-reliance, ownership and the investment of local communities through partnerships that can stimulate a viable financial base to achieve community radio goals.

- Since community radio basically depends on the same source of revenue as Public Broadcasting and Commercial radio, it is hoped that the study will

contribute towards the development of a programming format that is capable of expanding the sector's potential advertising revenue. This approach is essential in the process of attracting a strong local audience that can enable the sector to be able to wean itself from dependency on ever dwindling donor funding. Furthermore, the paradoxical nature of open access and audience building is crucial for the sector's sustainability. As such, it is hoped that the study may succeed in harmonising these market forces by recommending an all-inclusive and balanced participatory programming for the sector. This may enable community radio stations to achieve viable social acceptance while they also remain sustainable.

- In South Africa, and elsewhere in the world, various stakeholders in the community radio sector do acknowledge and empathise with the sector's operational challenges. Such organisations include governments and independent community media support institutions such as National Community Radio Forum (NCRF), World Association of Community Radio Broadcasters (AMARC), Open Society Foundation (OSF), Media Diversity and Development Agency (MDDA), et cetera. These organisations may find the study useful as a conceptual framework in the process of reviewing the sector's achievements against its primary goals.

- In addition to contributing to the existing body of knowledge on the topic, it is also anticipated that the study provides practical and social benefits for the

community station operators, researchers as well as media teachers and students who constantly face the practicalities of dealing with community media challenges.

1.8 CONCLUSION

In the light of the discussion presented above, community radio should therefore be viewed as an important element of a collective community communication system. Its potential and instrumentalities for role performance, capacity development and its ability to respond to the communication needs of individuals and institutions cannot be underestimated. Outstanding among its noble intentions is its potential to spread the social benefits of community development through the promotion of indigenous initiatives. Furthermore, it is through community radio's corroboration with other media that communities are empowered to understand their responsibilities and rights in building democratic societies. Nevertheless, the cost of operating community radio remains a challenge for most operators. This is applicable especially for disadvantaged and marginalised groups which are largely defined by lack of resources, and thus their inability to pay for and sustain services (Opubor, 2000:22). The chapter presented the Background to the Study, Challenges facing the community radio sector, Problem Statement, Research Assumptions, Aim and Objectives, Definition of concepts, Significance and a Theoretical Framework of the study. The following chapter presents an Overview of Community Radio including the Development of Community Radio in South Africa.

1.9. RESEARCH CHAPTER OUTLINE

Chapter One: Introduction and Research Subject

Chapter Two: Literature review: Overview of Community Radio

Chapter Three: Sustainability of Community Radio

Chapter Four: Research Methodology

Chapter Five: Data analysis and Interpretation

Chapter Six: Conclusion and Recommendations

CHAPTER TWO

2. LITERATURE REVIEW: OVERVIEW OF COMMUNITY RADIO

2.1. INTRODUCTION

For several decades now, radio has been one of the most appealing tools for participatory communication and development in communities (Mtimde, 2000:6). Community radio in particular has become the most potentially participatory medium with its roots in the community which guarantees that communication processes take the central reality as a starting point in the development of communities (Bosch, 2007:5). As such, a number of literary works have been written about its activities, albeit in both convergent and conflicting perspectives. In that view, the chapter presents an overview of community radio with regard to its functions and place in the broad global media environment. Furthermore, the chapter provides a description of the nature and character of community radio with respect to how it is perceived in relation to other media. Considerable detail is provided discussing community radio's conceptual definition, features or characteristics, its aims, historical development and its activities in different parts of the world. Particular attention is also given to the discussion of the political events and legal transformations that ushered the enabling legal framework for broadcasting in South Africa prior and post 1994.

2.2 DEFINITION OF COMMUNITY RADIO

Although the definition of community radio is generally and seemingly not complex, there are almost as many models as there are stations. Each community radio station is a hybrid and unique communication process shaped by several over-arching characteristics underpinned by the distinct culture, history, and reality of the community it serves (Girard, 2007:1). Nevertheless, there are some characteristics that all community radio stations have in common. Among others, they are community-based; community owned and controlled; independent; not-for-profit; pro-community; and participatory (Fraser & Estrada, 2001:4; and Girard, 2007:1). Community radio is a social process in which members of the community associate together to design and produce programmes and air them, thus taking on the primary role of actors in their own destiny. Whatsoever community initiative, the emphasis should be on the ownership of democratic and development efforts by the members of the community themselves in relation to the use of media to achieve this. In essence, this is participatory communication which is above all a process, not a technology, nor merely a means. It is about the community speaking to each other and acting together for common goals (Fraser & Estrada, 2001:4; and Girard, 2007:2)

A report on the Sixth World Conference of Community Radio Broadcasters (1995) presented various descriptions to explain community radio initiatives. Terms such as community radio, rural radio, cooperative radio, participatory radio, free radio, alternative, popular, educational radio were applied (Teer-Tomaselli & De Villiers, 1998:165). Hence, their practices and profiles are even more varied. Some are musical,

some militant while some mix music and militancy. They can be located in isolated rural villages or in the heart of the largest cities in the world. Their signals may reach only a kilometre, cover a whole country or be carried via shortwave to other parts of the world. However, community radio's most distinguishing characteristic is its commitment to community participation at all levels. While listeners of commercial radio are able to participate in the programming in limited ways via open line telephone shows or by requesting a favourite song, community radio listeners are the producers, managers, directors, evaluators and even the owners of the stations (Girard, 2007:2; and Wigston, 2001:429).

Community radio is not about doing something for the community but about the community doing something for itself by fostering the participation of citizens and defending their interests. It should truly inform, reflect the tastes of the people and help resolve the problems of daily life through a debated programming representative of all opinions. Other essential attributes include cultural diversity which is stimulated over commercial homogeneity and where all main players are indiscriminately active in the absence of censorship. Community radio is broadcasting which is for, by and about the community, whose ownership and management is representative of the community, which pursues a social development agenda, and which is non-profit (AMARC: Africa & Panos Southern Africa (1998).

In Girard (2007:1)'s view, community radio means radio in the community, for the community, about the community and by the community. There should be a wide

participation from regular community members with respect to management and production of programmes. This involvement of community members distinguishes it from the dominant commercial media that are operated for profit, propaganda, power, politics, privilege, et cetera. Over and above these conditions, serving the people or the public becomes a token gesture mainly to justify existence in the government bureaucratic licensing procedures. In the contrary, community stations should be collectively operated by the community, dedicated to development, education and people empowerment. They should adhere to the principles of democracy and participation (Jordan, 2006:1).

2.3 FEATURES OF COMMUNITY RADIO

Depending on varying contexts, particular community radio stations may emphasise the importance of certain features which may not be espoused by others. Rural radio stations may emphasise the practical service they provide by enabling people in their listening area to get messages to one another without having to travel from one place to the other. A station that broadcasts to a linguistic minority in a big city may put emphasis in its cultural role yet in another scenario a station could define itself primarily by its role of ensuring that vulnerable members of the community are able to express their concerns, or promoting transparency and exposing corruption (Fraser & Estrada, 2001:20; and Girard, 2007:1). Some of the primary characteristics that determine the nature of community radio are as follows:

2.3.1 Community-Based

The station is based in its community and accountable to it. Usually the community is defined geographically, although its size can range from a small town, to a city, or a vast rural area covering thousands of square kilometres. Stations can also serve particular communities of interest such as women, youth or linguistic and cultural minorities (Girard, 2007:1). Community stations are owned and controlled by the community. In some cases, the legal owner is the community itself, via an association established for the purpose. In other cases, the legal owner is a not-for-profit group, a cooperative, an NGO, or a municipality, acting on behalf of the community (Girard, 2007:1; and Fraser & Estrada, 2001:4).

Regardless of the legal structure, the policies and objectives of community media are articulated with a strong input from stakeholders within the community. Community members have both a sense of ownership and a real ability to shape the station to suit their wishes and needs. Its specific focus is to make its audience the main protagonists, by their involvement in all aspects of its management, and programme production, and providing them with a programming that will help in the development and social advancement of their community (Fraser & Estrada, 2001:4; Girard, 2007:1; and Teer-Tomaselli & De Villiers, 1998:165).

2.3.2 Independent

In spite of ownership, community radio is independent of governments, donors, advertisers and other institutions (Fraser & Estrada, 2001:17). However, this does not

mean that it does not have relations with these institutions or that it cannot receive funding from them. Instead, the nature of their relations must be transparent and should not compromise their editorial independence. Where there is a potential for independence interference, which often happens where funding is involved, the relations must be governed by clear and transparent agreements that guarantee the non-partisan community-service nature of the medium (Wigston, 2001:429). The above underscores the reasons why community radio should operate within the parameters defined by the law and by the constitution or guiding principles of the station. Community stations exist to serve communities and thus cannot be independent of the community itself. Transparent governance structures, such as an elected board of governors ensure that the station is responsive to community needs and interests (Teer-Tomaselli & De Villiers, 1998:165; and Girard, 2007:1).

2.3.3 Not-for-Profit

Non-profit organisations exist to serve the community, or a portion of the community. Many such organisations do raise money on behalf of the community or group they want to help, but they do not try to make profit. Some non-profits organisations are run by volunteers or staff members who provide a service to the community as Non-Government Organisations (NGOs). These organisations exist for the common good of serving community interests. Such is the purpose of community radio stations which do not exist to make a profit for their owners as envisaged in the description of community radio (Fraser & Estrada, 2001:17; and Teer-Tomaselli & De Villiers, 1998:165).

However, to maintain that a community radio station is not-for-profit does not mean that it can not carry advertising or that it has to be unsustainable. It means that the money it makes should be re-invested into the station and the community (Mtimde, 2000:2). Many communities support their stations with cash or in-kind contributions. Financial support can come from individuals, local businesses, community organisations, or municipal governments. In some cases the community supplies the building the station is housed in or even contributing its own “sweat capital” to build it (Girard, 2007:2). Some stations are financed with a combination of advertising and listener subscriptions. Community radio stations finance themselves in many ways including advertising, listener donations, concerts, international donations, government grants and so on. The overall aim is always to reach a state of financial self-sufficiency (Bosch, 2007:3; List, 2002:79; Fraser & Estrada, 2001:17; and Mtimde, 2000:4).

2.3.4 Pro-Community

Many questions do exist with regard to the basic possibilities of community radio in relation to the purpose of its existence. The broad answer to that question is that community stations exist to support and contribute to their communities’ social, economic and cultural development. However, each station will have its own specific mandate (Girard, 2007:2). Many stations justify what they stand for in a mission statement that provides a short text that describes their goals. Programming in community radio should have a special slant on news, entertainment and education which is part of an on-going and future process intended to support change and development in the community. Entertainment is provided in a form that is reflective of a collective cultural

expression of indigenous languages often neglected by mainstream media (Fraser & Estrada, 2001:18; and Girard, 2007:2).

2.3.5 Participatory

Just as all community radio stations have a common mission to support and contribute to the community, they also have a common strategy that involves community participation at all levels including programming, management and financing the station. Participation gives listeners a sense of belonging, importance and achievement in addition to ensuring content relevance to community needs (Wigston, 2001:430). This can be exercised in a wide variety of ways depending on the specific nature of the station, its objectives, and the characteristics of the community. Participation in programming can be assured with participatory production formats that encourage and support programme production by organisations from within the community. This can further be augmented by facilitating broadcasting public forums, and generally by enabling the free and open exchange of views through horizontal communication between individuals and groups (Fraser & Estrada, 2001:20; and Teer-Tomaselli & De Villiers, 1998:165).

The community could also participate in the management and direction of the station through a Board of Directors with members representing various interests within the community (Girard, 2007:2). Participatory radio allows long-neglected people to be heard and to participate in the democratic process. Having input in decisions that shape their lives will ultimately improve their living standards. Many community stations also recognise and value the change that volunteers often experience in their own lives as they

become more confident, capable and active members of the community as a result of their association with the station (Fraser & Estrada, 2001:22; List, 2002:83; Mmusi, 2007; and Girard, 2007:2). Eventually, this is important in as far as contributing to the development of human resources for the industry is concerned.

2.3.6 Management or Ownership and Control

In spite of community radio's clear position on access and participation by communities, it also has to address issues in relation to who controls, manages, and ascertains a mechanism whereby it is accountable to those it serves (Van Zyl et al, 2003:33). Irrespective of formal ownership, community radio station's policies, management and programming must be the responsibility of the community in order for it to be considered a true community radio. Usually, there should be a representative community committee, or Board of Directors to set overall policies of the station, while the day to day administrative and operational decisions are left to the station manager and his/her management team (ICASA, 2000; and Fraser & Estrada, 2001:16). Boards exist to ensure that the personal interests of the staff do not dominate the interests of the community, and those of the station as a whole. Boards also oversee how the organisation works to fulfill its mission, and not primarily to meet personal interests and needs of the staff or volunteers.

Community radio therefore needs a board of directors to ensure accountability to the funders and to the community or beneficiaries. As such, boards are there to account to donors or funders for the money that they give to the organisations. The board ascertains that the organisation stays in touch with the community by fostering representivity and

transparency in the running of the station. In the light that community radio plays a fundamental role in the democratisation of societies as against partisan politics, community radio stations must maintain their independence through self-governance. Hence good governance, accountability and democratisation should be upheld as key success factors in community sound broadcasting (Fraser & Estrada, 2001; 17; Open Society Foundation, 1999:51; and Van Zyl et al, 2003:34).

2.4 AIMS OF COMMUNITY RADIO

Community radio in its very nature has inherent potential to foster social development for the communities it serves. Various studies conducted over the years by different scholars on the aims of community radio do concur on certain basic fundamentals that the sector should fulfill. Dunaway (2002); Community Radio Manual (1999:10); Wigston (2001:431); Steinberg (1995) and Fairbairn, (2000) are agreed on the idea that community radio aims to serve particular communities with information, education and entertainment. In addition, community radio should embrace active community participation. The above-mentioned scholars maintain that stations must be characterised by being available to community residents to allow them to participate in the programmes, express their needs or discuss issues of interest relating to them. Stations must be accessible to members to enable them to reach the station and benefit from it.

Furthermore, the station must be acceptable and accountable by catering for the listeners' diverse needs and respecting the languages, traditions, beliefs and cultures of the respective communities. Affordability to the community members serves to allow listeners to contribute what they can afford to help sustain the daily running of the station

(Open Society Foundation, 1999:10; and Fairbairn, 2000:7). Some of the specific aims of community radio are outlined below:

- To promote the right to communicate, assist the free flow of information and opinions, encourage creative expression and contribute to the democratic process and a pluralist society. Community radio should be part of the communication processes that contribute to social change facilitating inclusion, participation, and empowerment. As such, this should lead to good governance and accountability, democratisation, poverty reduction, achieving development goals, cultural diversity and peace building in local communities (Jordan, 2006:2; and Girard, 2007:2).
- To provide access to training, production and distribution facilities; encourage local creative talent and foster local traditions; and provide programmes for the benefit, entertainment, education and development of their listeners. Community radio promotes the idea that broadcasting does not need experts but just people with commitment and certain basic skills. This is the key to sustainable community radio stations (Fairbairn, 2000:7).
- To attempt to establish an ownership representative of geographically recognisable communities or communities of common interest. This helps to build up a social society characterised by multiplicity of social institutions that cater for both individual and group behaviour based on its own standards and values for harmonious co-existence (Fraser & Estrada, 2001:20; and Girard, 2007:2).

- To be editorially independent of government, commercial and religious institutions in determining their programme policy. Community radio, as independent and plural mass media are important means of providing access to public information, fostering public involvement and promoting societal development and social cohesion (Girard, 2007:2; and World Association of Community Radio Broadcasters; AMARC, 2003).
- To provide a right of access to minority and marginalised groups and promote and protect cultural and linguistic diversity. Community radio is an effective means to advance issues that affect target groups, generate debate by the community, and inform listeners of their rights and resources that are available. It mobilises communities to action, and shapes the writing and the implementation of public policy (Mathews, 2000:14; and Fairbairn, 2000:7).
- To seek to honestly inform their listeners on the basis of information drawn from a diversity of sources and provide a right of reply to any person or organisation subject to serious misrepresentation. They empower people rather than treat them as passive consumers, and they nurture local knowledge rather than replace it with standard solution (Girard, 2007:1-2; and World Association of Community Radio Broadcasters; AMARC, 2003).
- To establish community radio stations as organisations which are not run with a view to make profit and to ensure their independence by being financed from a

variety of sources. Community media provide a vital alternative to the profit-oriented agenda of corporate media. They are driven by social objectives rather than the private, profit motive. Ownership and control of community media is rooted in, and responsible to the communities they serve. They are committed to human rights, social justice, the environment and sustainable approaches to development and remain a voice for civil society (Girard, 2007:2; and World Association of Community Radio Broadcasters (AMARC, 2003).

- To recognise and respect the contribution of volunteers, recognise the right of paid workers to join trade unions and provide satisfactory working conditions for both. Community radio arguably demystifies the broadcasters' profession by taking community members as message producers. This is where they acquire valuable technical skills which enable them to join mainstream broadcasting in the long run (Fraser & Estrada, 2001:22).
- To operate management, programming and employment practices which oppose discriminations and which are open and accountable to all supporters, staff and volunteers. In the ideal sense, this means that community radio should be owned, managed and programmed by the community it serves. This is measured by consultation with the community around the creation, constitution, composition, management and programme content of the station (Fairbairn, 2000:7; and Girard, 2007:2).

- To foster exchange between community radio broadcasters using communications to develop greater understanding in support of peace, tolerance, democracy and development (Girard, 2007:3). Community radio is a new global media sector whose content focus is deeply rooted on specific challenges facing human societies at the regional, country and local levels. Community radio's political, social and cultural recognition varies from region to region allowing for community radio and community media practitioners to enter on varying degrees in coalition building of different sorts including on development issues, civil society reinforcement (Jordan, 2006:2).

2.5 A BRIEF ACCOUNT OF COMMUNITY RADIO IN THE WORLD

In spite of differences due to legal frames and regulations, community radio is universally built along key principles. In this regard, community radio must help in empowering communities by redistribution of power. "Participation is the engine of democracy and community radio is a tool for participation" (Jordan, 2006:1). The strengths of community radio therefore lie mainly in the horizontality and diversity of its operational structure. Its organisational structure is an expression of the bottom up framework, which is reflective of a community network of universe of universes, multiple languages, and the expression of differences. This diversity actualises the representation of the excluded, the survival of historic memories, of cultural diversity and an equitable approach to addressing community radio issues (Girard, 2007:2; and Jordan, 2006:1).

2.5.1 Community Radio in Africa

Radio is undoubtedly the most important and accessible medium in Africa. The high rate of illiteracy and distribution problems relating to print media means that newspapers are generally unavailable to the vast majority of the African population. Similarly, television is beyond the financial means of most people while national television does not extend to rural areas where much of the population lives. Radio on the other hand is available everywhere and radio sets are relatively inexpensive. As compared to other forms of media, radio programming is also not expensive to produce and distribute. In virtually all African countries national radio services broadcasting from the capital and other major centres are the most important source of information (Wanyeki, 2000:25 and Girard, 2001:3).

Although autonomous and participatory community radio does not exist in most part of the continent, rural radio stations do exist. There are many countries which have set up networks of rural radio stations that broadcast a mix of nationally and locally produced programmes. Although rural radio stations share certain characteristics with community radio, their management is usually based at their national broadcasting systems through a Department or production centre. The lack of autonomy often results in programming that ultimately affects the perspective of the central government rather than the local population. In addition, most of these stations often inherit the administrative and financial problems of the institutions that direct them. Traditionally, rural radio in Africa tends not to involve the population in either decision making or programme production. Programme content is usually determined by the government or by professionals in the

stations and almost never by the expressed concerns of the audience (Wanyeki, 2000:25 and Girard, 2001:4).

However, dramatic political changes in the past decade have seen some remarkable developments which have necessitated a new paradigm in the media. Of late, some countries have agreed to a more liberal, decentralised and a multiplicity of participation in media control and ownership. These changes have been accompanied by a certain opening of communication policies and as a result, a number of community radio experiments in several countries (including South Africa) have taken form through the years to date (Majozi, 2000:141) [See section 2.5].

2.5.2 Community Radio in Asia

The broadcasting system in Asia was greatly influenced by the centralized, state controlled traditions also common in Africa, a trend which was left behind by colonizers. Asian broadcasting systems were designed never to develop mechanisms to accept feedback or to provide the population with a means of articulating their aspirations and concerns. As such, Africa and Asia have the same characteristic with regard to the importance attached to radio. Radio forms a central part of communication systems throughout the third world. Although the continent has been slower to shed its colonial past than Africa, tentative steps started taking place in the early 1990s following a regional seminar on community radio held in Malaysia which described radio as being “in a state of ferment” (Girard, 2001:5).

The Mahaweli Community Radio Project in Sri Lanka is one of the initiatives that contributed to the state of ferment and to a growing understanding of the possibilities for local radio in the region. Even though the project is operated as a branch of the national broadcasting system rather than as an autonomous community radio project, it was an important step forward and provided a useful model that was later adapted in a number of Asian countries. In 1991 Vietnam undertook an important initiative that saw an establishment of a number of local community radio stations. These stations are operated by community representatives and enjoy a fairly high degree of local autonomy (UNESCO, 1989:149 and Girard, 2005:4-5).

The situation in the Philippines has been different among other Asian nations. Their broadcasting system has been heavily influenced by the commercial tradition of the United States. However, there have been a number of rural radio projects established by universities and other institutions. The lack of autonomous community radio stations in the Philippines has been partially compensated for by the ability of production groups to get airtime on commercial or public stations, for example, Radyo Woman watch. Nevertheless, broadcasting remains a state monopoly in most countries in Asia and it is yet to be seen whether national broadcasting organizations will be willing to share the airwaves with community groups. In addition, there is a challenge in relation to the real institutional autonomy and programming accorded to these community projects (Girard, 2001:5).

2.5.3 Community Radio in Australia

Australia does have an active community radio movement with above one hundred stations on air and a dozen more groups waiting for licenses to be granted. The stations broadcast virtually from all parts of the country from large cities to small and isolated outback communities. Some of these stations are licensed to provide a special broadcasting service, such as ethnic or Aboriginal programmes, or classical music or educational programmes. However, the majority of these stations are licensed to provide a broad based service and have a particular requirement to serve those groups in their community not served by national or commercial radio services.

Indigenous and ethnic minorities, women, the aged and unemployed youth are among the groups that have access to community radio in Australia. Australia's community broadcasters derive their funding from three main sources. The first is the direct community support in the form of membership, subscriptions and donations which contribute 40%; the second source is "sponsorship", which is a highly restricted form of advertising and contributes up to 30%; and finally a variety of grants from federal, state and local government programmes. As such, Australian community radio has remained a vibrant movement that continues to provide a sustainable model for the sector in many parts of the world including Southern Africa (UNESCO, 1989:149).

2.5.4 Community Radio in Europe

The European model of centralised state-owned broadcast system was responsible for the establishment of state monopolies in its former colonies. This system did not serve

Europeans any better than it did Africans or Asians. As a result, state monopolies lasted until the 1970s when the free radio movement swept through Western Europe. During this period, thousands of unlicensed pirate stations rebelled against state domination of the air waves. In the mid 1980s, only a handful free radio stations still existed following government's intention to break its monopolies and the introduction of high-powered commercial radio networks.

Along with the decline of the free pirate stations, there came the demand for community radio, thereby giving rise to the formulation of legal community broadcasting in almost all Western Europe countries. Notwithstanding, there are dramatic differences in their operation from one nation to the other and indeed, from one station to the next. In Eastern Europe, the situation varies from country to country with an unpredictable broadcasting environment being evident regularly. This was the case with Poland when the clandestine Radio Solidarnosc had a brief moment of glory when solidarity was still a banned trade union. Ostensibly, once governments started changing the most visible trend was towards large-scale commercial radio, often fully or partially-owned by the big media corporations of Western Europe (Girard, 2001:6). Despite the traditions of State monopolies and the heavy presence of foreign capital, European countries have shown strong interest in alternative models of radio including community radio. Some of these examples are Radio One in Czechoslovakia which operates as a cultural alternative for Prague's youth and Echo of Moscow which offers a political alternative in Russia (ibid, p 6).

2.5.5 Community Radio in Latin America

Latin America was arguably the area where the first community radio experiences were started more than five decades ago. These initiatives were for many years characterized by State, private commercial, church, university, trade union and indigenous peoples' radio stations. Combined together, these stations have made the region's radio the most dynamic and diverse in the world. In the past decade there has been an increase in the use of radio by popular groups such as Peru's Feminist Radio Collective who produce programmes and have them broadcast on commercial stations. Some use "bocinas", which are simple loudspeakers installed in shanty towns, over which the community is able to have an alternative voice. Thousands of tiny radio stations have sprung up in Argentina, with some so small that they fall through the cracks of telecommunication legislation (Brunetti, 2000:117-121 and Girard, 2001:7).

Native people have their own radio stations throughout the region which broadcast in indigenous languages and are important mechanisms for cultural and political intervention. The structures of stations in Mexico do provide an example of how they take into account the wide variety of local traditions and conditions that exist among native peoples. Clandestine guerilla stations have also been instrumental in national liberation movements in many Latin American countries, for example, Radio Venceremos, in El Salvador. Other types of local radio do exist such as the trade union-owned stations in Bolivia, stations run by peasant organisations in Ecuador, a women station in Chile, and over three hundred popular radio stations run by the Catholic Church. Despite the hostile political and media environment in Nicaragua, a handful of

courageous stations are still struggling to survive the country (Brunetti, 2000:117-121 and Girard, 2001:7).

2.5.6 Community Radio in North America

In North America community radio began in 1949 when a California pacifist obtained a license for a Frequency Modulation station at a period when most people did not have FM receivers. Going by the name of KPFA, the station was being listened to by hundreds of thousands of people in the San Francisco area with an operating budget of US\$ 1million in 2001. North America has almost as many different types of community radio stations as Latin America. Although these stations can hardly be comparable to the stations in Canada and the United States, there are however, a few generalizations that can be made about them. Urban community radio stations in North America tend to be more culturally and politically engaged and serve communities that are outside the mainstream due to language, race, cultural interests, or politics, for example, Vancouver's Co-op Radio. In contrast, rural stations tend to be more in tune with the majority of their community despite the rural majority's different operational ideals when compared with urban-based networks (Girard, 2001:7).

In the remote regions in Canada's north, more than one hundred native communities have stations that fill the role of telephone, post office, meeting hall, and teacher. These stations broadcast in their own languages and volunteer programmers provide entertainment and essential information to people who may be cut off the rest of the world for weeks at a time during winter storms. Examples of such stations are those of the Wawatay Radio Network. In the province of Quebec, there are 45 native and 23 non-

native community radio stations. Examples range from Montreal's Radio Centre-Ville which broadcasts in seven languages to an inner-city mostly immigrant population, to CFIM, which broadcasts in French to a small population spread across the Magdalen Islands in the Gulf of St. Lawrence.

Although pirate radio is still small it remains a persistent phenomenon in North American broadcasting. Black and Anti-poverty groups continue to challenge the national broadcasting system by setting up low-powered neighbourhood stations. As a result of deregulation in both Canada and the United States, commercial broadcasters are free to operate with fewer restrictions. They concentrate on formats that aim at audience building that seem guaranteed to attract advertisers. The challenge for community radio in North America continues to be the provision of a service to those sectors of the population with cultural and political interests who are being ignored by commercial or public radio (Girard, 2001:8).

2.5.7 World Association of Community Radio Broadcasters (AMARC)

AMARC is the French acronym for the World Association of Community Broadcasters, an international non-profit organisation started in 1983 and formalised in 1998. With more than 2000 members in the world, its international Secretariat is located in Canada with regional offices in Latin America, Europe and Africa. Its working languages are English, French, Spanish and Portuguese. AMARC supports and serves community radio broadcasters around the world through training, facilitating, networking and exchange of information among members. These involve facilitating access to new technologies, capacity building for women in the community radio networks, assisting new community

radio initiatives, lobbying and advocacy on behalf of members (Girard, 2001:3). Its mission and goals strive to democratise radio and broadcasting through local and international action. This is aimed at promoting community radio movement, represent and defend the interests of its members at international level and offer various services to its members (AMARC, 1998).

It seeks to promote the fundamental right to communication and support development by encouraging co-operation and more equitable exchange of ideas among its members. They believe that this will contribute to the expression of different social, cultural and political movements in all their diversity through the promotion of initiatives that encourage peace, friendship, as well as democracy and development. AMARC also seeks to recognize the fundamental and specific role of women in establishing new communication practices. Hence, women's participation in the decision-making structures of community radio stations is essential (AMARC, 1998). Developing, managing and sustaining community radio are the core business of the organization. Community radio stations are assisted and supported to a large extent through international donor funding agents. This is in recognition of the challenges stations are faced with in their daily operations which the researcher is investigating.

AMARC Africa members number over 300 based in the sub-regions of the continent. The organization works through these regional and national community networks such as the National Community Radio Forum in South Africa (NCRF). AMARC African network aims at implementing a four point plan of action to support the development of a legal, political and cultural environment conducive to participatory radio broadcasting. This is

mainly to develop a pool of human resources and materials in the sector; promote African women's access to and participation in all aspects of community radio; co-ordinate the regional networks of community radio broadcasters to ensure transference of skills and finally to bring African affiliates to the international solidarity network (AMARC, 1998).

2.6 THE DEVELOPMENT OF COMMUNITY RADIO IN SOUTH AFRICA

2.6.1 Events Leading to the Liberalisation of Broadcasting

In the period before 1990, the South African media received widespread criticism especially the SABC, for its role as mouth piece for the apartheid government. In 1991 a negotiating body, Council for the Democratic South Africa (CODESA) was established to map the way forward for the creation of an enabling environment for a multi-party government in South Africa. Broadcasting was placed high on the agenda of all major political players and organisations. A task group was appointed by government to look at dismantling the SABC monopoly and representatives of broadcasting organizations aligned with the Mass Democratic Movement (MDM) attended the Jabulani Freedom of the Airwaves Conference in Holland (Teer-Tomaselli & De Villiers, 1998:165; Jabulani, 1991; and Gorfinkel, 1999:23).

A range of government and development agencies, public broadcasters, training institutions, service providers and business people had input in these negotiations. In response to this kind of pressure, the National Party government issued a handful of community radio licenses to right wing stations which were handpicked by the Ministry of Home Affairs. Subsequently, two stations in Cape Town, which had not received

licenses, went on air in defiance of the government's action. These stations were Bush Radio and Radio Zibonele which broadcast to the Cape Flats and Khayelitsha respectively. A number of problems ensued between the apartheid government authorities and the stations as the struggle to stay on air continued. Mounting pressure from political parties wanting to break the SABC monopoly before South Africa's first democratic elections, CODESA drew up the Independent Broadcasting Authority Act in 1993 which established the Independent Broadcasting Act (IBA). The IBA's task was to make policy on broadcasting, issue broadcasting licenses and to regulate and monitor broadcasting activities. Following the completion of broadcasting legislation, stakeholders agreed on the need for community radio although different definitions were ascribed to them. Not many stations were licensed in 1994 but a wave of applications was received in 1995 that saw at least eighty stations being licensed (Gorfinkel, 1999:23).

Hence the transition to democracy in South Africa has been accompanied by considerable liberalisation of the mass media sector that ushered a host of new voices which were silent during the struggle for democracy. The broadcasting sector, which was previously almost state owned, has seen the introduction of a number of new private and community broadcasters that are independently owned and controlled. A large number of private commercial and community broadcasters have since been licensed. Limitations and the legal requirements in respect of community radio stations, ensure that ownership is more spread out and that there is no market concentration in terms of ownership (Konrad Adenauer Stiftung, 2003:77; and Gorfinkel, 1999:23).

2.7 LEGAL FRAMEWORK FOR BROADCASTING IN SOUTH AFRICA

The common barrier to the development of community radio worldwide is either the absence or inadequacy of legislation. These usually have a direct influence on the regulation of the sector at all levels including spectrum allocation, frequency allocation, community radio definition, and support to community radio (Jordan, 2006:1). With the advent of freedom in 1994, the new South African government introduced changes in broadcasting through a new regulatory framework.

2.7.1 The Three-Tier System of Broadcasting

The two main laws affecting broadcasting in South Africa are the IBA Act of 1993 and the Broadcasting Act of 1999. Both emphasise the role to be played by community radio stations in development and transformation in post apartheid South Africa. The Independent Broadcasting Authority Act no 153 of 1993 classified broadcasting services into three broad categories in the form of public service broadcasting which is the SABC, commercial, and community radio stations.

2.7.1.1 Public Broadcasting

Public broadcasting service refers to the provision of the public good or service to citizens normally at zero price using public funds to finance the provision. It is generally conducted by a statutory entity which is usually a state-owned corporation. Its broadcasting policies and programming are often controlled by a legally constituted authority. The body ensures that broadcasting operates to provide information, entertainment and education to citizens and society in general (Fraser & Estrada, 2001:3).

The country's public broadcaster is the South African Broadcasting Corporation which provides both a commercial and a public service. The commercial arm subsidises the public arm that includes programming that caters for cultural services in all the eleven official languages as well as other minority groups such as the Indian and San communities. The SABC's commercial wing raises funds largely through advertising and also collecting compulsory licensing from viewers and listeners (Doyle, 2002:64; Mmusi, 2002:4; and Broadcasting White Paper, 1998:3).

2.7.1.2 Commercial or Private Broadcasting

Commercial broadcasting refers to a service operated for profit and is basically financed through advertising. Commercial broadcasters strive to put in place a quality programming structure that affords them the opportunity to build more audiences to attract advertisers. Contrary to public broadcasting service, commercial stations are market driven and therefore curtail their programming in line with current market trends and imperatives. Their programming is designed primarily for profit from advertising revenue and it is owned and controlled by private individuals, or by commercial enterprises (Fraser & Estrada, 2001:3; and Osunkunle, 2005:27).

2.7.1.3 Community Broadcasting

These are stations that are owned and controlled by a particular community, usually through a trust, foundation or association with the aim of serving community interests (Fraser & Estrada, 2001:3). They are non-profit entities and operate on non-profitable purposes. These types of stations encourage members of the community they serve and

all stakeholders to actively participate in their operations including in the selection and provision of programmes broadcast in the station. The funding of community stations may come from various sources such as donation, grants, membership fees or sale of advertising time or a combination thereof (Osunkunle, 2005:27; Mmusi, 2002:8; and Wigston, 2001:429). One of the clear differences between the community radio sector and private and public radio stations is participation by listeners in all levels of the station. A radio station which does not involve its listeners in its board, management and programming structures is therefore not considered a community radio station. The main argument for the community radio sector is to give a voice to those who were not heard before, to enable them to develop their communities and to hear different information (Lloyd, 2000:8)

2.8 CATEGORIES OF COMMUNITY RADIO STATIONS

The Independent Broadcasting Authority Act (IBA Act) of 1993 and Independent Communications of South Africa (ICASA, 2000:43) classify community radio stations based on diverse cultural and contextual inclinations that characterise particular communities. Hence, there are two types of community radio stations structured according to those serving geographic communities and those serving a community of interests which can further be divided into three sub-sections as discussed below in **2.8.2**.

2.8.1 Stations Serving Specific Geographic Areas

Most of the stations that fall within this category are those found in disadvantaged communities which were denied access to air waves owing to the repressive and

discriminatory apartheid policies. Geographic communities are described as those having a particular place in common such as townships, villages and suburbs. Many of these community radio stations came as a result of NGO sector initiatives with typical examples as Bush Radio in Cape Town, Radio Zibonele in Khayelitsha and Radio Winterveld in North West Province (Osunkunle, 2005:42; Mmusi, 2002:3; and Wigston, 2001:432).

2.8.2 Stations Serving a Community of Interests

These are those stations that have common ethnicity, occupation, religion, sexual orientation, et cetera. They can be distinguished into three subsections namely; institutional communities such as universities or campus based radio, for example, Radio Turf at the University of Limpopo and other large organisations such as Iscorian Radio for the employees of Iscor in the Vaal Triangle. Most of the campus based stations started as daytime deejay booths but most of them are presently full-spectrum stations with an integrated outreach that embraces broader communities within their broadcast outreach.

Religious communities also constitute a critical component of the community radio sector. These include evangelical Christian, Muslim and Hindu stations which target Christian, Moslem and Hinduism listeners respectively. Finally, there are stations that serve cultural or ethnic communities. Some of the stations inclined towards such communities include Radio Today, especially for senior citizens and Comunidade Portuguesa, for the Portuguese community living in Gauteng. In addition to these stations is also a strong network of Afrikaner stations based in Afrikaans speaking communities in South Africa (Osunkunle, 2005:42; Mmusi, 2002:3; and Wigston, 2001:432)

2.9 INDEPENDENT BROADCASTING AUTHORITY (IBA, ACT 1993)

Events leading to the establishment of the IBA Act emanated from the political transformation processes of the early 1990s following the release of former President of democratic South Africa, Mr. Nelson Mandela. The Act was a benchmark in the journey towards the democratisation of the airwaves and ensuring freedom of expression as prerequisites for the holding of free and fair elections in 1994. The primary purpose of the Act was to establish an independent regulator to regulate broadcasting in the public interest. The provisions of the IBA Act that established the regulatory framework for broadcasting in South Africa still remain in force although it was subsequently subsumed into ICASA, 2000 (Konrad Adenauer Stiftung, 2003:75).

The Independent Broadcasting Authority (IBA) is a state institution supporting constitutional democracy in South Africa. According to the Act, broadcasting must accommodate the needs of the entire South African population and must provide a balance of information and entertainment to citizens. The Act describes a community broadcaster as one that should be fully controlled by a non-profit body and run for non-profit purposes, serves a particular community, and encourages community participation in selecting and running programmes. It should be funded through donations, grants, sponsorships, advertising or membership fees, or by a combination of these methods (Open Society Foundation, 1999:97). The Act divides community broadcasters into two types; stations serving a geographic community and stations serving a community of interests, including institutional communities, religious communities and cultural communities. It sets out the procedures for license application, and states that in assessing

applications, it will consider benchmarks such as ownership, funding, board membership, management, programming, and identity with a political party or group inter alia. The Act makes it clear that a license will not be given to any party, movement, organization, body or alliance that is of a political nature. The IBA regulations specify that no office-bearer of a political party may be a member of a community radio station's board of directors (Simmering & Fairbairn, 2007:88; and Konrad Adenauer Stiftung, 2003:78).

2.10 THE BROADCASTING ACT (1999)

In May 1999 a new Broadcasting Act was passed to replace the old apartheid Broadcasting Act of 1976. The main thrust of the new Act was to transform the role and structures of the SABC, which had been controlled by the government and used for propaganda purposes. The SABC's public service obligations are dealt with in section 10 of the Act. These include broadcasting in all the eleven official languages and the provision of programming that reflects both unity and the diverse and cultural multilingual nature of South Africa. Its other central purpose was to establish a broadcasting policy for South Africa as well as to clarify powers of the Minister of Communications in relation to the regulating of broadcasting. It applies to broadcasting services, signal distribution and multi-channel distribution. Section 35 stipulates that all multi-channel distributors are required to hold a license as approved by ICASA, the licensing authority (Konrad Adenauer Stiftung, 2003:75).

The Act also went into greater detail with respect to community broadcasting, stating that the licensee must be controlled by a democratically elected board that is representative of all sectors of communities in the licensed service area. Programming must reflect the

needs of all people in the communities served, including “cultural, religious and demographic needs.” Furthermore, the Act stated that community radio programming must emphasise community issues not normally dealt with by mainstream broadcasting services over and above fulfilling the fundamental obligations of being informative, educative and entertaining. It maintains that community radio programming must also highlight grassroots community issues such as development issues; health care, environmental affairs et cetera, in addition to promoting democratic values and enhancing the improvement of the quality of people’s lives. It further states that money generated from running community stations must be invested for the benefit of the community (Simmering & Fairbairn, 2007:89; and Fairbairn, 2000:7).

2.11 THE INDEPENDENT COMMUNICATIONS AUTHORITY OF SOUTH AFRICA (ICASA, 2000).

The ICASA Act no.13 of 2000 sets up the legal framework for the merger of the IBA Act and SATRA (South African Telecommunications Regulatory Authority) to form one body to regulate broadcasting and telecommunications as well as accommodate the convergence of new technologies. The Act derives its mandate from the four statutory organs specifically ICASA Act of 2000, The IBA Act of 1993, the Broadcasting Act of 1999 and the Telecommunications Authority Act no. 103 of 1996 in relation to regulating, licensing and monitoring broadcasting activity in the country (ICASA Corporate Information, 2002). This development came in recognition of the fact that technological developments in the fields of broadcasting and telecommunications had caused a rapid convergence that outpaced their legal framework. Subsequently, there was

need to establish a single body which would regulate both broadcasting and telecommunications simultaneously within an environment that is free from political and commercial interest interference. As such, ICASA is empowered to regulate all players in the broadcasting sector, including public, private and telecommunications (Osunkunle, 2005:29; and Konrad Adenauer Stiftung, 2003:75).

2.12 CRITERIA FOR ISSUING COMMUNITY RADIO BROADCASTING LICENCES

Initially all community radio licensing took place through a system of public hearings. During hearings, each station's board and management, supporters and members of the public were invited to make representations, and to answer the IBA Councilors' questions (Konrad Adenauer Stiftung, 2003:75). Those who opposed applications would also attend, and public hearings would take a controversial nature. In 2000, the Independent Broadcasting Authority merged with the South African Telecommunications Regulatory Authority (SATRA) to form a new body, the Independent Communications Authority of South Africa (ICASA), which is responsible for regulating both broadcasting and telecommunications. The increased workload made it difficult for ICASA to hold public hearings, as there were over 100 applicants queuing for licenses. To cut short long delays, the law was amended to enable ICASA to grant licenses on the basis of written submissions (ICASA Corporate information, 2002).

While the anxiety of long delays is no longer there, the licensing **process** is not as transparent or democratic as it used to be. Critics argue that the new 'paper hearings' undermine the principles of community ownership and participation (Lloyd, 2000:8). In

exceptional cases, where there is more than one applicant in a community, or intense contestation, ICASA will hold a public hearing. The license application form specifies that applicants should show that the demand for the station is high, the need is real and the support is strong. It lists the main features of the licensing process as; **empowerment:** through community involvement, learning and understanding; **transparency:** keeping people informed about all activities of the station; and **simplicity:** it should be simple enough to encourage members of the community to go to the IBA to show their support for the station. Applicants are scrutinised more thoroughly before being granted a licence. Stations are monitored throughout the licence period. Listeners are able to complain to the Broadcasting Complaints Commission of South Africa (if they believe stations are not serving the interests of the whole community (Lloyd, 2000:8).

2.13 REGISTRATION STATUS OF COMMUNITY RADIO

Legally, community radio stations are expected to set up boards that represent and are accountable to their communities. In South Africa, the non-profit structure offers three kinds of structures: namely; **Voluntary Associations** (organisations established to advance a lawful project not mainly for profit or gain), **Trusts** (bodies set up to administer property and money for the benefit of a project) and **Section 21 Companies** (“not for gain” special kind of associations to promote communal or group interests). Initially most community radio stations chose to become Voluntary Associations, because these are relatively cheap and easy to set up. However, after 1997 the regulators began advising stations to set up section 21 companies, believing that the company rules would make stations more transparent and accountable. Anxious to have their licenses

renewed, most stations have converted to section 21 companies. The section 21 company structure is useful, partly because the rules are clearer, and partly because it is more acceptable to donors than the looser voluntary association structure (Fine, 1999: 41-46).

2.14 THEORETICAL FRAMEWORK

In this study, theoretical framework is intended to provide a theoretical structure upon which the research is underpinned. The study therefore draws from theories of Community Development and Mass Communication namely; **Development Theory** and **Participant Media Theory**. An understanding of these approaches in mass communication is fundamental with regard to exploring community radio's developmental and reconstruction functions. This is despite the inherent sustainability challenges which beset the sector world wide, but more especially, in developing countries.

2.14.1 Community Development Theory

Unlike developed countries such as Western Democracies, the developing nations have built their systems on a colonial legacy that made little provision for the unique conditions of third world countries. These include “the absence of communication infrastructure and professional skills, economic means, and production and cultural resources” compounded by a high rate of illiteracy and the diversity of languages used in these countries (Roelofse, 1997:56). The dependency syndrome has continued in the post colonial era in the form of neocolonialism and cultural imperialism. Hence, developing

countries have advocated for the positive use of media to promote national development, autonomy and cultural identity (McQuail, 1987:119-121).

Community development practice has generally been predicated on theoretical propositions that maintain that people have the right to participate in decisions which have an effect upon their well-being (Cook, 1994:14). This supplies a conceptual framework that presents a logical basis for and general guides to the use of an open system or democratic structuring. This calls for the application of a holistic approach in efforts to stimulate the building of capacities, and to improve the performance of and in community systems (Cook, 1994:20). The theory establishes an orientation toward community systems and human behaviours to be considered relevant in and for the particular type of social organisation. It does not purport to give answers to the basic questions of what, why, or how this should happen for every community system. However, it does provide a conceptual platform or grounding for the building of community, setting and time specific theory by which to guide and assess intervention in each particular system (Cook, 1994:10). Development goes beyond economic growth and technological advancement, and must be seen as a process of expanding the real freedoms that people enjoy and this has found an ideal expression through community media (Sen, 2000).

Current development theory places people central to development, believing that the opportunity to participate in development projects will determine the achievement of outcomes that people value, and have reason to value (Bell & Morse, 1999:65-7; Roelofse, 1997:57). It also places change in both the context of individuals and the larger

context of social structures. In Sen (2000)'s view, development in local independent radio should therefore be seen in the context of the removal of tyranny, poverty, inequality and intolerance in the favour of building public service institutions and economies. Instead of using media and communications as a one-way means of persuasion and of disseminating information from the developed to the undeveloped community, media should be seen as tools or facilitators of development, and as vehicles for community self-expression and empowerment (Roelofse, 1997:57). In the present context, development communications is seen as a process that must involve both the transmission of messages about development issues, and empowerment of the disadvantaged to have a greater control of their social, political and economic institutions. In this view, development radio, i.e. community radio should act both as a catalyst for and a facilitator of change for communities to participate in reconstruction, development and democracy (Mtimde, 2000:6).

Community radio operates in the general assumption that the people it serves have a shared culture and individuals benefit from being part of the system of shared beliefs and common purpose. The concept of development entails the involvement of the people in their own development as reflected in their participation in radio programming, ownership and control (Simmering & Fairbairn, 2007:10). Accordingly, members of the community take the development of the community into their hands by assuming various roles in the running of the station as volunteers, presenters, developers of programme content and other station management responsibilities. These attributes of community radio broadcasting make the sector to be viewed as a vehicle for the development of rural communities where most of these stations are based (Mmusi, 2005:102)

1.14.2 The Participant Media Theory

Community participation is an inherent feature in a democracy, but the over-emphases and over-centralisation of the mass society tends to inhibit individuals and minorities from realistic opportunities for participation in the area of mass communication. The theory was developed in reaction to existing theories such as the normative theories which rarely took into account the development of new media and the rise of large media organisations (Fourie, 2001:274). It is primarily a reaction to the trends towards commercialisation and monopoly formulation in privately owned mass media and towards centralisation and bureaucratisation in public broadcasting (Roelofse, 1997:58). The theory advocates for the promotion of media development towards the direct and active participation of communities in publications and narrow casting as opposed to broadcasting. The participant media theory is characterised by the establishment of more local and community radio stations with more talk radio programmes, phone-in programmes, interactive television systems and digital villages (Fourie, 2001:274 and McQuail, 1987:119-121).

The democratic participant model incorporates the local communities which are usually not reached by the mainstream centralised media. It lays emphasis on the local and sub-cultures as well as horizontal interactions more than dominant mainstream media which are usually top down (Kwaramba, 2000:136). In respect of community radio, this would relate to the conscientisation and empowerment aimed at enabling communities to gain an understanding of their situation, develop confidence and ability to change their circumstances. Currently the South African community radio sector uses fax, telephone

and cellphones to support their use of radio. Many community radio stations have access to computers, which they use to access news, electronic mail and music programs via the internet (Mmusi, 2002:10). Through the South African Telecommunications Act of 1996, the Universal Service Agency was established to enable information access via digital villages installed with telephone, faxes, computers with internet and e-mailing facilities to be used by communities in the rural areas and townships in order to provide universal service and access to ICTs. Mmusi (2002:10) further maintains that there is already “a grand partnership that has developed between telecentres and community radio stations (usually accommodated together in the same place) which have subsequently been named Multi-Purpose Community Centres (MPCCs)”.

2.15 CONCLUSION

In view of the role and place of community radio in the new global media landscape, a discussion of the background and underlying factors that led to its inception and development remain imperative. For this reason, the foregoing chapter was dedicated to a discussion of the broad and contextual definition of community radio; its features; aims; history and the legal framework for broadcasting in South Africa. These areas are important in as far as the study of community radio sustenance is concerned since the latter can only be possible if the fore-grounding principles are clearly articulated. Literary works discussed above show that community radio continues to be viewed as a tool for the empowerment of communities. It provides them with an opportunity to effectively participate in the reconstruction, development and democratic processes of society. Where media ownership and control has been in the monopoly of those who

control the means of production, the current broadcasting legal framework in the country provides a pragmatic arrangement to diversify ownership and control of media. Consequently, the sector has a great potential of adding diversity to the mainstream media and complementing the public broadcaster's mission.

CHAPTER THREE

3. SUSTAINABILITY OF COMMUNITY RADIO

3.1 INTRODUCTION

In recognition of the need to project a broader view and understanding of the concept **sustainability**, a concise discussion of this term in relation to community radio's **social**, **operational** and **institutional** sustainability is imperative. The chapter begins with an attempt to provide a contextual definition of community radio sustainability. Subsequently, the researcher discusses and highlights how various sustainability factors work together to contribute to the overall sustainability of community radio. These variables include inter alia, community radio funding models; programming and programming formats; community participation and governance; marketing and advertising; fundraising activities; financial management; technical and human resources management.

3.2 DEFINING COMMUNITY RADIO SUSTAINABILITY

Often in the development sector and community radio, the concept of sustainability tends to be narrowly used to refer to financial sustainability for various reasons. One of them is the donors' anxiety about dependency creation and radio staff's anxiety about their personal financial needs (Simmering & Fairbairn, 2007:5). In as much as the concept "sustainability" is broad and complex, it should be viewed in the light of a concerted

ongoing effort to make any community media based initiative viable and functional. According to Simmering & Fairbairn (2007:7), “sustainability is the ability of a radio station to maintain a good quality developmental broadcasting service over a period of time”. It also can be viewed as the capacity of a station to manage a range of available resources to sustain its service to the community without compromising its community service mission (Fairbairn, 2000:7). Resources may include ideas, skills, labour, donations and organisational support from the community implying that the community is the richest resource to sustain community stations.

Hussain (2007:2) identifies three interrelated but different dimensions of community radio sustainability namely: **social sustainability**, **operational sustainability** and **financial sustainability**. The researcher uses these dimensions to critically discuss the concept’s centrality in effective community radio broadcasting. These three aspects of the concept sustainability are extremely useful for both community stations wanting to develop sustainability strategies and for external agencies like donors wanting to assess the potential sustainability of the sector. This analysis is useful for community radio stations and other kinds of projects, especially those that recognise the value of community participation to development programming. The three dimensions are categorically discussed thus:

3.2.1 Social Sustainability

While the issue of financial sustainability is paramount, it is also necessary for stations to sustain themselves in other ways. A station that has enough funding or is well resourced but lacks well produced local quality programming cannot hold listeners and will not be able to sustain itself for long. Social sustainability involves community ownership of the station, and participation in production and airing of programming at both decision-making and operational levels (Bosch, 2007:6; Hussain, 2007:2; and Simmering & Fairbairn, 2007:11). To ensure community radio sustainability there is need to create mass level awareness about the importance of community radio in the socio-economic life of the people. Majority participation at the micro level needs to be ensured to gain any kind of viable social acceptance which eventually develops the “sense of ownership” among the community people (Hussain, 2007:3). Thus, social sustainability should be based on listener support that is reflective of community ownership (Simmering & Fairbairn, 2007:11).

3.2.2 Operational Sustainability

Operational sustainability entails proper application of community radio related regulation; appropriate management mechanism; trained work force; effective programming structure; participation based organisational development and the development of a robust technical resource pool (Hussain, 2007:3). Grumucio-Dagron (2001) calls this institutional sustainability. He asserts that it refers to the station’s policies; management styles; internal relationships and practice. Furthermore, it involves

partnerships with external agencies. Operational sustainability demands that these elements be complemented by the development of an up scalable information network that is adaptable to the new and ever changing information technologies for effective community radio sustainability (Wesso, 2007:14).

The sustainability of any intervention is partly determined by the sustainability of the institution that implements it. In their valuable discussion of institutional sustainability, Bell & Morse (1999) drew a distinction between sustainability of the institution and sustainability of the development project being implemented by the institution. They assert that institutional sustainability is only valuable so long as the institution has valued outputs. In essence, they argue that within the development arena, it does not matter if a community initiative that does not serve its community collapses. Following this, community radio stations which do not meet community needs become irrelevant and therefore should be classified otherwise.

3.2.3 Financial Sustainability

This is arguably the most critical part of the “how to achieve community radio sustainability” puzzle (Hussain, 2007:4). Financial sustainability basically means the station’s income-generating potential. General guidelines for ensuring this should include, among others, a focus on the contribution from the community served by the sector (Gumucio-Dagron, 2001). No matter how insignificant the activity might be, for example, selling airtime, event participation, merchandise sales, sharing in-house infrastructure; grants and donations from external sources, all these contribute immensely

to stations' sustainability (Hussain, 2007:3; and Open Society Foundation, 1999:165). In support of the above view, several scholars believe that while financial sustainability is possible, one of the most important ingredients for this to happen is that the development of community radio stations has to be organic, arising from the community radio stations themselves (Bosch, 2007:1). Although community radio stations raise funds in many ways including advertising; listener donations; concerts; international donors; government grants, the main objective is for them to be financially self-sufficient and not necessarily to make profit (Fraser & Estrada, 2001:3; and Mtimde, 2000:2).

3.3 SUSTAINABILITY FACTORS IN COMMUNITY RADIO

3.3.1 Funding Community Radio

Funding has always been identified as a major problem that besets community radio everywhere in the Sub-Saharan Africa (Van Zyl et al, 2001:18). In South Africa and elsewhere in the world, community broadcasting is run by community organisations for their own communities and funded from sources such as grants, sponsorships, donations, advertising and government support. Broadcasting profits have to be ploughed back into community service and may not be distributed as dividends (Mtimde, 2000:2; and Open Society Foundation, 1999:8). However, some scholars have recommended funding models as discussed below.

3.3.1.1 Models of Funding Community Radio

In their research findings published under the entitle “Towards a policy model for community radio broadcasting in Zambia” Banda & Fourie (2004:72) presented a policy model for community radio sustainability. They proposed at least four statutory mechanisms through which a Community Radio Support Fund (CRSF) could be financed within the overall institutional framework. They propose that support should come from government subventions, which are fully endorsed by parliament. Secondly, they suggested that a percentage of any sponsorship and/or advertising revenue accruing to the community radio broadcasting station should be targeted.

Thirdly, a community broadcasting levy to be charged on any private business firms operating in the community which is a beneficiary of that community broadcasting station service. This could be treated as social responsibility obligation of the private business sector. Fourth, donations from a number of aid agencies such as UNESCO, the SOROS Foundation, et cetera, could be used as another possibility that could be sanctioned as a legitimate source of financing for community radio broadcasting (Banda & Fourie, 2004:72). In France, where community radio stations do not carry advertising, a tax on advertising is put into a fund to support community radio. In 2004 alone the fund distributed 21 million euros among some 600 community radio stations (Girard, 2007:2). In the researcher’s view, the model presented above has been tailored along the South African MDDA design, although the latter embraces conventional forms of media.

Community radio has to survive financially without sacrificing its major purposes which hinge on developing the communities it serves. List (2002:12) proposes a three-legged

radio exchange model that provides three critical sources upon which community radio can stand. These comprise the listeners who have to benefit from the programmes, the advertisers who need to get more customers for their products, and government (or other major funding source) who must be persuaded to spend money on the stations. Stations have to build relationships with listeners to find out what they need from radio and further develop rapport with advertisers/sponsors and government as well as other funders. All these stakeholders form a fundamental basis for community radio sustainability.

The challenge for marketing departments is to satisfy their needs, without compromising those of other stakeholders. For listeners, programmers need to discover and meet their expectations by pleasing them enough that they will contribute funds or do voluntary work for the station. For advertisers, programmers need to demonstrate that advertising on the station is effective, and meet their needs particularly by attracting new customers for them. The stations should meet the needs of government and large funding agencies by fulfilling their conditions and expectations (List, 2002:13).

Funding, in whatever form generally comes with certain challenges to community radio stations. Listeners who provide the most money are usually the older ones and would have been listening to the station for years. If they are happy with the present programming format, they tend to strongly resist any future programme changes. On the other hand advertisers do not like to hear programmes that criticise them (List, 2002:14). For example, if one of the most frequent advertisers on a particular station is polluting a local river, the station may not have enough courage to say so on air. Similarly,

governments and large funding agencies have their own agendas and if community stations oppose their views strongly, funding for the subsequent years may be cut. However, stations can reduce their pressures by diversifying funding sources and building strong support in local communities through the implementation of this model (Girard, 2007:2 and Fraser & Estrada, 2001:17).

3.3.1.2 Donor Funding and Government Support

Bosch (2007:6) contends that since the shortage of funding is often used to justify the centralised broadcasting paradigm, participatory broadcasting should leave room for third- party and non-governmental assistance with funding. The operative condition should, however, build enough tolerance into the budgetary assistance process to allow the recipient community radio stations to eventually appropriate the financial management of the outlets (Bosch, 2007:6). In some areas, particularly rural communities, it may be difficult to explore to the fullest, the financing opportunities brought about by advertising, sponsorship, telethons, et cetera, because there is no infrastructure to facilitate those ways of financing. These communities will inevitably then rely on donations, grants and to some extent sponsorship (Mtimde, 2000:4).

Different countries have developed strategies based on their unique situations to assist such communities. Among other ideas being explored in South Africa is the establishment of the Media Development and Diversity Agency (MDDA) Act 14 of 2002, by the Government. The MDDA operates with funding from the commercial media sector, government and international donors. The purpose of the Media Development and

Diversity Agency is to create an environment that encourages media development and diversity.

In terms of Section 3 of the Act, the key function of the MDDA is to encourage ownership and control of media by historically disadvantaged communities, languages and cultural groups. Section 17 empowers the MDDA to support media organisations through financial support, in the form of cash subsidies or emergency bridging finance aimed at strengthening or ensuring the survival of media organizations. The organisation also provides training opportunities and capacity development in the areas of media production and distribution, and negotiates for indirect support from state utilities or financial organisations, such as preferential pricing or discounted tariffs. In line with its mandate, the beneficiaries are intended to be the community media sector and small commercial enterprises. In addition, the MDDA may provide financial and logistic support, as well as training and capacity building (Konrad Adenauer Stiftung, 2003:81).

Skills development is also essential for sustaining development and empowerment projects. This helps in ensuring sound management, technical maintenance and general running of these stations. Government may partner community initiatives aimed at skills and human resource development, as it is in the country's interest to empower its citizens with skills. Without this kind of statutory developmental support, studies that have been done elsewhere reveal that stations, especially those in sub-Saharan Africa become more reliant on international donors (Mtimde, 2000:5; and Simmering & Fairbairn, 2007:8).

Remarkably, South Africa's fledgling community radio sector has attracted the interest of a consortium of local and international donors, whose funds have sponsored start-up

budgets, training, and the purchase of broadcast equipment. The Open Society Foundation for South Africa (OSF-SA) is credited with having given the utmost support to the sector. Between 1995 and 2000, OSF-SA gave a grant support of about R 15 million (USD 2.1) to community radio stations (Bosch, 2007:4). A large part of the grant went towards equipment purchase; planning and development; programme production and training. Though the OSF-SA uses a hands-on approach that includes ongoing and non-financial support, its *modus operandi* includes stepping back at a point when self-sustenance is realistically expected. Furthermore, many activists argue that governments should share responsibility in the same way they fund libraries or the National Orchestra (Fairbairn, 2000:7-8).

3.3.2 PARTICIPATORY PROGRAMMING

3.3.2.1 Quality Programming

Bell & Morse (1999:65-7) maintain that a useful way of understanding the sustainability of any development project is to ask what it is that needs to be sustained. The answer in local development radio is clearly good quality development programming. In their view, this idea applies to all kinds of stations that have development missions, whether religious; community; commercial; NGO or any combination of these. Linked to this is the need to understand what good quality development programming is. Mtimde (2000:2) contends that good community radio programming needs to be relevant to its community and actually relate to the mission stations set themselves to achieve. In that way it can draw in interest from community based organisations and non-governmental organisations serving that community. Through such an interest, partnership could be

developed and stations may then use the resources of such organs of the community to support their developmental programming. This may be through sponsorship of such programmes, sharing of human resources and joint fundraising (Wigston, 2001:429).

The type of programming a station uses depends on several factors, such as how long the station is on air each day, but largely determined by the community served by the station. Stations serving a community of interest can adopt a more homogeneous approach to their programming while those that serve geographic communities should cater for different social classes, ethnic and religious groups. To provide coverage of important issues in a diverse community, a community radio would require a diverse programming that is a full-spectrum service. Stations can offer news, sport, talk, religion, health, education and music to their listeners (Wigston, 2001:436). In so doing, the station will fulfill the basic functions of community radio to meet the diverse needs of the community within which it operates.

Bosch (2007:4) asserts that all kinds of development stations face the same challenge of producing quality development programming using participatory methods owing to high expenses. Quality programming requires good management of volunteers and fieldworkers, development of community skills and understandings, as well as research trips. The high cost of programming is a fact of life for small radio stations with development missions and it is the main reason why so many stations are tempted to give over their airtime to cheap music or talk formats when donors withdraw sponsorship (Simmering & Fairbairn, 2007:10). To be effective, a sustainable community radio programming may have to address the following aspects namely: programme variation;

programming in the marketing process; staying on air; new programme ideas; interactive programming; research-based programming, and station formats and positioning.

3.3.2.1.1 Programme Variation

Many stations with a wide variety of talk programmes are too unpredictable. Stations need to avoid making dramatic changes to programming as this makes programmes to be too unpredictable, and listeners get bored, and switch off (Wigston, 2001:436). However, this does not mean that stations should not be creative. Unless there is clear evidence to the contrary, stations should try to make the content of their programmes a little more creative although the starting times should remain as predictable as possible. Listeners prefer a little more variation than they usually get in terms of content (List, 2002:54 and Wigston, 2001:436). Whether through planning or not, all programming conveys a message about the station and listeners form opinions about the station on that basis. While total unpredictability does not satisfy most listeners creativity remains necessary.

The ideal is a certain range of variation where programmes should be similar, but not too similar (List, 2002:39-41). This is sometimes hard for community radio staff because they have to produce hours of programmes every day, and they may sometimes run out of ideas. Subsequently, they end up just recycling the same mixture. In the researcher's view, this is further compounded by inexperienced presenters and lack of professionalism in the sector because of voluntarism in the sector. Stations can enhance their programming by working together with organisations that promote social development through providing programmes that educate listeners on topics of broad interest.

The station's talk/music mix will determine its target audience and vice versa. A high proportion of spoken programming with music that only young people like will usually result in a small audience. People want to know how their local area fits in with the world, which is one of the reasons why stations that have only local news gain small audiences (Wigston, 2001:434). The less populated and more isolated the local area, the more strongly this applies. For a station to avoid losing its audience to network stations, it should provide listeners with national news and/or world news every few hours in addition to coverage of the local community issues. If the station is based in a small town which is fairly near a large city, a lot of the listeners will often visit that city, or know people there. Therefore, coverage of that city in local news would be important (List, 2002:41).

3.3.2.1.2 Programming in the Marketing Process

Marketing is not the transaction itself but the information that surrounds it, and the perceptions that build up through repeated communication (List, 2002:42; and Maphiri, 1999:3). In a community radio station, marketing is not an afterthought but it is built in. Simply by choosing one programme format, programmers limit one set of marketing options, but at the same time creating another. Key aspects of marketing through programming comprise staying on air, quality, originality, interactivity, community-building and programme variation among others.

3.3.2.1.3 Staying on Air

A survey conducted for the National Association of Broadcasters in United States of America in the mid-1990s asked listeners what they valued most in a radio station. The top priority, far ahead of everything else, was simply being **available** (List, 2002:42). If a station is off air, it is not going to win listeners. An automated broadcast, for example, playing unannounced music all night from a multi-CD player is preferable to being off air. However, there is another way of being off air that is usually more confusing than silence which is called frequency sharing. In this regard, the researcher's experience is that community radio stations in Limpopo province face this challenge as a result of transmission interference from the SABC's three stations in the province. This often results in loss of listeners by local community stations due to total loss of transmission for a number of hours each week.

3.3.2.1.4 New Programme Ideas

Radio just like other media needs a constant supply of new ideas. Broadcasters tend to run out of ideas after a year or two, so they tend to copy programmes from other stations. If all the stations are copying one another, they are likely to run out of ideas shortly. Community radio stations have thousands of listeners, and if some of them come up with new programme ideas occasionally, programmers would never run out of ideas. So the challenge becomes one of encouraging listeners to come up with new ideas for programmes and to keep doing so, even though most of the ideas turn out to be unsuitable. Community stations often have a large pool of volunteer workers and these people are an excellent source of ideas. They are better informed about what is

practicable and happening in the communities than are listeners at large. Since volunteers are closely involved with the station, they can be expected to provide many of the programme ideas which are important for programme development (List, 2002:47).

3.3.2.1.5 Interactive Programming

Although radio was designed as a one-way medium, a radio station needs to pay special attention to encouraging messages from listeners through letters, phone calls, electronic mail, meetings, and simple conversation. These return messages do not happen naturally or anyway, but need to be encouraged, for example, by constantly giving the station's phone number and/or address on air, and mounting regular publicity campaigns. However interactivity is radio's big advantage over other media. Combining radio with the telephone provides an instant feedback system which is absent in print media because even a daily newspaper has a minimum turnaround time of one day. For the time being, till cheap television production, videophones, and broadband internet are universal, radio remains by far the best medium for quick feedback. Therefore, to be successful, community radio marketing must facilitate interactive links between producers and consumers for them to learn from each other and to produce an improved product that better meets the consumers' needs (List, 2002:54).

Community radio, with its tradition of local involvement, is usually much better attuned to its listeners' interests though sometimes a community station is "captured" by a small, unrepresentative group. Audience survey figures usually show very clearly that the most popular radio content (allowing for the different numbers of listeners available at each time of day) is interactive programming. This means programmes that give listeners

voices an opportunity to be heard on radio. List (2002:55), recommended three main ways highlighted hereunder.

- Programmes that create two-way communication, between the listeners and the station such as talkback or phone-in programmes, musical requests, free classified ads, on-air competitions, games, talent quests, appeals, radiothons, "question and answer" programs, and radio browsing programmes which appeal to various community groups.
- Programmes that encourage listeners to discuss such as special programmes, major sports matches, community noticeboards, "vox pop" interviews with ordinary people, controversial presenters and opinions, outside broadcasts, programmes of greeting and commemoration as well as phone-in segments which are appropriate for audience-building.
- Programmes of co-operation with other local media, creating an exchange of audiences. For example, stations could invite the local newspaper editor to read the editorial on air once a week, followed by a phone-in discussion. In return, the newspaper could print the program schedule, and review some programmes.

The more interactivity can be included on-air, the more the audience is likely to grow, and the more likely the station is to satisfy the whole community's needs. A more constructive issue is how the power of interactivity can be used to improve social relations between local people from different religions, races, and cultures who often do not realise how much they share in common. An interactive programme that demonstrates similarities and opportunities for mutual learning between mutually

suspicious groups would certainly be worthwhile. Another advantage of interactivity is that by encouraging and monitoring feedback, one can develop response cultivation as an alternative or supplement to formal audience research (List, 2002:56).

3.3.2.1.6 Audience Research-Based Programming

There is generally a strong link between programme development and audience research and development. Stations cannot be sustainable if their audiences do not feel a sense of ownership in the station. While most studies of community radio broadcasting tend to focus on the perceptions or “needs and problems” as articulated by the communities, “there is also need for research to pay attention to the assumptions of the community radio stakeholders” (Banda & Fourie, 2004:77). Advertisers are interested in knowing about the performance of the station before they can decide to do business with stations. On the one hand, quality programming and useful audience research information available to shareholders can attract more co-operation and general support from these role players.

Audience research also has positive influence on the policies and structures developed at the stations (Scheepers, 1999:135). Stations need to conduct community mapping and low cost participatory audience research projects in order to produce appropriate programming. The challenge for community radio is to professionalise programming without losing the values of access, participation, and empowerment. It is therefore important for programmers to research the airwaves, and be able to provide a unique and locally relevant service to listeners. The key is to localise such programmes, which are

produced for a more generalised audience in order to meet community needs (Bosch, 2007:4; and Urgoiti, 1999:17).

3.3.2.1.7 Station Formats and Positioning

Radio programmes have two main components: talk and music. Throughout the world, the most popular stations are the ones that play music the majority of the time (List, 2002:50). But listeners want more than just music, and a station that has no news will get a smaller audience (other things being equal) than a station with short news bulletins every hour. The most popular stations have either "mostly talk" or "mostly music", but not a 50-50 mixture (which produces very small audiences), nor 90-10. A programme mix capable to maximise audience share, would be that which plays music about 80% of the time, 10% news/information, and 10% commercials. A mostly-music community station would probably have several half-hour programmes a day that are mostly talk, but interspersed with music (List, 2002:50; and Wigston, 2001:434).

More relevant, from an advertisers' point of view is maximising reach in terms of the number of different people who listen in a week. Formats that maximize reach are a little different from those that maximize share. Typically, different time zones will be aimed at slightly different audiences. Stations might, for example, slant the programmes towards commuters at breakfast time, older people late in the morning, women in the middle of the day, sports fans late in the afternoon, and so on. Reach can also be increased by having lots of interactive programmes at regular times. However, unless where there are only a handful of competitors, stations should not aim at different age groups or people of greatly different education levels in different time zones. Stations that take this approach

confuse the listeners, and their reach becomes smaller and narrower. A good format for a mostly-talk station is to broadcast lots of news, current affairs, fiction, and short documentaries. It should avoid using *talk* for more than 15 minutes, but should interspace each spoken segment with popular music with clear lyrics. People who like talk programmes on radio also seem to like to listen to the lyrics, rather than the musical qualities (List, 2000:50; and Wigston, 2001:434).

Before deciding on a station format, programmers should be aware of the potential audience it will attract (Wigston, 2001:434). Any radio station format will have an audience ceiling, because some people will not be interested in some types of programmes. In most parts of the developed world, a "foreground radio" station that specialises in produced talk programmes will do very well to get an audience share of 10% but it will often have a high reach, because its listeners won't spend much time with it, not because they don't want to, but because they can not spare the time to fully concentrate (List, 2002:51).

A station that broadcasts mostly classical music will do well to get a 3% share, or about 10% weekly reach. Bearing in mind the size of a station's potential audience, there is not necessarily an inverse correlation between purity and popularity. "Talking down" to the audience does not necessarily increase its size, nor does broadcasting complex ideas necessarily result in a tiny audience. Setting the target audience will also, to a large extent, set the station format. It is no use aiming for a target audience of people aged 60 and over, and choosing to play techno dance music constantly. To link the proposed

format with the proposed target audience, stations need some current audience research data or survey (List, 2002:51).

3.3.2.1.8 Programming and Sustainable Development

The question of who sets up the agenda for sustainable development is fundamental and needs to be interrogated in relation to programming. The beneficiaries of development projects should set up their own agenda, in this context, the community radio sector (Mtimde, 2000:3). In the quest for assisting, supporting and facilitating development in community broadcasting, development agents or funders tend to lose sight of this crucial issue. Whilst in most cases, they may have genuine ideas for the agenda, the best way to deal with those ideas, is to get the stakeholders in the sector to buy into such ideas and drive the implementation themselves as opposed to funders leading the implementation. The basis of this submission is a matter of principle, relating to conflict of interest and is tantamount to imposed development (Mtimde, 2000:3; and Urgoiti, 1999:15).

Regulating bodies or licensing institutions are often obliged by legislation to support the development of community radio and ensure an enabling environment. Based on this mandate, they conduct training workshops on programming, management matters, and other initiatives. Stations are often compelled to implement those projects irrespective of the material conditions governing their situations. These initiatives are generally assumed to be compliant with the regulator who would be expected to support such models. Mtimde (2000:3) argues that, if the models do fail to produce the desired outcomes, stakeholders normally blame the regulator. As such, the sector should drive its own development agenda through a relevant programming to ensure that it is sustainable.

3.3.3 COMMUNITY PARTICIPATION AND PARTNERSHIPS

3.3.3.1 The Need for Community Involvement

Urgoiti (1999:15) argues that community participation is the backbone of any successful community radio station. He further asserts that “community participation is a patient, ongoing and inclusive process. It can be highlighted as the main ingredient needed for a community radio station to be successful. It is the formula necessary to create a station where listeners will tune in every day, where people identify with its programmes, and phone in, support and participate. Community participation is the involvement of the local residents in the decision-making and the work of the station. It is about ownership and sharing in the benefits of the station. It is about identifying “felt needs” and what people say they want and running the station with the aim of addressing those needs (Jordan, 2006:2 and Bosch, 2007:4).

Bosch (2007:4) maintains that the need for community participation at all stages of a development initiative has been widely recognised in community radio since the late 1970s. Present thinking is that messages produced using methods that involve people and where people own the production processes are most likely to have a positive impact. Community radio stations, defined as owned, controlled and programmed by communities are seen as the ideal institutions for people’s participation (Bell & Morse, 1999:66-7). A radio station qualifies to be a community station, if the community actively participate in its entire operations and in programming. Through such, the community will support the station because participation is an important resource for the success of any community radio station (Bosch, 2007:4). This will help in ensuring an

increase in its listenership and therefore contribute to sustainability. Community radio should locate its role in the broader societal challenges in order to succeed through growing out of the community's sense of internal cohesion and consciousness. A community that analyses its needs and thinks about the causes of its problems will often come to the conclusion that it requires communication to help people formulate a common understanding and common goals (List, 2002:53).

3.3.3.2 The Participation Process

Community participation should be a process rather than an isolated meeting where everybody gets together to hear and discuss an idea or proposal. It should be an ongoing interaction between the radio station and the community. This ensures that the community radio station is really the voice of that community, representing and clearly putting forward the needs, wants, concerns, feelings and prioritised issues of the people in the area (Urgoiti, 1999:15). Community participation is not only about getting community support. Stations should not assume that because they have strong support from petitions, no further effort is needed. Stations must continue to involve people in all aspects of the station (Jordan, 2006:2).

Community participation encourages the community to take responsibility for the project. This kind of commitment and pride helps people to stay involved and keep the station going even when resources are very scarce. Furthermore, it helps to develop self-reliance and frees people from dependency while it acts as an empowering experience (Wigston, 2001:430). In addition, participation helps stations to develop an understanding of real community needs and priorities, taking into account their language, traditions, beliefs and

culture (Urgoiti, 1999:16). It is therefore hoped that, if the station succeeds in doing this, it is likely to foster development in the community. This scenario provides a model of how community stations can address their own needs premised around building in ongoing monitoring and evaluation of their activities.

3.3.3.3 Avenues of Community Participation

In rich countries, radio listening is often a solitary activity and often used as a substitute for human company. In these situations, radio listening is usually a secondary activity and something that people do while working, driving, or cooking. In the contrary, people in developing countries find it not necessarily inexpensive and so use it differently, more often in listeners' groups. In this situation, the radio broadcast can provoke interaction among the group, whether the people are a family, neighbours, colleagues, or friends (List, 2002:7).

Although a two-way medium produces much better communication than a one-way medium, radio often takes the form of multi-way communication thereby encouraging members of the community to effectively interact with one another. As a result, this serves to enhance internal cohesion and consciousness among social groups, and at the same time meeting listeners' needs (Bosch, 2007:4). This can be done by using structures such as listeners' clubs and special-interest groups which are generally easy to coordinate and are reflective of diverse community needs.

Listeners' clubs do not only benefit radio stations but listeners themselves also benefit. They become better informed, they make new friends and new business opportunities, and the community benefits through increased social cohesion. A listeners' club can be set up either by the radio station or by listeners themselves. In poor countries, where few households can afford radio sets, listeners' clubs are different and normally take the form of groups of people who meet in order to listen to radio. After listening, they can discuss the programmes. The purpose of the clubs is educational, not fund-raising. An example of this type of listeners club was used in Zambia, from 1998 to 2001. Radio DTR produced programs for women, who listened in groups, commented on the programs, recorded their comments, and sent the tapes back to DTR for inclusion in later broadcasts (List, 2002: 57). If a community radio station is to be fully successful, it needs to move beyond radio, to create events from which programmes can be made. These include festivals, forums, educational programmes, and any other type of event that depends mainly on sound.

Festivals: many medium-sized communities have a lot of local musicians who are highly competent, but who have had no opportunity to record their music professionally. A radio station with good recording equipment and skilled recordists can organise a music festival: a series of public concerts, which are recorded and later broadcast. A festival like this helps the station in several ways: it creates programme content, income (from ticket sales), community respect, and public awareness. A festival can also include plays, short stories, and interviews with performers (List, 2002:59; and Mtimde, 2000:4).

Drama: A live audience not only improves programme ambience, but can also provide funding through participatory theatre, or community theatre. This is commonly used

among African communities. Unlike a normal play, community theatre usually has no formal script, and no distinction between actors and audience. Although it is often done outdoors which makes it difficult to record successfully and takes a lot of organising, participatory theatre can produce fascinating programmes, and all participants seem to greatly enjoy it. It is certainly an effective way to build an audience through co-operations with the communities served (Maphiri, 1999:25; and List, 2002:59).

Sponsoring community events: Many communities have local events, often with a long tradition, that they value highly. These include sports matches, agricultural shows, musical and theatrical performances, educational projects, and welfare initiatives. A station that helps with a widely publicised event of this type will gain a lot of goodwill from the local population. The main help a radio station can offer is with publicity such as having announcements about the event in the weeks before it happens, and arranging live broadcasts from the event where possible (Bosch, 2007:3). A radio station can support an activity that it values by creating an award programme. This can involve on-air nominations, speeches by contestants, and a final broadcast of the award ceremony (Maphiri, 1999:22; and List, 2002:60).

Political information: as long as a station is not politically biased, gathering the background information required to make better political decisions is a valuable service that few other organisations would be able to perform. There are several methods that a radio station can use to strengthen its local community, and raise the standard of discourse. Since community needs come and go, it would be a good idea to constantly review programmes, questioning whether some new type of programme has become

relevant. Though it is the community that stands to gain most from this type of programme, the radio station that organises this type of programme will steadily build up a reservoir of goodwill (List, 2002:60).

3.3.4 FUNDRAISING FOR COMMUNITY RADIO

3.3.4.1 Listeners as Partners in Fundraising for Community Radio

List (2002:63) asserts that listeners themselves are the best source of funding for a community radio station. He believes that if they like listening to the station, then there is no conflict of interests and as such will render support to the community initiative. In contrast, advertisers and government funders usually have little interest in the programme content. Rather, their primary aim is basically to reach a lot of people in order to position their brands in new markets, target specific audiences, build sales and support advertising campaigns (Maphiri, 1999:25). In spite of this, different people prefer to contribute in different ways with some giving an annual or regular donation, and become subscribers while others prefer to pay lump sums, and do not want to be tied to the station in any way. Still others would rather give their time than money. Nevertheless, effective fundraising endeavors to cater for all these preferences (List, 2002:64)

3.3.4.2 Income Generating Projects and Partnerships in Community Radio

Community radio can draw interest from community based organisations and NGOs, and partnerships could be developed whereby stations may then use the resources of these organisations to support their developmental programming (Bosch, 2000:2; and Maphiri, 1999:22). Stations should also be able to partner with local democratic organs of the state

like local municipality, to support stations programming. In running partnerships with civic organisations, it is ideal for stations to receive funding that will value their current programme structure and audience (List, 2002:74). All this, within the acceptable editorial controls therefore guard against compromising the editorial independence of stations. Such partnership could have benefits in return for the financial viability of stations and it is important for social change. Furthermore, the communities' right to information and communication can be promoted and facilitated through such partnership (Mtimde, 2000:4).

Projects can be effective in generating income and Bush Radio in Cape Town provides a good example. They run a daycare centre, a children's radio programme, school outreach programmes on AIDS and drug awareness, and an alternative education programme for youth. All these are funded by local corporate entities. Bush Radio also participated in several voter education programmes sponsored by the Netherlands Institute for South Africa (NIZA), and encouraged voter registration and political tolerance (Bosch, 2007:2). Community broadcasters can tap into these resource funds as a measure to ensure their sustainability.

There are many ways of raising funds for community radio and it is important that stations use a variety of fundraising activities in this regard. Items such as cake sales, book sales, jumble sales, movie shows, raffles, dance competitions, collecting and selling old newspapers or bottles etc, flea markets, film premiere, selling T-shirts, stokvels, stop-orders, street collections, sponsored walks, R100 clubs, and selling of caps, bags et cetera, may not generate huge amounts, but can generate publicity (Pavlicevic, 1999:14).

This can be a good source of revenue if complimented by other activities such as selling the station programmes either to other stations, or to listeners. Members of the community can do many of these activities providing the station sets up very good control systems so that no money goes missing (List, 2002:68; and Pavlicevic, 1999:14).

3.3.4.3 Membership Fees

Many stations sell memberships as a method of fundraising for community stations. This is done through setting up a membership system so as to keep track of all paid up listeners or members (List, 2002:67). Through such initiatives, audiences are likely to develop a sense of vested ownership and local advertising becomes easily obtainable for the stations to thrive financially. In South Africa, membership fees are collected by religious community radio stations which serve specific audiences such as Christian or Muslims, which appeal to a sense of cultural identity. Local churches can raise money for the station, while local businesses owned by members of the religious community purchase advertising. This is a model that could be transferred to other geographically based stations as well. Radio Lumbini in Nepal, a cooperative of 95 members who all bought one share of USD 40, provides a good example of a community radio station that thrives through such initiatives (Bosch, 2007:1).

Depending on contexts, other methods of membership fees collection could be used. Instead of having a single fee for everybody, stations can have a graduated set of prices. A cheaper rate could be used for unemployed people and a higher rate for those who want special privileges, perhaps the right to make a musical request at a specific time on a particular day. In spite the station's charges for subscriptions, it should remain clear that

subscribers are welcome to make donations as well. Notwithstanding, effort should be made to ensure that members get something in return such as copies of transcripts of the most successful programmes, invitations to the AGM, or having their name displayed as a donor on banners or posters advertising the station (Bosch, 2007:1; and List, 2002:67).

3.3.4.4 In-house Infrastructure and Facility or Equipment Hire

Stations might hire their spare studios plus a technical operator to local production companies so that they can record a tape or CD or use them for any related business for an agreed fee. Though facility hire usually involves studios, anything else that a radio station has can also be hired out. A popular presenter could be hired out as an announcer at weddings and private events. Facility hire can take various forms including hiring a large studio suitable for meetings, computers and skilled technicians who can fix other people's computers. As a radio station usually has better communications facilities than most other local organisations, they may be able to charge for the use of fax machines or internet access (List, 2002:79). Community radio stations can use the in-house infrastructure in various ways. Bush Radio in South Africa has successfully run training courses on "How to use the media effectively" for various organisations. Stations could also consider equipment rental, studio and premises rental, and consultancies to business and social organisations (Bosch, 2007:3). This method of fundraising is convenient and practicable for stations which are premised in their own buildings rather than those that are renting or using temporary premises.

3.3.4.5 Community Events and Remote Broadcasts

Funds can be raised by bringing together members of a community for specific events. These can include open days, entertainment, special fairs, and tours. Bush Radio offers exclusive advertising to local companies who fund outside or remote broadcasts in specific areas. For example, during the summer, cell phone companies sponsor broadcasts on the beach to promote safety against high alcohol consumption which often results in drowning (Bosch, 2007:3; and List, 2002:68).

3.3.4.6 Internships

With a growing scholarly interest in community broadcasting, stations could tap into the opportunity that is associated with academic research and development. Bush Radio provides fee-based internships to foreign (predominantly European and North American) journalism students, who have to conduct a mandatory internship as part of their studies. Similarly, Kothmale Community Radio is the site of regular internships from university journalism departments in Columbo, and the station receives payment for internships (Bosch, 2007:3). This approach could be used by stations to raise funds especially those that are campus-based like Radio Turf at the University of Limpopo.

3.3.4.7 On-Air Appeals

Some community stations depend heavily on funding drives. In countries with a culture of public donation, such as the United States of America, these on-air appeals can bring in most of a station's income. Several times a year, these stations have appeal programmes on which they do little else but ask for money. They may announce a

purpose for funding such as saving up for a better transmitter. After each piece of music or spoken item, they invite listeners to telephone the station and to promise to donate some money. Accordingly, this has been found to be more effective than asking people to actually bring the money in to the station. When a listener rings up during an appeal, a volunteer at the studio writes down their name, address, and the amount of money they are offering. All this goes onto a simple computer database, or an index card. However, in other situations, on-air appeals are not nearly so effective especially in countries where listeners are so poor that they can not spare any money. Furthermore, if most of the listeners are illiterate and do not have a telephone, bank account, or personal transport, it is not going to be easy for them to send the money even if they want to make a donation (List, 2002:66). Hence the method may not be effective in most rural community stations such as those in Southern Africa.

3.3.4.8 Open Days and Entertainment

Regular listeners are always curious about what happens behind the scenes at their favourite radio station. An open day or entertainment event could be announced and listeners charged a small amount to visit and see the station in action. If people can be persuaded to visit the station, they will have a much more detailed mental image of it. Following their experiences at such events visitors are likely to become faithful listeners. Thus, an open day or entertainment occasion is as much an audience-building activity as a money-raising event (List, 2002:69). By mounting these audience-building events, stations will get both admission fees and a programme to broadcast for that particular day.

3.3.4.9 Special Fairs or Public Sales

Events where community members have common interests such as listeners' tours and public sales where they can buy, sell, and exchange their old music tend to attract people who don't normally listen to the station, but are interested in selling or buying the type of product the sale is focusing on. Such events do provide a chance to win them as listeners. The station can put on an open broadcast at the venue while the sale is taking place (Bosch, 2000:3). This can provide funding by charging a fee for stallholders and a smaller fee for visitors. To attract more people, and gain some community respect, the station could donate a good proportion of the profit to an appropriate local charity or good cause. Through this the station is likely to win some new listeners. More revenue can be made by enlisting some of the regular advertisers as sponsors (List, 2002:70).

3.3.5 MARKETING IN COMMUNITY RADIO

3.3.5.1 Definition of Marketing and its Role in Community Radio

In order to balance the emphasis on sales and getting advertising as a source of income, there has to be a strong focus on community participation in community sound broadcasting. The community is the most important 'customer' of a radio station (Open Society Foundation; Marketing: Pavlicevic, 1999:5). Hence, marketing is a total approach that defines the running of a business and is centred on understanding the customer and developing the product to meet the customers' need (Maphiri, 1999:3). Marketing starts with being aware of the customer, knowing the customer and developing the product for the customer following which then advertising and selling the product can be possible

(Open Society Foundation; Marketing: Pavlicevic, 1999:1). In the media business, such as radio, the primary customer is the listener. Different stations serve different segments of the market such as a particular interest group, or as all the people in a particular geographical area.

In many instances, marketing is defined in terms of the "marketing mix" or the "4 Ps" which are; **product, place, price, and promotion**. These are an attempt to answer questions "what shall we make, where shall we sell it, at what price, and how?" (De Klerk, 1998:328; and Belch & Belch, 2004:8) Marketing goes beyond the ordinary view about how to sell radio commercials. Marketing is not only limited to the methods that large corporations use to attract the public to buy products. In community radio marketing, this would appear to be an exploitative style of marketing which is usually unsustainable because consumers can see through it (List, 2002:1). Economists view marketing as a process of exchange. This model, involves a buyer and a seller, who engage in a transaction, or "service encounter," both hoping that the exchange will give them something of greater benefit. In the case of radio listening, and many government services, sometimes there's no exchange, because no money changes hands but the transaction involves the exchange of services (De Klerk, 1998:328; Belch & Belch, 2004:7; and List, 2002:2).

Marketing involves a network of relationships between a business, its customers, and other parties. This view of marketing acknowledges that transactions don't happen in a vacuum, and that buyers and sellers usually have some previous (and continuing) relationship with each other (Belch & Belch, 2004:7). The term "relationship marketing"

is used in two different senses to present marketing as the idea that businesses should consider their customers as individuals, rather than as segments or groups. The relationship exists between a business and its customers. This view of marketing is more comprehensive than the 4 “Ps” and exchange views. Marketing messages carry both facts and emotions, and they can arrive through many media such as radio, Television, print, and the internet, and conversation. Another aspect of "marketing as communication" is that a message produced by a sender may not have the same meaning to the receiver since messages can be misunderstood or forgotten. All communication about an activity is marketing for that activity (De Klerk, 1998:328; and List, 2002:2).

Participative marketing refers to making full use of all available channels to improve the communication between an organisation and all the groups and people it has relationships with. Participative marketing is a method of applying the "marketing as communication" view to practical situations (Belch & Belch, 2004:20). Because community radio involves so many people and groups, the participative marketing approach is ideally suited to it (List, 2002:4). Since marketing is about communication between an organisation and everybody it deals with, it follows that marketing can be improved by removing barriers to communication, and enhancing the information flow.

Community radio like most other industries has far more information going out to consumers than otherwise. Therefore, there is need for a steady flow of feedback to ensure that marketers become certain that what they are producing meet listeners' needs. As such, encouraging interactivity is an essential part of participatory marketing. Since community stations are funded by the community, whether in small amounts from

individual listeners, or large amounts from organisations, or some mixture of these, support from their listeners, will lessen pressures that apply to commercial or government-funded stations. This makes it possible (in theory) for community stations to provide a better service to listeners than any other type of radio station (List, 2002:4).

3.3.5.2 Social Marketing

The concept of marketing through social networks involves listeners doing most of the marketing on behalf of the station. According to List (2002:57), most successful stations build their audiences through word of mouth. Although this is often a slow process, listeners gained through social networks are more likely to remain as listeners if the station programming remains palatable than those gained through other methods. A community radio station's marketing should not be intended to directly benefit the station. Although there is some benefit, in terms of audience-building and funding, the main beneficiary should be the community itself. In developing countries particularly, radio has an important role to play in improving the standards of health, education, governance (and perhaps even happiness) among the population (Bosch, 2007:2). This is done by imparting knowledge, encouraging socially desirable behaviour, changing attitudes, and helping people communicate with each other. Community radio therefore augments efforts by governments, non-governmental organisations (NGOs), and other funding agencies, especially in developing countries that look to radio to inform the population and carry out social marketing campaigns (Bosch, 2007:2; and List, 2002:57).

Community stations that focus exclusively on obtaining advertising to a large extent compromise their role as small media. These stations often emulate their commercial

counterparts in order to compete for advertising with slick music driven programming (Tebogo Pooe, 2007:24). Exploring revenue-generating opportunities based on the concept of social marketing where social organisations, NGOs, and the government pay for production and/or airtime to create and run short social messages is useful (Bosch, 2007:2).

3.3.5.3 Stakeholders in Community Radio

The community radio sector attracts a diversity of role players who contribute in various capacities in community stations. These roles are often known as stakeholders, which refer to all the types of people who have an interest in the organisation because it affects them in some way. List (2002:9), categorised the stakeholders into four main groups namely: **suppliers, customers, internal, and external**. For a community radio station, suppliers entail providers of goods, services, and equipment. It also includes stringers, news agencies, government in its news-making role, NGOs (in programme supply role) and suppliers of press releases (Gorfinkel, 1999:27). Customers comprise listeners, subscribers, advertisers, advertising agencies, government (in its funding role), funding bodies, and foundations. Internal stakeholders are paid staff and volunteers while external stakeholders include competitors such as other local media, government (in its regulatory role), local organisations, schools and universities that teach about local media (Wigston, 2001:430).

In addition, local leaders, including elected community leaders and traditional leaders as well as community structures such as civics, religious groups and sports clubs form part

of the external stakeholders. Non-governmental organisations (NGOs) active in the community, government officials, who could play a role in promoting the work of the station, donor organisations, volunteer organisations, consultants and experts, are among other important players in community radio support (Gorfinkel, 1999:27; Jordan, 2006:2; and Maphiri, 1999:25). When one considers all the stakeholders involved, it will be realised that a community radio station is part of a complex web of social and financial obligations and the exchanges that go with them. The entire cobweb-like network becomes a far broader cross-section of people than simply the staff and the listeners. All communication between stakeholders about the station adds up to station marketing.

3.3.5.4 Community Radio Target Markets

It is imperative for community radio operators to know about the different segments that make up their market because this enables them to specifically design the desired product for them (Maphiri, 1999:6; and Open Foundation Society: Marketing: Pavlicevic, 1999:2). Hence target marketing is about understanding specific customers, and then defining the product to meet their needs, and then promoting the product. In community radio, the primary customers are the community. They are the target audience, the people the station wants to reach. As community radio stations, the community is much more than just the customer. Community members are joint owners of the station in their capacity as listeners, board members, volunteers and paid workers in addition to their involvement in the station's activities in different ways (Open Foundation Society; Marketing: Pavlicevic, 1999:4).

The media business is more complicated than ordinary business. Apart from the different markets that listen to the radio station, or buy other media products, there is another type of customer in the form of those who want to advertise their product in the medium. These are customers who are interested in advertising rather than the programming *per se*. This depicts the dual market concept (Picard, 2000:17; Doyle, 2002:2; and Open Foundation society; Marketing: Pavlicevic, 1999:10). Competition for customers with other media such as magazines, national radio, newspapers, billboards, and even rubbish bins and buses is stiff for the same advertising. There is therefore need if community radio is to get people to buy advertising time, to understand its advertising customers.

Community radio marketers should know advertisers' needs; understand their expectations and how their needs can be met (Maphiri, 1999:3). As non-profit radio stations, community radio stations have another set of customers in the form of the donors. These are customers in the sense that they can choose where to put their money. Donors, or funders, also have their own needs or wants. In an attempt to sell advertising time to potential advertisers, there is need to present a comprehensive station profile that tells the potential advertisers the most important information about the station (Van Zyl et al, 2003:106).

3.3.5.5 Developing Brands for Community Radio

While the role of advertising in community radio is to make a product into a brand, branding has the potential to bring the added value which a product obtains through advertising. In essence, this creates a favourable climate for subsequent purchasing

behaviour (De Klerk, 1998:330). For the purpose of effective marketing, community radio stations can also have a brand which normally includes the name, the emblem, and a slogan. The stronger the brand, the more loyal people are to it and the more visible the brand is, the more people will listen to the station. This will ultimately translate to more advertisers advertising on the station. Community radio listeners can easily develop loyalty to the brand and stick by it just like any other radio listeners (Open Foundation Society: Marketing; Pavlicevic, 1999:15). Due to its validity in station marketing, branding should not be left to the marketing department alone. Developing and promoting the brand should be the responsibility of the whole radio station including management team, the programming staff, the administration staff, and the volunteers. This approach makes every person to be responsible for promoting and protecting the brand of the station and hence fulfilling the ideals of community radio through participation (Urgoiti, 1999:15).

3.3.6 ADVERTISING

3.3.6.1 The Role of Advertising in Community Radio

Although there are a number of conventional means of financing community radio, advertising remains so central in as far as sustainability is concerned. For most stations, advertising falls into three categories: national and local advertising, “informecials” and community announcements (Simmering & Fairbairn, 2007:85). The local business community are the main sources of money raised through advertising. The potential of advertising in bringing a substantial amount of revenue for community radio is dependent

to a large extent on the location of the station, the perceived number of listeners reached and its capacity to produce and secure local advertisements. Van Zyl et al (2003:105) maintains that, in the best circumstances, a sustainable station may raise about 30% of its operating budget from advertisements, however, the percentage would be lower for rural-based community stations. Following this observation, the researcher is keen to find out whether this trend is applicable to the selected stations for this study in full view that two of them are rural-based serve for one which is campus-based.

The broadcasting market in the Southern Africa region has generally been dominated by the former state broadcasters, public broadcasters and a few private broadcasters. Therefore the advertising industry premised from that historical position still poses challenges with regard to sharing the advertising cake to include the market targeted by community broadcasters. Because of their very nature and the size of their audiences, community radio broadcasters normally find “the playing fields” uneven in the race for advertising revenue. This certainly may have something to do with the small audiences attracted by community stations. But it may also have to do with a perception that community radio is "poor radio for poor people" (Mtimde, 2000:2; and Opubor, 2000:22). This is arguably a reflection of the situation prevalent in most communities in Southern Africa where community radio is still at its infant stage.

In South Africa, for an example, community radio only attracted approximately R7m out of a total gross radio ad spend of about R795m in 1999. In 2006 community radio had R14, 649, 053.00 from a Global Radio Spend (private sector) of R2, 645, 572,038.00. (Bosch, 2007:2; and Motwako Media Group, 2007:7). The sector still needs to engage the

advertising industry and share ideas as to how it can make itself more attractive to advertisers without losing its community focus. This is a strategy to make them understand the sector (Mtimde, 2000: 2). Experiences of other stations in the region show that classified adverts can be purchased by individuals, small groups, or businesses. Bush Radio, in South Africa, runs an online Job Shop, where employment agencies pay a small fee to advertise. Memorials and similar messages could also be sent, as Nepal Radio entertains condolences or other personal messages as part of their advertising strategy (Bosch, 2007:3). Langa, (1999), cited by Mtimde (2000:2) argued that a diversity of broadcasting ownership is in the interests of the advertising industry. Hence greater competition between broadcasters must surely benefit advertisers and have some impact on rates. Therefore, the advertising industry should support community radio development and the promotion of fair competition between broadcasting licensees (Mtimde, 2000:2).

In spite of its invaluable place as a source of funds, commercial advertising often runs contradictory to the norms of community media. As a fledgling part of the overall radio industry, community radio independence is remains very important. Consequently, there is an ongoing debate among scholars on whether advertising won't corrupt the programming of community broadcasters (Simmering & Fairbairn, 2007:13). This follows the expectations that the sector should be serving the interest of particular communities and not of capital intending to sell its products (Girard, 2007:2; and Teer-Tomaselli & De Villiers, 1998:166). Through regulation or internal policies guiding

programming scheduling, it is possible to balance these concerns and therefore allow advertising to support the financing of the stations.

One of the biggest challenges facing all broadcasters involves the reconciliation of the pressure to subordinate audience needs and desires to market forces and the retention of broadcasting's value as a public good (Mtimde, 2000:2; and Banda & Fourie, 2004:77). Hence, there is need for the community radio sector to reinforce the right to communicate to empower citizens. It is therefore against this background, that in South Africa, there is a call for the transforming of the advertising industry to be compatible with community media imperatives. Notwithstanding, these advertising and marketing trends are also prevalent in other parts of the Southern Africa countries owing to the common political and historical backgrounds (Mtimde, 2000:3).

3.3.6.2 Airtime Sales and Trade Exchanges

Another strategy that has worked well for South African community stations is airtime sales where blocks of airtime are sold to another organisation. Several examples could be drawn from a variety of stations in the country. The local University Law programme for example, could run an On-air Legal Aid Clinic, while organisations such as the Institute for Democracy in Southern Africa (IDASA) could run a slotted programme on democracy and local governance (Bosch, 2007:2). In these cases, the presenters and producers of the programmes would become members of the station, and receive technical training before going on- air. However, the station should make sure that the content does not come into conflict with the station's principles. In cases where there is

potential mutual benefit, media and business can barter or trade their services without any cash changing hands. Bush Radio, in Cape Town runs trade exchanges with local newspapers, advertising them on air while the papers print programme schedules for them (Maphiri, 1999:15). Such a mutual relationship may go a long in complementing stations' resources and saving funds that could be used for other project initiatives.

3.3.7 FINANCIAL MANAGEMENT IN COMMUNITY RADIO

3.3.7.1 Financial Obligations in Community Radio

Financial management is about planning income and expenditure, and making decisions that will enable a business to survive financially. It includes financial planning and budgeting, financial accounting, financial analysis, financial decision-making and action (Open Society Foundation; Financial Management: Pavlicevic, 1999:4). Financial planning involves making sure that the organisation can survive through making sure that money is being spent in the most efficient way to fulfill the objectives of the organisation. Financial accountability in non-profit organisations such as community radio is therefore very important in view of the fact that the money used is held in trust on behalf of the community that the station serves. Those entrusted with running the station should have to account for how they use the money, to show that it is used to benefit the community (Teer-Tomaselli & De Villiers, 1998:165).

3.3.7.2 Financial Accountability in Community Radio

Financial accountability can be broken down into two components, namely: financial accountability and financial responsibility. Financial accountability in community radio involves being transparent to stakeholders such as donors, boards and committees, members, and the people whom the money is meant to benefit. As such, good financial responsibility has to do with monitoring whether the station does uphold obligations the organisation is supposed to meet, paying staff and accounts on time, keeping proper records of the money that comes into and goes out of the organisation (Open Society Foundation; Financial Management: Pavlicevic, 1999:4). Following this, community stations should ensure that finances are properly controlled as guided by organisational policies.

3.3.7.3 Budgeting for Community Radio

A budget is a financial plan drawn up for the purpose of planning. The planning and budget cycle are critical for the success of any business initiative and involve planning and setting objectives (Open Society Foundation; Financial Management: Pavlicevic, 1999:7). These objectives should generally answer questions such as those that address what should be done, by whom and when? The budget cycle further identifies resource needs in relation to the specific resources needed to carry out the plans including the cost. The cycle ends with the implementation of plans, and monitoring the implementation. For any business initiative, there is need to know what the income will be, before one can plan what to spend. In the community radio sector, examples of possible income items include donations; interest earned, sales of promotional material, or other goods, sale of advertising time, fundraising events, sales of services, sales of programme, expenditure

items and many others. Therefore, the budget must cover all the expected expenditure which are characterised by two kinds of expenditure items (Open Society Foundation; Financial Management: Pavlicevic, 1999:14). Capital costs include the cost of the actual building, equipment and furniture, cars and other related costs. These are usually once off costs. When working out a budget, community stations will need to carefully work out on new capital items expenditure and running costs to ensure sustainability.

3.3.7.4 Running Costs in Community Radio

Running costs include all the costs of keeping the station running on a day to day basis. Examples include rent, electricity, stationery, maintenance, petrol and service costs for cars, etc. Salaries and allowances are part of running costs. Running costs are recurring expenses because they recur every month or once a year, for example, television license, car license, tax et cetera. Fixed costs fall under running costs but are items that have the same cost every month. Fixed costs do not depend on how much work the station does and normally entail rental of premises, insurance, salaries and others. Hence, a budget should also consider variable costs which usually change depending on the amount of work done and includes costs such as electricity and stationery (Open Society Foundation; Financial Management: Pavlicevic, 1999:14).

3.3.7.5 Capital Costs in Community Radio

These should be considered a critical financial sustainability factor in community radio. These include equipment, buildings, computers, desks, car replacement fund, et cetera. Other costs related costs may involve general running costs, rent, electricity and water,

telephone and water, photocopying and printing, maintenance, licence, NCRF membership, insurance, bank charges, audit fees, staff costs, staff salaries, staff benefits, for example, pension, medical aid et cetera (Open Society Foundation; Financial Management: Pavlicevic, 1999:14). In addition, staff/volunteer training and development and volunteer stipends form part of important financial demands for the station. Hence community stations do incur programming costs that comprise transport, batteries, tapes, purchase of programmes, news and other programming related requirements.

For effective marketing communication, community radio stations must run promotion campaigns. Such costs may involve hire of venue, hire of sound equipment, entertainers and cards, pamphlets, posters, and news letters among others. Other running costs may also include printing costs, distribution costs, advertising, sales costs, transport and maintenance (Open Society Foundation; Financial Management: Pavlicevic, 1999:14; and List, 2002:8). To this end, an appropriate financial accountability mechanism is important for the success of community radio.

3.3.8 TECHNICAL MANAGEMENT

The globalisation of markets and the convergence of technologies, especially in the field of multi media and satellite broadcasting have the potential to lead to new forms of international co-operation between companies and /or stakeholders presenting new and greater challenges for broadcasters. According to Wesso (2007:1), convergence refers to the synergistic combination of voice, data and video onto a single network. Technological developments have enabled previously separate technologies to share resources and interact with each other creating new efficiencies. It is clear that several

alternative delivery systems are now available analogue terrestrial, digital terrestrial, cable satellite, MMDS, et cetera, each with advantages and disadvantages in terms of coverage, technical attributes, user convenience and cost (Mtimde, 2000:5).

These new systems are increasingly substituting the existing analogue terrestrial network. The move to digital terrestrial television and radio broadcasting is of such a magnitude nature and cost that it may provide the opportunity for the rationalisation of transmission arrangements for the whole industry. Competition will exist among delivery systems. There will increasingly be a choice available to broadcasters. The level of competition is bound to vary across the network, as a segment of the audience will not migrate voluntarily from their existing receiving equipment and, hence there should be a demand for services from the analogue network for numerous years (Mtimde, 2000:5).

However, the liberalisation theme is predominantly a first world one. For developing countries around the world, a concern common in many countries and regulatory bodies is that the opening and liberalising of markets does not necessarily guarantee a level playing field. New markets are vulnerable to imperialisation in a technological sense (Nel & Mabuza, 2006:95). The effect on the environment and public policy is that broadcasting is becoming more and more competitive. Many new players are entering the industry and many existing players will move outside the broadcasting arena to new or complimentary areas of activity, hence the need for effective networking amongst community media stakeholders to maintain a strong lobbying force and effective coalitions. Radio broadcasting and in particular community radio is continuing to be a strong local force and is likely to be affected to a lesser extent by the technological and

programming changes than other media because of its cheap to run nature. New technologies are beginning to introduce cost reductions which may make community communication more accessible and affordable (Mtimde, 2000:5).

As such, the development and future of community radio will depend inter alia on access to significant technical resources. Community media projects require assistance to adapt to new digital production technologies and to increase their access to the internet. There is therefore need for the development and promotion of strategic links between community radio and opportunities to cluster broadcast, print, and web-based community media resources. Affordable access to frequencies, channels and bandwidth and the adoption of appropriate technical standards is imperative (Wesso, 2007:14).

Governments and intergovernmental bodies, including the International Telecommunications Union, need to ensure spectrum allocation and technical standards provision for community media development. Private media and telecommunications providers must be required to offer free or low cost channel space and bandwidth for community media content (Mansfield, 2007:21). A burgeoning perspective is that of community informatics, in relation to how Information and Communication Technologies (ICTs) in communities can help achieve a community's social, economic, cultural, or political goals (World Association of Community Radio Broadcasters (AMARC, 2003; and World Summit on the Information Society, 2003). In view of the above assertions, the community radio sector needs to capacitate itself so that it can adapt to the new broadcasting environment in the world.

3.3.9 HUMAN RESOURCE MANAGEMENT

3.3.9.1 Voluntarism in Community Radio

Sustainability of community radio generally depends on a core of staff members, who are usually volunteers, without whom most stations would not survive. In most situations community radio stations are kept alive by teams of dedicated volunteers (Bosch, 2007:4; and List, 2002:81). Voluntarism can take various forms such as full-time, permanent workers, spending a couple of hours a week, or a month doing voluntary work for an organisation, while others come in for a specific campaign, and then leave again. However, most urban-based South African stations are now able to raise funds to pay volunteers stipends towards transportation and their general upkeep as a way of appreciating them (Open Society Foundation; Volunteers: Pavlicevic, 1999:5).

According to List (2002:81) and Open Society Foundation; Volunteers: Pavlicevic (1999:5), some of the most common reasons why people do voluntary work in community radio is for **praise**; enjoying recognition for work well done, being thanked and praised for programmes where the results are easily seen. **Affiliation**; wanting to belong, like being with others who share their beliefs, backgrounds, or goals and being part of a well-known association, for example, people who are old and lonely, unemployed people, and so forth. To most people, volunteering provides a chance to spend time away from home or the family and have fun. **Accomplishment**; enjoy seeing concrete evidence of their work such as completing practical projects.

Influence; some like to persuade people to see or do things their way and want to win people over to a point of view. **Contribution to the community;** some contribute by working to uplift other people's lives in the community as part of the solution to the problems of society. Some volunteers give their time as a way of finding a job in the long term by strengthening their curriculum vitae since voluntary work is often recognised as valid work **experience** in the job market. In essence, all reasons given above are valid in voluntary work since the whole exercise should benefit both the organisation and the volunteers (Open Society Foundation; Volunteers: Pavlicevic, 1999:7).

3.3.9.2 Challenges of Working with Volunteers

The fact that community radio largely depends on volunteers for most of its operations is in itself problematic. The Open Society Foundation; Volunteers (Pavlicevic, 1999:7) presents a checklist of challenges of working with volunteers developed by a group of managers who have worked with volunteers in community radio. These include drawing the right kind of volunteers to the station so as to avoid involving people who might find it difficult to volunteer, such as working people, mothers with small children, and so on. Other challenges are that volunteers need to be representative of the community, some may not understand the sector or key issues about the station, and yet most of them lack professionalism which often leads to abuse of resources (List, 2002:81; and Open Society Foundation; Volunteers: Pavlicevic, 1999:9).

For voluntarism to be effective there is need for the community to be educated about voluntarism and to understand why volunteers are not paid. Since there is a mix of people doing voluntary work including professionals, students and unemployed people,

community stations should hold auditions for new volunteers based on clear criteria that is compatible with station's policies (Open Society Foundation; Volunteers: Pavlicevic, 1999:9). Such an induction programme introduces them to the main issues in community radio and makes it clear that stations do take voluntary work as seriously as they take paid work. Clear rights and responsibilities as well as a code of conduct and procedures need to be laid down for dealing with volunteers challenges.

Over and above, volunteers should be treated well and their contribution recognised and acknowledged by the stations (List, 2002:83). A volunteer policy for a community station would normally cover issues on the **general statement** on the use of volunteers. This spells out the organisations' attitude to volunteers and explains why the organisation believes it is important to use volunteers. It spells out the conditions under which volunteers may work for the organisation.

Many organisations have a selection process and interviews, which volunteers have to undergo before they can work for the organisation. Some organisations have rules about whether clients or relatives of people working in the organisation may work as volunteers. This may be relevant for board members who are expected to hold staff accountable on whatever decision they make (Open Society Foundation; Volunteers: Pavlicevic, 1999:9). Notwithstanding, a study of Radio 2TEN in Australia demonstrated that a station's financial success is not necessarily related to the size of the host population, but instead, to the volunteer structure, in which age, and the gender balance, appear to be the primary factors. Therefore, drawing on older female volunteers with

more time to donate proved to be successful (Bosch, 2007:4). Since the same kind of challenges affect the community radio sector in South Africa as well, the approach could work as a guide on volunteer management policies.

3.3.9.3 Volunteer Rights and Responsibilities

This spells out what the volunteer can expect from the community radio station they are involved with, and what the station can expect from the volunteer. Some of the common rights of volunteers in the sector include the right to be given meaningful work, to a clear job description, to being treated fairly, to training and support to be able to do the work properly, to involvement in the organisation, to recognition for work done and so on (List, 2002:83). Responsibilities should include being reliable and punctual, to perform their duties to the best of their abilities, to remain loyal to the values, goals and policies of the organisation. This section could also cover a variety of issues like a dress code, and other items covered in a code of conduct (Open Society Foundation; Volunteers: Pavlicevic, 1999:11). As such, stations which do not meet these basic standards are likely to fail to provide volunteers and staffers with favourable working environments.

3.3.9.4 Volunteer Procedures and Policies

A critical point in successful volunteer management involves making sure that their voluntary contribution is taken seriously. There is need to avoid a situation where people feel that because they are not paid they can do what they like. To avoid this kind of scenario, stations need to put in place policies which provide guidelines for managing volunteers, and implement the policies. Guidelines and policies may embrace the

following areas: selection and induction of volunteers; probation periods for volunteers, job descriptions for volunteers, clarity about who is responsible for supervising volunteers, standards of performance, on-the-job training, disciplinary and grievance procedures. Leave policy, notice period and exit interviews, and reimbursement for expenses are among important considerations in human resource management. In addition, access to organisation resources such as use of the telephone, computers, internet access and related matters should be clearly tabulated to facilitate a transparent working environment (Open Society Foundation; Volunteers: Pavlicevic, 1999:12)

3.3.9.5 Managing Individual Volunteers

Apart from having policies and procedures, volunteers need to be carefully managed in respect of support, training and recognition at individual level. Stations need to find ways of meeting their needs, as long as this does not contradict the needs of the organisation (Open Society Foundation; Volunteers: Pavlicevic, 1999:13). Volunteers need to be involved in planning and evaluation meetings in order to understand what is going on in the organisation, and be invited to contribute ideas as well as work. To keep them upbeat about their responsibilities, volunteers need to be motivated for giving their time to the station.

Several methods could be employed to recognise and thank them inter alia, through volunteer recognition events such as a dinner, a braai or a picnic. Certificates or thank-you cards recognising a year of voluntary work, awards for volunteer teams or "volunteer of the month" ceremonies could also be used as platforms to recognize and motivate workers (List, 2002:83). Other motivational initiatives include reference letters for job

seekers, praise for work well done, small gifts such as mugs, caps, T-shirts, name badges, list of all the volunteers up on a board in the front office or in the annual report, et cetera. Some other motivational gestures may include taking photographs of the volunteer with the chairperson or station manager, opportunities to learn new skills; opportunities to attend national meetings, and training events, as these go a long way in providing solutions to challenges to with skills development and retention strategies (Open Society Foundation; Volunteers: Pavlicevic, 1999:13).

3.3.10 CONCLUSION

Studies reviewed in this chapter demonstrated that sustainability in community radio is possible, but for this to happen, the development of the sector has to be organic arising from the community radio stations themselves (Bosch, 2000:6). As such, a holistic and comprehensive approach to community radio sustainability should recognise the role of Social, Institutional and Financial aspects of community radio. The researcher attempted to present a broader and balanced view of community radio sustainability by stressing the importance of these complementary aspects.

Critical factors in Community Radio sustainability were also highlighted. These include participatory programming, funding models for the sector, community participation, marketing and fundraising strategies, financial management systems, technical and human resources management policies. Nevertheless, financial sustainability is strongly viewed as fundamentally linked to community radio's independence and the maintenance of good quality programming. Subsequently, financial sustainability remains a central

theme in this regard but becomes a futile exercise in the absence of the other dimensions of community radio sustenance already mentioned above. The following chapter is a discussion of Research Methodologies adopted in the study.

CHAPTER FOUR

4.0 RESEARCH METHODOLOGY

4.1 INTRODUCTION

The preceding chapter revealed that community radio sustenance hinges on effective social, institutional and financial sustainability. To explore these challenges, the qualitative research paradigm was identified for the study. However, quantitative methodology had to be used at a particular stage where certain aspects of the study had to be quantified. The researcher adopted the qualitative research design because the approach allows the use of a combination of methods and techniques to be applied in the research process. As espoused by Du Plooy (2002:82), the approach is applicable to a variety of studies including comparative case studies. The chapter therefore describes and justifies the choice of the research designs, outlines the area of study, discusses population and sampling procedures, as well as data collection and analysis techniques. Finally the researcher presents the limitations of the study and a conclusion of the chapter.

4.2 QUALITATIVE RESEARCH DESIGN

A qualitative design is usually appropriate when the researcher intends to examine the properties, values, needs or characteristics that distinguish individuals, groups, communities, organisations, events, settings or messages. The method of reasoning is usually **inductive**, based on specific assumptions and ends with descriptions (summaries

and interpretations) resulting from data collected from respondents or participants. Qualitative design is suitable for the exploration of areas where limited or no prior information exists. Furthermore, the approach is appropriate in the description of behaviours, themes, trends, attitudes, needs or relations that are applicable to units being analysed (Du Plooy, 2002:83). As such, data collected through qualitative design is usually analysed through content analysis, which is a systematic analysis of written or verbal responses or visual materials. These can then be used to formulate new theoretical concepts representing the categories and relationships observed.

For this study, the qualitative design was more suitable because it is more flexible than quantitative designs. The study began by stating research objectives that alluded to specific community radio challenges. Through the research process it encapsulated broader assumptions that focused on a combination of descriptive and interpretative activities. The choice of the design enabled the researcher to explore the “cases” or entities under study by collecting detailed information through a variety of data collection procedures on a cross-sectional level. Qualitative design was deemed necessary for its ability to produce (descriptive non-numerical) information appropriate in the description and analysis of people’s individual and collective social actions, thoughts and perceptions as asserted by Miles and Huberman (1994:6) that;

One of the returning features of qualitative research is that the researcher attempts to capture data on the perception of local actors, “from the inside” through the process of deep attentiveness or “bracketing” the topic under discussion.

In order to evaluate the perceptions of informants, it was important to gather their views in contexts which allowed them to express themselves freely. Qualitative research techniques were adopted because they were compatible with the kind of data to be collected. This justifies the use of descriptive research tools such as focus groups, in depth interviews and the perusal of archival records which the researcher used in the data collection process. This allowed for more insight into the understanding and description of the nature and characteristics of challenges facing the community radio sector.

Although it was originally not the intent of the researcher to undertake the quantitative methodology, it was observed at a later stage that certain aspects of the study had to be quantified. Quantitative design was employed for its empirical aspects that include the provision of numerical data. The design was important in assisting the researcher to predict, describe and explain quantitative information collected in the research process. Furthermore, the approach enabled the researcher to arrive at findings that emanated from data gathered from a variety of sources (Du Plooy, 2002:82). Hence both designs were complimentary in the collection of qualitative and quantitative data which could be explained through descriptive and statistical analysis techniques.

4.3 AREA OF THE STUDY

The study focused on exploring sustainability challenges facing the community radio sector in Limpopo Province. Although the Province has at least ten on-air stations, this study considered only three community radio stations namely: Botlokwa Community Radio, Mohodi Community Radio and Radio Turf. Many variables interplay in the debate

on community radio sustainability, and challenges are normally unique to particular stations and contexts. Due to time and feasibility considerations, the study was limited to the three community stations and manageable sustainability aspects. Therefore, the research explored the performance of the sampled community radio stations in relation to community involvement and governance; programming and programming formats; marketing and advertising strategies; fundraising strategies; financial management; technical management and human resources management. A brief synopsis of the stations' profiles and operational mandates is given below.

4.3.1 Mohodi Community Radio

Mohodi Community Radio (Voice of the Community) is based in the rural areas of Mohodi-Ga Manthata village between Molemole and Capricorn Districts in Limpopo province. The vision of the station strives to add value to the community initiatives through improved and informative communication systems. Its mission statement is engendered in the provision of a relative and accessible service to the community and the promotion of a strong leadership and institutional capacity that facilitates development and self-worth through a community driven programming (Hopane, 2007:2).

Mohodi community radio station broadcasts to an estimated audience of 280,000 in an area which is predominantly Sepedi speaking on 98.8 MHz Frequency Modulation. The station's broadcasting radius is 150km and covers areas within Polokwane, Aganang, Molomole and Blouberg municipalities. It operates on a full-spectrum programming that is driven by people-centered programmes aimed at improving literacy in the community.

The language quota used is 85% Sepedi, 5% Afrikaans and 10% English. It broadcasts throughout the week and seventeen hours per day from 06h00-23h00 on a four-year renewable license from (ICASA) the national regulator (Hopane, 2007:2).

4.3.2 Radio Turf

Radio Turf (The Liberating Voice) is a Campus-based community radio station which officially began its full operations in 1995, as Radio Turf, in the Turfloop Campus of the then University of the North (now University of Limpopo). This followed its being issued with a temporary one year license by the then broadcasting regulator, the Independent Broadcasting Authority. It broadcasts on 103.8 FM to a 97 km radius footprint which is predominantly Northern Sotho speaking.

However, Radio Turf's target audience comprises the university students, the entire university community and the surrounding communities of varying age groups. Unlike other community radio stations where communities are the licensees, in the instance of Radio Turf, the University of Limpopo is the license holder and is accountable to ICASA. The station's mandate is to promote ideas, principles and roles of the communities served as a non-profit entity (Constitution of Radio Turf, 1995). It aims to broadcast information that is of local origin in local languages and promote the participation of local communities to ensure support for democracy, development and empowerment of communities (Constitution of Radio Turf, 1995).

4.2.3 Botlokwa Community Radio

Botlokwa community radio station is geographically located in Molemole Municipality and broadcasts to an audience of about 120, 000 Northern Sotho speaking people. It officially went on air in November 2000 following a stint broadcast in 1996 which was interrupted due to licensing irregularities. It operates on a four-year licence, broadcasting 24 hours daily. The station aims to continuously develop awareness about the community's rich cultural heritage through the use of local languages. It broadcasts on 89.3 FM to a 55km radius of Batlokwa people.

Setlokwa, a dialect of Northern Sotho is the predominantly used language. The station's programming is based on an attempt to develop cultural awareness through the use of local languages and celebrating local culture. The station's licensing conditions prescribe the language quota system with 90% Setlokwa, 10% English and any other languages whenever the need arises (Constitution of Botlokwa Community Radio Station, 1996).

As such, the study analysed the nature of content programming, marketing and fundraising strategies, income generating opportunities and projects, audience research and the impact of voluntarism on audience building i.e. size, character and financial resources. Furthermore, the research explored the nature and characteristics of the various programming formats in the light of their ability to achieve open access without negating the financial sustainability imperatives in the form of donor funding, corporate sponsorship and advertising.

4.4 THE STUDY POPULATION AND SAMPLING PROCEDURES

A population is hereby considered to be a collection of objects, events or individuals having some common characteristics that the researcher was interested in studying. It is the total sum of all cases that met the researcher's definition of the unit of analysis (White, 2005:113). As such, it is described as all possible elements that could be included in the research because they possess the common features needed for this consideration.

The researcher's target population was drawn from the 10 On-air community radio stations in Limpopo Province from which three were selected through a purposive sampling technique. The purposive sample was obtained on the basis of the researcher's knowledge and familiarity with the relevant patterns and characteristics of the population under study. The sample comprised elements that contained the most characteristic, representative or typical attributes of the population. As such, the researcher's judgment was instrumental in informing which subjects would be selected to provide the best information to address the purpose of the research (Negrine & Newbold, 1998:241 and Vuuren et al, 1998:391).

As espoused by McMillan & Schumacher (1997:397), the technique enabled the researcher to select information-rich cases for indepth study in an attempt to understand challenges facing community radio without having to generalize the study to all cases. Furthermore, purposive sampling enabled the researcher to obtain information on variations among community radio stakeholders and their sub-units which other sampling procedures would not fully accommodate.

The selection of stations was based on their classification as either serving a community of interest or serving a specific geographical area. However, the province has no stations that entirely serve a community of interest but has two campus-based stations that serve communities of interest and specific geographic areas. Apparently, these stations meet both classifications and they are namely: UNIVEN FM and Radio Turf. The latter station was the first campus-based community radio to be licensed in the Limpopo province. It also has the longest history of service to its target community and provided rich learning experiences to the study. The other stations, namely: Mohodi FM and Botlokwa community radio, were selected as entities that serve a specific geographic area. The former is also the host station to the provincial hub initiative, and it is recognised for its strategic role in advancing the marketing and advertising business of the sector in the province.

Consideration was also made to include or represent a broad scope of community radio's operational areas in the research process. At least four participants, that is, the Station Manager; Programmes Manager; Marketing Manager and the Administrator from the internal stakeholders in each station were selected to form part of the respondents. In addition, community representation had to be drawn in by involving a member of the board of directors, especially the Chairperson. Furthermore, participants for the focus group interviews included at least two members from listeners' associations. These usually comprise disability groups, religious groups, and stations' clientele/advertisers and are an important component of community radio's external stakeholders. Therefore,

their representative and inclusive participatory dynamics are reflective of community needs and as such, they provided invaluable contributions especially in areas of social acceptance. Although radio listening has no age prescriptions or limitations, for the purpose of this study, only respondents above the age of sixteen years were legible. Participation did not discriminate according to gender or disability factors. Ethical considerations were observed and information was collected with confidentiality. This enabled the informants to freely express their true feelings and opinions without fear of reprisal (Pitout, 1997:113).

4.5 DATA COLLECTION PROCEDURES

The researcher personally collected data at the three community radio stations on a cross-sectional site visits. Three distinct techniques were used as data collecting tools. In the first instance, the **Focus group method** was used as a preliminary method to the data collection process. As a method it provided valuable insight on the nature of challenges facing community stations, and was applied to direct the subsequent construction of appropriate questions for the study. **In-Depth Interviews** were used and they also served as a discussion document to collect detailed information from stations. More information was collected through a careful analysis of **archival records** and documents such as operational and financial policies; constitutions, programme schedules; annual progress reports; as well as business and marketing strategies.

The data collection process covered information about management and governance policies; social acceptance, and marketing and advertising in community radio

sustenance. The researcher drafted questions based on ideas and information discussed in the relevant literature as well as information that came up from the pilot study. This is in agreement with Pitout (1997:118) who maintains that at an early stage of the study explorative focus groups and pilot activity can be applied to direct the subsequent construction of interview questions. A detailed discussion of the techniques and their relevance in the study is provided below.

4.5.1 Focus Group Interviews

Focus groups are often a useful starting point for the design of a research questionnaire because they provide a means for exploring the way potential respondents talk about objects and events (Stewart, Shambashani & Rook, 2006:37). Furthermore, the term **focus** is described as the full title that implies that the interview should be limited to a small number of issues. Therefore, the focus group technique involved interviewing two or more people simultaneously, with a moderator or facilitator asking questions eliciting discussion and expression of different opinions and views. In varying contexts, the technique is often used where researchers want to understand audiences or consumers' attitudes and behaviour (Pitout, 1997:118).

Stewart et al (2006:39) described focus group interviews by examining the meaning of the three key words in the above phrase. They described a “group in terms of the number of interacting individuals having a community of interest”. Accordingly, the depth of the focus group interview involved the seeking of information that was more profound than

is usually accessible at the level of interpersonal relationships. The interview implied the presence of a moderator who used the group as a device for eliciting information.

As a preliminary method to the data collection process, a focus group discussion was held to debate community radio sustainability challenges and practicalities. Furthermore, the focus group discussion provided the researcher with valuable insight on the kind of challenges community stations were faced with. It was important for the researcher to grasp the operators' understanding of the term "sustainability" on the onset before other interview questions could be drafted. In this instance, the researcher used the technique in identifying alternatives for closed-ended interview items and determining the suitability of various types of scaling approaches for the study. Following this, the researcher exploited this advantage where participants could be interviewed simultaneously in a relatively free discussion that allows free exchange of ideas between selected individuals.

Since focus groups are often conducted to obtain specific information from a clearly identified set of individuals, the researcher involved stations to participate in the focus group discussions. Participants were both able and willing to provide desired information and were representative of the population of interest (Stewart et al, 2006:51). This involved a well planned research endeavor that required the same care and attention that is associated with any other type of scientific research. The nature of discussion was determined in large measure by the composition of the group and the interaction that ensued among the members. Although focus groups can produce quantitative data, their primary purpose is the collection of qualitative data. Hence, particular care was given to

the composition of the group because the quality of the discussion and perhaps even its direction could be determined by the interaction of the particular set of people brought together (Stewart et al, 2006:51).

Focus groups are inherently social phenomena, and it is important to understand the complex and dynamic social context in which group interviewing takes place. The primary difference between focus groups and other techniques such as individual interviews and laboratory experiments is that data collection occurs in, and is facilitated by a group setting. Significantly, the researcher noted that the usefulness and validity of the focus group is based on the fact that data are affected by the extent to which participants feel comfortable about openly communicating their ideas, views or opinions (Stewart et al, 2006:37).

Another advantage of using focus group discussions is that they produce a very rich body of data expressed in the respondents' own words and context. There is a minimum artificiality of response, unlike in survey questionnaires that ask for responses on constrained response categories. In addition to this, participants can qualify their responses or identify important contingencies associated with their answers. Thus, responses have a certain ecological validity not found in traditional survey research (Stewart et al, 2006:39). Focus groups, along with other techniques like unstructured individual depth interviews and projective methods provide data that are closer to the emic end of the continuum because they allow individuals to respond in their own words using their own categorisation and perceived associations (Stewart et al, 2006:40). The

technique creates a permissive atmosphere where the facilitator leads participants in a relatively free discussion about the topic under consideration. Because the focus group can easily be used in conjunction with other data collection methods, it was chosen as an appropriate technique to test preliminary information for this research project (Pitout, 1997:118). Furthermore, the method was preferred for its additional advantage of being relatively cheap, especially where small group sizes are involved and that it could be conducted in a short time.

While interviewers work from a rigidly scheduled set of questions, focus group discussions are flexible. This allowed the facilitator to work from a list of broad and more refined probe questions that made it possible to follow up on important points raised by participants. It was also realised that responses in the focus group discussions were often more complete and less inhibited when compared with those of individuals. One participant's response during the session tended to stimulate others to pursue a line of thinking that might not have been brought out in an individual situation. Subsequently, the focus group allowed social interaction on diverse perceptions and facilitated the sharing of experiences on particular topics in community radio sustenance (Wimmer & Dominick, 1994:148).

A moderator facilitated and stimulated discussion among participants while a recording device was used to record the proceedings. Important notes on the focus group members' contributions were transcribed for further analysis. Programming formats, financial policies; marketing and advertising strategies; fundraising and partnership strategies;

audience-building; volunteerism and skills training, and the role of government in community radio sustenance were among the topics addressed.

4.5.2 In-Depth Interviews

Interviews are a transitory relationship between an interviewer and an interviewee based on the question-and-answer type of conversational exchange. Researchers rely extensively on in-depth interviewing as a field-research technique, which can also be described as “a conversation with a purpose” (Du Plooy, 2002:175 and Du Plooy, 1997:112). The method is effective as a way of information gathering where detailed information is required. It is most appropriate where a small sample of informants is involved which is usually obtained by means of purposive sampling (See 4.4).

In-depth interviews are used to explore a topic to uncover participants’ perspectives on a particular issue or phenomenon. They can also provide detailed background about the reasons why participants give specific answers while they also allow for observations of participants’ non-verbal behaviour. Subsequently, in-depth interviews were preferred for their ability to provide extensive data concerning participants’ opinions, recollections, values, motivations and feelings about community radio performance (Du Plooy, 1997:112 and Masuku, 1999:53).

4.5.2.1 Structured and Unstructured Interviews

Both structured and unstructured interviews were used in the study and these contained standardised questions on a list of topics. Structured interviews involved the use of questions asked in a predetermined order, with the interviewer entering responses. Structured interviews allowed the interviewer to simply enter answers without having to make extra written notes. This was useful in saving time and it also simplified the data capturing process. Partially structured interviews enabled the interviewer to freely deviate from stringent questions and ask follow-up questions to seek clarity. Based on the respondent's replies, this method allowed the interviewer to probe for more elaborate answers especially where respondents' answers were unclear or incomplete. This provided the researcher with the latitude to explore peripheral areas which would be difficult to capture with structured interview (Du Plooy, 2002:177). Because the procedure was standardised, it made the task of tabulating, coding, transcribing and analysing the responses easier.

Both **fixed-alternative** and **open-ended questions** were used to elicit responses. The researcher adopted the fixed style of questions because they permitted only certain responses and therefore quantification and analysis of the results could be carried out easily and effectively. The researcher noted that fixed-alternative questions are capable of providing standard answers which could be compared between or among respondents and they are easier to code and to analyse. Since respondents were often clear about the meaning of the questions, the chances for irrelevant answers were limited to the minimum, because appropriate answer categories were provided.

Open-ended questions were used as the researcher wanted to capture answers in the respondents' perception in an elaborate manner. These questions allowed the participants to answer adequately, with the amount of detail they preferred, and were able to qualify and clarify their answers. In areas where complex issues could not be condensed into a few limited and general categories such as programming, open-ended questions were preferable. They allowed for more opportunity for creativity or self expression by the respondents, thereby providing detailed information which could not be answered in few simple categories.

Careful attention was taken in compiling and formatting of the questionnaire aimed at persuading the respondents to fill in and submit the questionnaire at the speculated period. The researcher was careful in wording the questionnaire to avoid double-barreled and loaded questions as this would complicate the manner in which the responses would be given. Loaded language sometimes results in leading questions being answered, which often pressurises a respondent to **agree** and give a biased response (Du Plooy, 2002:135).

For the purpose of clarity, precision and receiving unbiased responses, the questionnaire items avoided questions with one logical answer, leading questions, presumptive questions, negative and any incomplete questions. Vague, lengthy, ambiguous and complex questions were also avoided because imprecise statements or questions normally do not yield useful information. As such, the questions sought for responses based on actuality and objectivity of the respondents' perspectives on specific issues. This helped

the researcher to collect data which was based on fairer answers as this reduced the respondents' chances to easily misinterpret questions.

Because the order in which questions and statements are arranged in a questionnaire could influence individual responses and the findings of a research study, the researcher used logical sequence and thematic topics to design the questionnaires (Du Plooy, 2002:175). As such, it was not difficult for the researcher to determine and evaluate and synthesise information received in response to questions on similar topics or themes.

4.5.2.2 Advantages of In-Depth Interviews

Although interviews have disadvantages such as being costly, time consuming, inconvenient and lacking anonymity, researchers still use them as an invaluable tool for data collection, especially in field research. One of the advantages of interviews is that they allow for **flexibility**. The interviewer can probe for more specific answers and can always repeat a question when the response indicates that the respondent misunderstood the question. Interviews have a much **better response rate** than the mailed questionnaire and illiterate participants can still contribute their views despite their inability to read and write. Another advantage of interviews is the presence of the interviewer to **observe non-verbal behaviour** and to assess the validity of the respondent's answers. Consequently, the disposition of the respondent can tell how valid the information being given is. Furthermore, an interviewer can **standardise the environment** by making sure that the interview is conducted in privacy, and that it is relatively quiet. The interviewer also has

control over question order and can guide the respondent not to answer questions out of order (Masuku, 1999:53 and White, 2005:143-144).

While other methods of data collection such as questionnaires may allow for “cheating” by way of receiving prompting or answers from other people, interviews allow **only the respondent to answer** the question. Moreover, **spontaneous answers** associated with interviews are usually more informative than answers about which the respondent has had ample time to think. As such, the interviewer can get more information than he actually anticipated (Masuku, 1999:53). Since the interviewer has control over the interview process, **completeness** is almost guaranteed because the interviewer can make sure that all questions are answered. In the end, interviews have the overall advantage that they provide access to what is inside a person’s head, makes it possible to measure what a person knows (**knowledge or information**), what a person likes or dislikes (**values and preferences**) and what a person thinks (**attitudes and disbeliefs**), hence the method was deemed most appropriate for the study (White, 2005:141).

4.5.3 Case Studies

The case study is an important field research method in mass communication studies. Yin (1989:23), defines a case study as an “empirical inquiry that uses multiple sources of evidence to investigate a contemporary phenomenon within its real-life context”. The term case study has to do with the fact that a limited number of units of analysis, often only one, such as an individual, group or an institution, are studied intensively (White, 2005:105). The technique enables the researcher to explore a single entity or phenomenon bound by both time and activity in the form of a programme, event, process,

institution or social group. Primarily, the aim of adopting this method in mass communication research is to collect detailed information by using a variety of data collection procedures during a sustained period of time.

There are various types of case studies as determined by the nature and characteristics of units being studied. Babbie & Mouton (2001) cited by White (2005:105-6), describe five different types of case studies. **The individual case study** involves a detailed account of one person; **community case studies** focus on one or more communities. Their main concern is to provide a description and analysis of the patterns of, and relations between, the main aspects of community life. **Social group studies** mainly study both small direct contact groups such as families, and larger more diffused groups such as occupational groups. The fourth type presents **studies of events, roles and relationships** that focus on a specific event and studies of role conflicts. These may include studies on police-citizen encounters, specific crimes or incidents such as disasters.

However, this researcher was more interested in the fifth category that **studies organisations and institutions**. The main focus of this type of case study is on a specific firm, company, corporation, trade union et cetera. It gives particular concern to issues that include studies of best practices, policy implementation and evaluation, human practices, and management and organizational issues, organizational culture and processes of change. Community radio stations are registered as institutions that have inherent characteristics and structures that classify them as organizations (White, 2005:106). Comparative case studies mainly focus on specific situations where the researcher studies individuals, groups or particular phenomena in depth. Therefore, the

approach was a useful way of learning about people (community radio stakeholders) and practices (attitudes and policies) by making it possible to compare specific practices at particular communities (Parahoo, 1997:166).

Case studies differ from other research methods in that boundaries between phenomenon and context are not clearly evident. Unlike surveys where the researcher battles to limit the number of variables and questions to be asked, a case study is characterised by embracing both single and multiple cases (Pitout, 1997:122). Its advantage is that the unit of analysis does not necessarily have to be human only, but may include other documents. Documents, in-depth interviews, direct observation and even traditional survey questionnaires can be used in case study research. As such, the method is important in that, the more data sources the researcher uses to support a specific case, the better the chances are that the case study will be more valid (Wimmer & Dominick, 1994:472).

For these reasons, the method was deemed appropriate as it made it possible to evaluate individual community radio stations' challenges. Furthermore, responses from stations' management, listeners' groups and institutional records were collected as requisite information for the comparison. The technique also facilitated an empirical investigation that used several sources of data to closely examine the sustainability challenges of community radio. A combination of methods was therefore used comprising archival records such as constitutions of radio stations, operational policies, progress reports, financial statements and management policies, in conjunction with self-administered

questionnaires and focus groups to collect in depth information on community radio sustenance.

4.6 ARCHIVAL RECORDS

Books, newspapers, magazines, policy documents and biographies have been used as sources of information in research over the years. Records in various institutions can provide detailed information for the study of specific cases (Masuku, 1999:58). The researcher collected information through a careful analysis of **archival records** and **documents** such as operational and financial policies; constitutions, programme schedules; annual progress reports as well as business and marketing strategies. Subsequently, the perusal of archival records was an important method in obtaining complimentary data to that collected through the focus group and the questionnaire. As such, institutional records (community radio documents) were particularly important in the study for providing historical information, insight about stations, and their management systems.

4.7 METHOD OF DATA ANALYSIS

The cyclical process of data analysis was used in this study. It was applied during the data familiarisation process by way of identifying main themes in the data collected (reading). The data were examined in depth to provide detailed descriptions of information, following which they were categorically coded into grouped themes. Where quantifiable data were available, illustrative tables and graphs were used to present research findings. Following this, the researcher interpreted and synthesised the organised

data into general statements or understandings based on the re-statement of the aim and objectives of the study.

4.8 LIMITATIONS TO THE STUDY

An intensive case study of all the community radio stations in the province would have been the most appropriate approach to present a generalised report on community radio sustenance in Limpopo Province. However, the study did not cover all operational stations in the province save for the strategic three, mentioned in the background to the study. Hence the findings of the study may not be generalised in recognition of the fact that the community radio sector in the province is premised within varying socio-economic and geographic settings. This is due to the complex and unique challenges faced by each station, which arguably, would manifest themselves in peculiar fashions when investigated.

At least three prospective site visits to the sampled stations and two focus group discussions would have facilitated a more in-depth inquiry into the nature of sustainability challenges facing the sector. Nevertheless, financial setbacks limited the study to cross sectional site visits and a once-off focus group discussion. As such, the study does not claim to provide exhaustive evidence on community radio sustenance in Limpopo Province. In addition, data were collected through purposive sampling procedures from community radio's stakeholders, a non-probability sampling technique, associated with reliability problems. This is in view of the fact that purposive sampling is based on the researcher's judgment about what he believes is the appropriate target population from which to collect data. Therefore, views collected through such

procedures may not be fully representative of the entire communities served by the stations.

4.9 CONCLUSION

This Chapter described and justified the choice of the research design used in the study. The researcher outlined the scope of the research which was intended and premised around evaluating the social, organisational and financial performance of the three sampled community radio stations. A brief historical background and mission of each sampled station was presented followed by a discussion of its programming and organisational mandate. Furthermore, the Chapter discussed Population and Sampling procedures, Data Collection and Analysis techniques which the researcher deemed appropriate for the study. Purposive Sampling procedures, Focus Groups, In-Depth Interviews were highlighted as useful techniques in undertaking comparative studies.

The researcher explained and justified the selection of these methods as well as how they would assist in achieving the objectives of the study. In cognisance of the complexity of the research subject, it was observed that a combination of these research strategies would be useful in interrogating and evaluating community radio sustenance. The appropriateness of these approaches was seen as a complimentary process with which the researcher could conduct this study with minimal difficulty and a stringent budget. Finally, the researcher presented the limitations of the study. The following chapter focuses on data analysis and interpretation.

CHAPTER FIVE

5. DATA ANALYSIS AND INTERPRETATION

5.1 Introduction

The chapter deals with the analysis and interpretation of data which the researcher collected through a combination of research strategies (See sections **4.5.1** and section **4.5.6**). Information was collected to evaluate community radio's social acceptance through interrogating the visions and missions of community radio, programming and programming formats, community participation and governance issues. Information was also gathered on marketing and advertising strategies, fundraising strategies, financial management policies and human resources management. Furthermore, institutional records were used to complement, verify and consolidate information used in the entire research process.

The cyclical process of data analysis was used during the data familiarisation process through identifying main themes in the data collected (reading). The data were examined in depth to provide detailed descriptions of information, following which they were categorically coded into grouped themes. Where quantifiable data were available, illustrative tables and graphs were used to present research findings. Following this, the researcher interpreted and synthesised the organised data into general statements or understandings. This process was based on the re-statement of the study aim and

objectives articulated in the background to the study (See section **1.5.1 and 1.5.2**) which set to:

- ❖ Explore and provide investigated evidence on the sustenance of community radio in Limpopo Province.

The Objectives were set to:

- ❖ Determine the social acceptance of community radio to target communities.
- ❖ Identify the sector's fundraising and marketing strategies.
- ❖ Evaluate community radio's governance and management policies.
- ❖ To compare and contrast community radio's sustainability strategies

5.2 EVALUATING COMMUNITY RADIO'S SOCIAL ACCEPTANCE

5.2.1 Community Participation and Governance

In the absence of community participation, community radio falls short to be called a community medium (Urgoiti, 1999:15). The researcher sought to evaluate the degree of community radio's social acceptance as a valuable yardstick to measure its social sustainability. It was important for the researcher to collect information on participants' views with respect to the projects' visions and missions in relation to the needs of communities served. Questions in this category also solicited for responses with regard to governance matters as a critical aspect of community involvement in a broader sense. In this regard, questions captured information about mission statements and their relevance

to community needs, community general meetings; stations' boards of directors, their selection criteria and representativeness; stations' accessibility to residents; constitutions; strategic planning and review processes as well as policy development.

5.2.1.1 Institutional Commitment to Community Participation and Governance

A careful perusal of institutional records showed that all the three stations have a clear vision and/ or mission statement. The extent to which these mission statements were coherent or compatible with communities' general and special needs was evaluated and rated on a score chart and the ratings are summarised in Table 1. All the three stations held at least one (n-1) Community General Meeting in the past two years including 2007. Annual General Meetings were also held at Botlokwa Community Radio; Radio Turf and Mohodi Community Radio in July, August and September 2007 respectively. These public forums presented residents with the platform to participate in both the democratic election of the new board of directors and review process on the progress made in the last two years as required by the regulator (ICASA, 2000).

All stations had a representative board of directors, each elected through a democratic and transparent electoral process as enshrined in their respective constitutions. The respective constitutions reflected and ensured community involvement in most community radio governance issues, though at varying degrees (Radio Turf Constitution, 1995; Mohodi Community Radio Constitution, 1996, and Botlokwa Community Radio Constitution, 1996).

Furthermore, the mission/vision statements (these words were used interchangeably at the stations visited) of the three stations were entrenched and informed by community ideals that are inclusive of principles that accommodate local people's needs (80% overall rating). A careful analysis of the station's operational policies and programme schedules confirmed that stations were relatively running activities reflective of community involvement in their daily operations (73% overall rating).

In addition to the above, the researcher found evidence in the programme schedules of the three stations that stations' activities were reflective of diversity and addressed residents' special needs (86% and 73% overall rating). This was illustrated by the participation of community residents by gender, age, disability and other community interests in the activities of the stations, such as AGMs, board meetings, license renewal and other meetings. However, low scores were recorded in the area of measurability of the vision statements, frequency of board meetings and quality of reports in AGMs (53% overall rating) all of which are critical in achieving the overall goals of community radio projects. A comparative analysis of the individual stations' competencies is presented below in Table 1.

ASSESSMENT SCALE READING/RATING

Very Poor	Poor	Fair	Good	Excellent
1	2	3	4	5

**Table 1: Summary of findings on Social Acceptance: Community Participation in
Community Radio Governance**

INDICATORS/SUB VARIABLES	SCORES ON CR GOVERNANCE RATINGS			TOTAL AVERAGE RATING
	RADIO TURF	MOHODI RADIO	BOTLOKWA COMMUNITY RADIO	
Clear vision statement	5	5	4	14 (93%)
Vision clearly recorded	3	4	3	10 (66%)
Vision is clear to staff/listeners	3	4	2	9 (60%)
Accessibility to the community	3	3	3	9 (60%)
Relevance to community needs	4	4	4	12 (80%)
Vision reflects diversity	5	5	3	13 (86%)
Project caters for special needs	3	4	4	11 (73%)
Vision is measurable	2	4	2	8 (53%)
Vision informs activities	4	4	3	11 (73%)
Participatory strategic planning	3	4	3	10 (66%)
Participatory review process	3	4	3	10 (66%)

Community involvement	3	5	3	11 (73%)
Representative board	4	4	4	12 (80%)
Democratic election of board	5	5	5	15 (100%)
Regularity of AGMs	2	4	3	9 (60%)
Frequency of board meetings	1	4	3	8 (53%)
Quality of reports at AGMs	2	4	2	8 (53%)
Consultation on policy dev	3	4	3	10 (66%)
TOTAL	58 (64%)	75 (83%)	57 (63%)	190 (70%)

The ratings presented in the table above reflect the performance of individual community radio stations as well as the total average performance of all stations against specific indicators or competencies. In order to arrive at the ratings, each sub-variable was rated using the assessment scale reading presented above where 1 (one) stands for *very poor* and 5 (five) for *excellent*. Individual performance scores for each sub-variable per station were summed up and expressed as total percentages. The total average ratings for the three stations were obtained by adding the scores from each sub-variable per station and dividing the figure by the possible total sum of scores on the scale reading and expressing it as a percentage rating. The scores indicate that community radio governance is very effective at Mohodi Community radio (83%) when compared with the other two stations, namely: Radio Turf (58%) and Botlokwa community radio (57%). These details have also been presented below in Fig. 5.1.

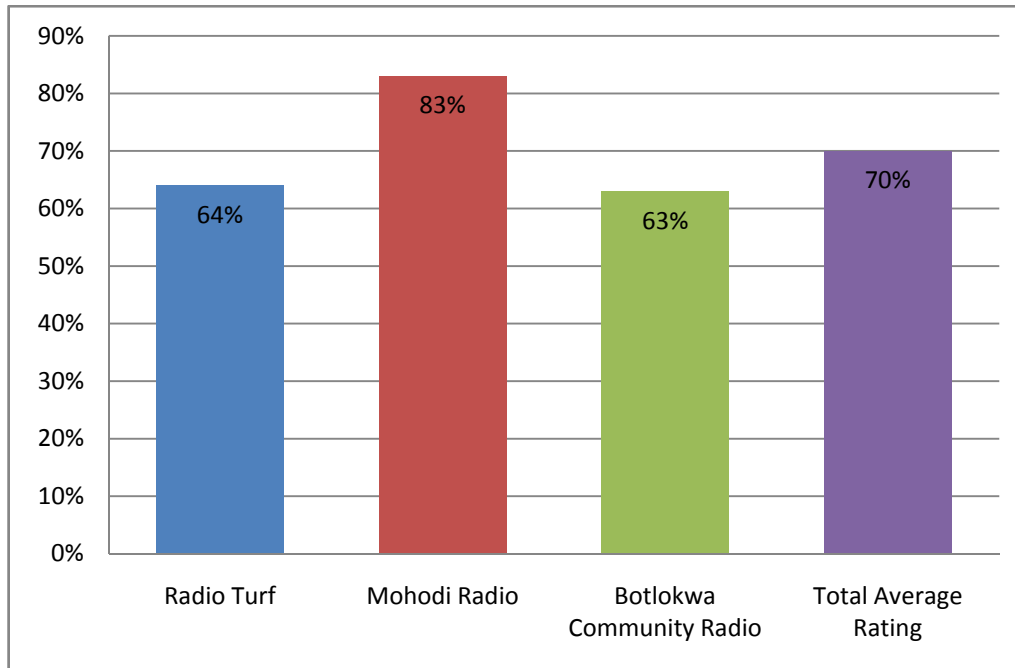


Fig 5.1 is a graphic summary presentation of performance of individual community radio stations and their total average performance which was pegged at 70%.

5.2.2 Programming and Broadcast Formats

One of the great challenges in community radio is the operators' disregard and failure to uphold one of the key elements of the sector's sustainability, namely: social acceptance. Involving and consulting the community in decision-making processes especially programming, is critical in monitoring the relevance of the station's activities. Therefore, being sensitive to the needs of the community served is what makes a station to consolidate its identity and reason for existence (Jordan, 2006:2). To determine whether stations fulfilled their fundamental functions to meet the diverse needs of communities they serve, it was imperative to evaluate activities that depict and are critical for

community radio's social sustainability. Following this, the researcher designed questions which solicited for information about languages of broadcast, programme formats and programme variation; quality of programme content, local content and research; objectivity; broadcasting codes and standards and community participation in programme production.

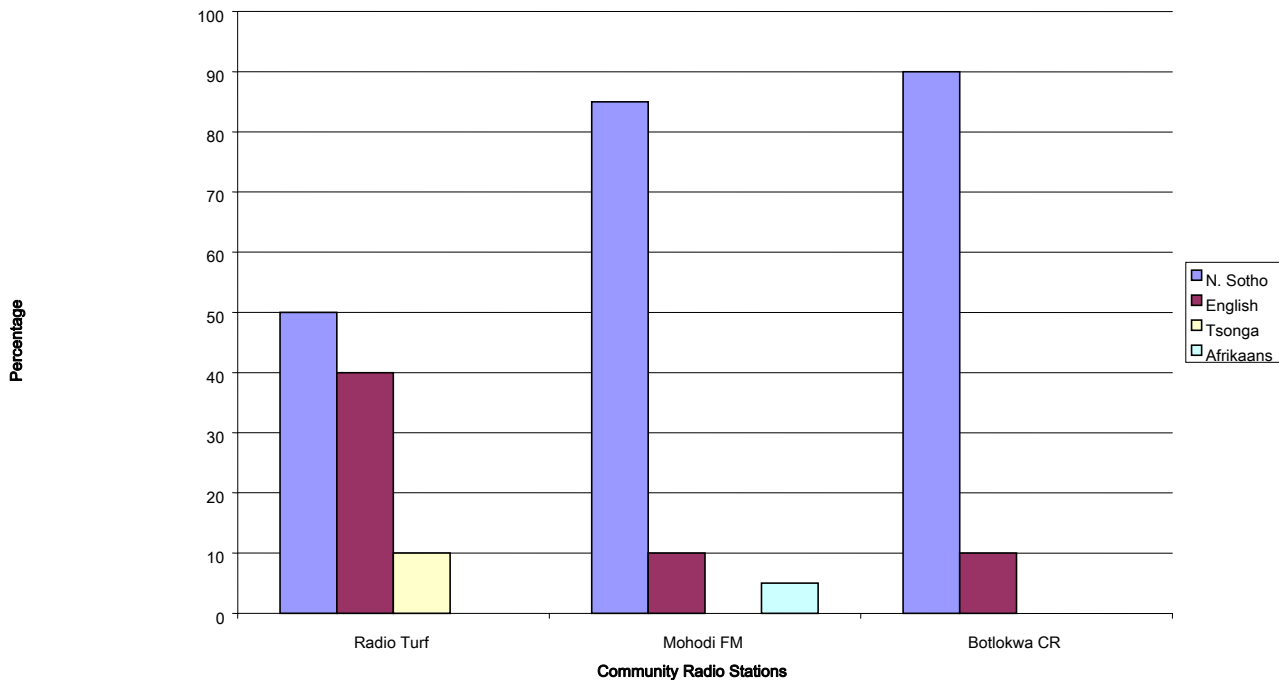
5.2.2.1 Languages of Broadcast

To serve as a vehicle of social development and a cultural vanguard, community radio programming should be unquestionably relevant to the needs and concerns of its audience. In this regard, the researcher was concerned with finding out whether community radio programming adequately addresses people's needs in respect of languages of broadcast (Mmusi, 2002:3). Languages of broadcast on all sampled stations were reflective of the local languages and/or dialects used in the communities served. Botlokwa Community Radio uses Setlokwa, a local dialect of Northern Sotho on a 90% quota system with 10% of English, whereas Radio Turf uses Sepedi, English and Xitsonga at 50%; 40% and 10% respectively.

The reason for the latter station to adopt these quotas was determined by the nature of its audiences that include the students and members of staff in the University Campus and the geographic communities that create a broad multi-lingual environment. The majority of these people are local residents who comprise Sepedi, Tshivenda and Tsonga speaking listeners. Furthermore, the university community includes academics and students who are foreign nationals, especially those from the Southern African region, hence the need

to accommodate them in the programming. Mohodi community radio broadcasts in three local languages, namely: Sepedi, English and Afrikaans on 85%; 10% and 5% quota system. The Afrikaans language has been included to accommodate the small Afrikaner communities found in the surrounding local farming areas in the Blouberg district. The distribution of broadcast languages for each station is presented in **Fig. 5.2**.

Fig 5.2 Languages of Broadcast by three Community Radio Stations



Since none of the stations is registered as a community of interest entity, stations adopted a heterogeneous format and diverse programming that is a full-spectrum service. Programme formats include talk show, health, education, religion, sports and music. Furthermore, analyses of programme schedules of these stations revealed that their programming targets a fragmented market that embraces children, women, the disabled,

youth and the mature in addition to the coverage of local events. Therefore, the kind of programming running at these stations was generally suitable to the communities served.

However, musical programmes were allocated much of the air-time ranging between 40% and 60% for Radio Turf, 40-60% for Mohodi Community radio and 60-80% for Botlokwa Community radio. A careful study of the programmes schedules revealed that musical shows were the most popular programmes with listeners. While reasons given for the popularity of particular programmes were generally ascribed to technical quality and programme content, time slots and more particularly the calibre and expectations placed on the presenters who host these shows were strongly recommended.

Not all religious groups in the communities served by Radio Turf have equal access to air-time. Rather different Christian denominations share a gospel time slot on Thursday and Sunday mornings weekly. Different civic organisations and religious groups at both Mohodi and Botlokwa community stations have equal access to air time at the stations. This approach could possibly explain why the latter stations have higher listenership rates and social acceptance when compared with Radio Turf whose audience had drastically dropped from a high of 280 000 listeners in 2005 to a staggering and paltry 35 000 in July 2007 (SAARF, 2007). This could be caused by the non-inclusive programming that tends to leave some civic groups outside the community project.

5.2.2.2 Participatory Programming in Community Radio

In recognition of the causal relationship that exists between programme development and research activity, stations should pay attention to the perceptions, preferences and tastes of their target audiences to embrace a participatory programming (Kupa, 1997:85). As such, the researcher attempted to establish the basis upon which stations' programming and programme production were built. Questions sought to establish whether programme development was done in consultation with residents and stakeholders? Information was collected on most recent audience researches done and where applicable, who conducted them and for how long the programming formats have been maintained at these stations? Questions were also asked with respect to promotion of local content, music collection and controlled research libraries and preparations for shows (show plans, play lists, scripts, et cetera) before going on-air.

All stations indicated that they had conducted audience research which informed their current programming, however, at varying degrees. Radio Turf and Mohodi Community Radio had their most recent audience researches done between 2006 and 2007, while Botlokwa Community Radio last conducted its audience research between 2003 and 2005, more than two years before this study commenced. The tendency to ignore consultative reviews of programming usually leads to the production of irrelevant content that has detrimental effects on audience building and listener loyalty. Despite the need for programme variation in community radio, List (2000:53) argues that programme quality on radio is the same as consistency. Therefore, programmes should not vary too much because total unpredictability does not satisfy listeners.

Usually listeners would enjoy a little variation based on consistent programming formats and broadcast style. In terms of programming consistency, Mohodi Community Radio had maintained the longest period of consistency (n-7 years) as compared to Radio Turf and Botlokwa Community Radio, both of which had maintained their programming formats for a period of between six months (n-1/2 year) and a year (n-1) respectively. In all circumstances, audience research was conducted by the stations themselves (Self Evaluation). This is opposed to the popular campaign analysis mechanisms preferred by most advertisers such as South African Advertising Research Foundation (SAARF) and other professional independent professional researchers. Thus, consistency is arguably one of the critical inadequacies that gives the sector a poor corporate image as shown in Fig 5.3.

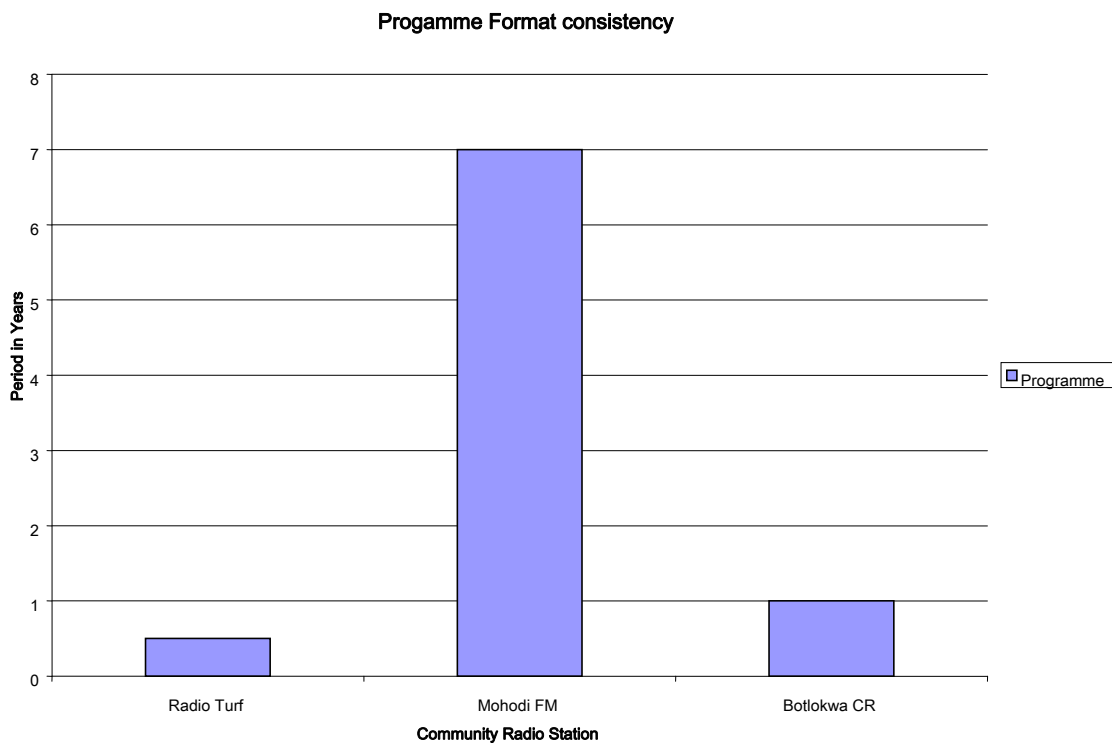


Fig 5.3 is a graphic illustration of Consistency on Programming Formats.

Notable among the indicators that measure the quality of programming were the low scores with regard to community participation in format design (60% overall rating); promotion of available local content (53% overall rating); local music collection (47%); and controlled research libraries (27%). Although stations did have well organised and controlled collection of music, it was worth noting that the music collection did not fully meet the needs of all programmes. The concerns of not having a well organised and controlled research library means that reporters and presenters would have limited access to books, magazines, newspapers, et cetera which usually assist with preparation of informative programmes. In spite of all stations having dedicated reporters to cover local events, there was room for improvement with regard to the use of community members as “stringers” to provide local news which was rated at (47% overall rating). A summary of individual stations’ ratings is provided below on Table 2.

TABLE 2: SUMMARY OF RESULTS ON PARTICIPATORY PROGRAMMING

COMPETENCES/INDICATORS	PARTICIPATORY PROGRAMMING			TOTAL RATING
	TURF	MOH CR	BOT CR	
B/cast language policy	5	5	5	15 (100%)
Programme variation	4	4	4	12 (80%)
Full spectrum programme format	4	4	4	12 (80%)
Consultation on programme design	2	4	3	9 (60%)
Representative content	4	4	4	12 (80%)

Coverage of topical issues	4	5	4	13 (87%)
Objective reporting	4	4	4	12 (80%)
Balanced content	3	4	3	10 (67%)
Adhering to codes & standards	3	4	3	10 (67%)
Participatory content production	2	3	2	7 (47%)
Audience-researched programmes	3	4	1	8 (53%)
Promotion of local content	3	4	1	8 (53%)
Local music collection	2	3	2	7 (47%)
Controlled research library	2	1	1	4 ((27%)
Preparation for shows/programmes	3	4	2	9 (60%)
Use of representative sources	2	3	2	7 (47%)
TOTAL	50 (63%)	60 (75%)	45 (56%)	155 (65%)

The ratings recorded above in Table 2 do reveal that participatory programming still remains a challenge for both Radio Turf (63%) and Botlokwa Community Radio (56%). Mohodi Community Radio recorded a plausible score in this regard but needs to make improvements on controlled research libraries, an area where all stations recorded the least percentage score (27%). However, the overall rating of the three stations was well above average at (65%) leaving a large room for improvement as shown in Fig 5.4 below.

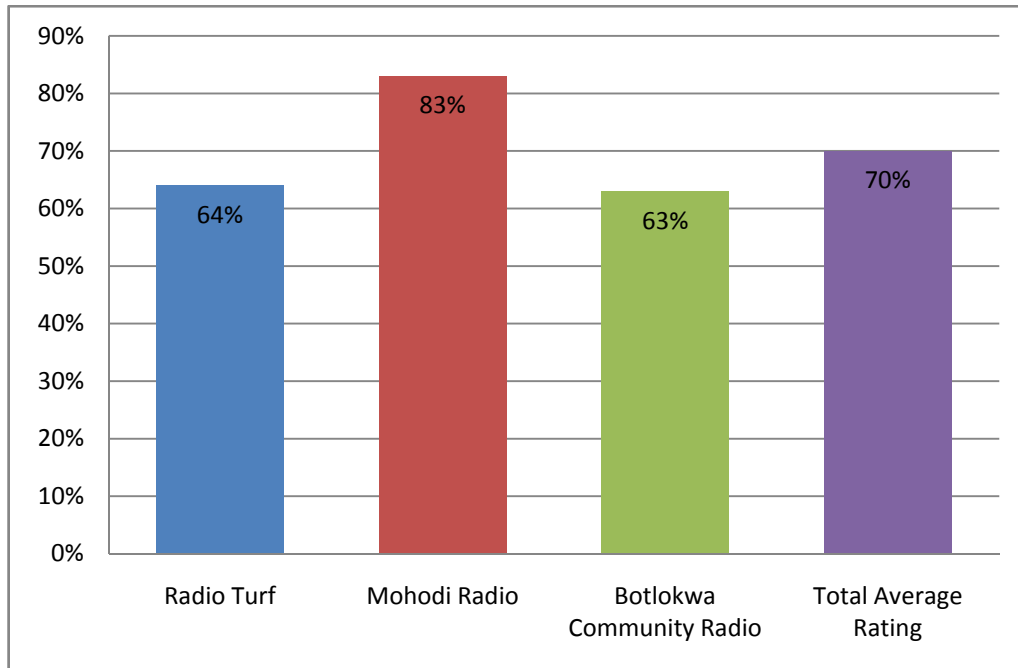


Fig 5.4 is a graphic presentation of the performance scores of individual stations and the total average rating which is 70%.

5.3 FUNDRAISING AND PARTNERSHIPS

5.3.1 Fundraising Strategies

As an invaluable aspect of community radio sustainability, fundraising should involve balanced and diverse sources of income in addition to developing partnerships with civic organisations. This network should translate into tangible benefits that can eventually lead to the financial viability of stations. Nevertheless, in running these partnerships with these organisations, it is ideal for stations to receive funding that will not impinge but enhance their current programme structure and audience (List, 2002:74). In order to identify fundraising initiatives at community radio stations, the researcher asked a set of questions which participants responded to in their varying and unique operational

environments. Questions attempted to establish whether or not, individual stations raise funds through: membership fees; premises or facility hire; subscription fees; on-air appeals; open days; entertainment concerts; special events/public sales; internships; remote broadcasts/community events; and other diverse income streams in various sectors of society.

During the research process, it emerged that communities served by the sampled stations contribute towards stations' funding through diverse ways including giving their time, especially voluntary work. Other methods of station funding stated in the study varied from individual donations to government support. However, a striking fundraising approach not evident in other stations was adopted by Mohodi Community Radio where regular donations were used to raise funds for the station. This was done in the form of a minimal membership fee charged on an approximate membership of 1500 listeners. The approach gave the station a competitive advantage to raise funds to augment finances raised through traditional methods such as sponsorship and donations which applied to Radio Turf and Botlokwa community radio. Nevertheless, the two stations raised funds through renting out premises and equipment in addition to on air appeals and public sales respectively.

Notably, Mohodi community radio went further than just making on-air appeals and holding public sales to raise funds for the station. Instead, the station raised additional funds through concerts, internships and community events such as public broadcasts. Meanwhile, none of the stations was exploiting the opportunity that open days provide in

station fundraising, although the method has been found to be effective in other contexts outside South Africa (List, 2002:69). Following this, it was no wonder that Mohodi community radio's financial standing was more stable and compared favourably to other stations. The table below presents a summary of findings on this variable.

TABLE 3: SUMMARY OF RATINGS ON FUNDRAISING STRATEGIES

STRATEGIES SUB-VARIABLES	FUNDRAISING ACTIVITIES SCORES			OVERALL RATING
	RadioTurf CR	Mohodi CR	Botlokwa CR	
Membership fees	1	4	1	6 (40%)
Premises or facilities hire	4	4	4	12 (80%)
Subscription fees	1	3	1	5 (34%)
On-air appeals	3	4	3	10 (67%)
Open days	1	1	1	3 (20%)
Entertainment concerts	3	3	4	10 (67%)
Special affairs/ Public sales	1	4	1	6 (40%)
Internships	1	4	1	6 (40%)
Remote b/casts or events	3	4	4	11 (73%)
Other income streams	4	4	3	11 (73%)
TOTAL	22 (44%)	35 (70%)	23 (46%)	80 (53%)

The presentation above represents the performance of community radio stations on their fundraising strategies. The individual ratings for Radio Turf (44%) and Botlokwa community radio (46%) are clear indications of poor performance in view of the many alternative methods of fundraising available to the sector. Although Mohodi community radio's (70%) score is laudable, the station did not fully explore the opportunities that these initiatives provide. As such, all stations need to vigorously employ these strategies to realise stations' sustainability. A summary of these findings is presented in Fig 5.5 below.

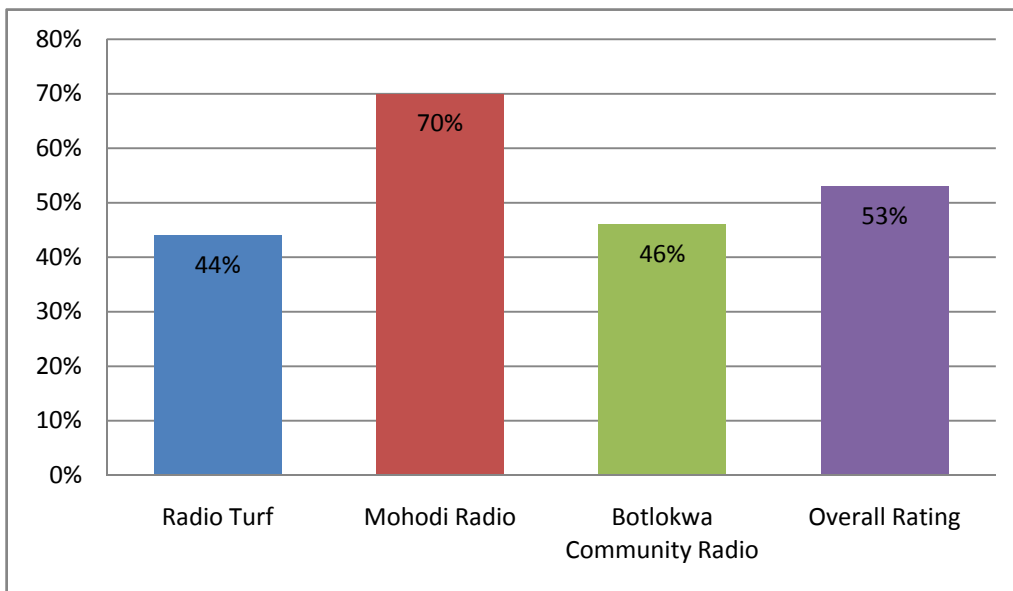


Fig 5.5 is a summary of the outcomes of the scores provided in Table 3. It presents the percentage ratings of individual stations and the overall rating thereof.

5.3.2 Partnerships with Other Organisations

The need for community radio to partner with civic society and other democratic organs of the state such as local municipalities to support the sector's developmental programming cannot be over-emphasised (Bosch, 2000:2; and Maphiri, 1999:22). These partnerships form part of an integrated approach towards community radio sustainability. Subsequently, the researcher found out that the regular involvement of civic and corporate organisations in community radio activities at all sampled stations was credible. This further explains why the stations enjoyed a relatively good relationship with local businesses that they also value as stakeholders together with other community structures.

Nevertheless, the absence or non-existence of listeners' clubs at Botlokwa community radio as opposed to the other two stations stuck out as a challenge. Listeners' clubs are important to assess community radio's social acceptance and relevance to the communities served. The lack of a bilateral network with local business evident in Radio Turf and Botlokwa community radio stations could also be used to explain their heavy reliance on donor support. In the contrary, well managed partnership networks were noted at Mohodi whose revenue base comprised grants from the Department of Communications, Limpopo Legislature and Foundation for Human Rights to complement advertising sales and consultancy services. Stations that participate in business network meetings usually get ample programme sponsorship. These partnerships can provide the opportunity to form long standing relationships towards enhancing the station's sustainability.

5.4 MARKETING AND ADVERTISING STRATEGIES

For community radio sustainability to be achievable, there is need for operators to depart from the simplistic and outdated view of perceiving marketing and advertising as tools of the commercial world (Maphiri, 1999:3). Rather, they should adopt rigorous marketing principles that involve a network of relationships between the business sector, customers, and other stakeholders. The researcher was concerned with identifying the marketing strategies used by community stations and to possibly recommend the appropriate marketing practices thereafter. Questions were asked for information in relation to marketing plans; advertising target markets; market research; project branding; marketing strategies; advertising sales strategies; compliance with advertising standards; rate cards; income and sales targets; pricing systems and strategic review mechanisms.

In all cases, stations had functional marketing departments headed by either a marketing manager or officer. With respect to professional qualifications and relevant experience in marketing, Mohodi and Botlokwa community stations' marketers had matriculation qualifications with 2-3 years of relevant practice. Although Radio Turf's marketing officer had a relevant diploma, the incumbent lacks relevant experience and has under a year of relevant practice. Part time marketers have had to be engaged to compliment the incumbent's marketing efforts. Both Mohodi and Botlokwa community stations had a clear medium term marketing plan which was compatible with the stations' mission and objectives. At the time of the researcher's site visit, Radio Turf had no operative plan owing to administration challenges.

Consequently, a station becomes difficult to market in the absence of clear strategies to inform the branding process. In spite of its structural integrity, Botlokwa community radio's marketing plan was **not** informed by market research, contrary to that of the other two stations. The danger associated with this kind of marketing is that the marketing plan may not be relevant to the needs of the community and stakeholders. Ultimately, the station may end up being alienated from its target audience. Hence, marketing and advertising strategies become weakened due to low listenership levels. Although market research can be a tedious and expensive process, it is one of the important ways of ensuring an accurate and effective market plan for community radio (Van Zyl et al, 2003:94).

In the presence of a clear advertising target market, a comprehensive rate card, up-dated station profiles for 2006 and 2007 and audience-building strategies, Radio Turf and Mohodi community radio were poised with vibrant advertising opportunities. There was no clear picture of a target market and solid information on listenership demographics at Botlokwa community radio due to its failure to conduct market research. Notwithstanding, market research and other imperatives already discussed above are very critical in influencing advertisers' decisions on whether to do business with a particular station or not (Scheepers, 1999:135).

Both Botlokwa and Mohodi community stations had clear station brands, *Difologa Molomole* and *98.8 FM* respectively. Branding helps stations to bring about the added value that a product obtains through advertising. This ultimately creates a favourable

climate for subsequent purchasing behaviour which stations need (De Klerk, 1998:330). In addition, the two stations had an accounts office, played on-air promotions, offered sponsored programme slots and applied the variable pricing system with discounts for advertising packages to clients. In the researcher's view, this explains why these stations attract more advertising clientele than Radio Turf which operates without a sales department, a client services department and an accounts office. As such, in the absence of on-air promotions, a sales strategy and sales targets, it is no wonder then that the station operates on a survival budget (Radio Turf Annual Report, 2005/6).

A close analysis of the marketing and advertising strategies used by these stations revealed a unique approach that was exclusive to Mohodi community radio. Over and above the strategies applicable to the other two stations in the study, Mohodi station's sustainability strategy presents a comprehensive package of a feasible business entity. The presence of a sales department and a sales production team that operates on monthly sales targets is testimony to the existence of a clear mechanism to monitor financial systems in the station. This scenario further explains why the station is breaking even and operating on a working budget with 79% rating on total competencies (Mohodi Community Radio Annual Financial Statement, 2006).

Complementary to these strategies and income generating projects, Mohodi community radio batters air time and live broadcasts in exchange for programme sponsorship and other fundraising projects. Botlokwa community radio holds bashes or *gigs* as a marketing strategy and receives advertising from disseminating information on agricultural projects. It was commendable to realise that all stations had maintained a

quarterly strategic review of their marketing and advertising plans. A summary of findings on marketing strategies is presented below on Table 4.

TABLE 4: SUMMARY OF FINDINGS ON MARKETING STRATEGIES

COMPETENCIES/INDICATORS	MARKETING STRATEGIES			OVERALL RATING
	Turf	Mohodi	Botlokwa	
Clear marketing plan exists	3	4	2	9 (60%)
Clear advertising target market	3	4	3	10 (67%)
Market researched marketing plan	2	4	1	7 (47%)
On-air project branding promotion	4	4	4	12 (80%)
Use diverse marketing strategies	3	5	2	10 (67%)
Dev of advertising sales strategies	2	3	2	7 (47%)
Implementation of sales strategies	3	3	3	9 (60%)
Compliance with advertising standards	4	4	4	12 (80%)
Clear rate cards and station profiles	4	4	4	12 (80%)
Shared communication of rate cards	3	4	4	11 (73%)
Meeting clients' expectations	3	4	3	10 (67%)
Meeting annual sales targets	2	5	4	11 (73%)
Discounts for advertising packages	3	3	3	9 (60%)
Use of variable pricing system	3	4	3	10 (67%)
Annual strategic reviews	2	4	3	9 (60%)
TOTAL RATINGS	44(57%)	59(79%)	45 (60%)	148 (66%)

The community radio sector has a wide range of marketing opportunities as demonstrated above in Table 4. Hence table 4 is a presentation of the degree to which individual community radio stations utilize these strategies. However, the ratings do reveal that more rigorous effort needs to be executed to market both Radio Turf and Botlokwa whose ratings were (57%) and (60%) respectively. Mohodi community radio implemented most of these strategies (79%), but more emphasis will be needed in the areas of sales strategies and advertising packages. A summary of these ratings is presented below.

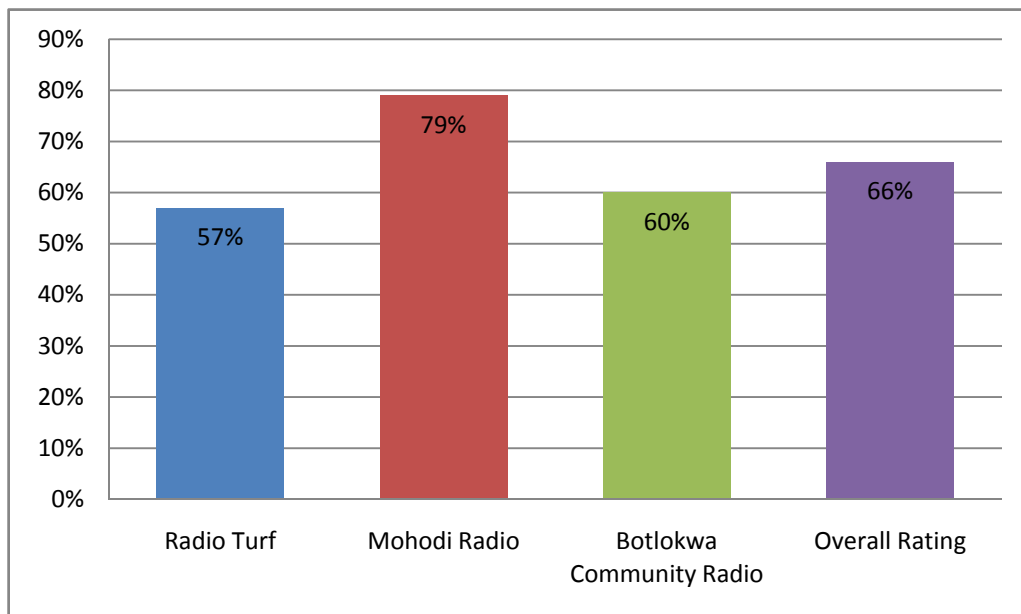


Fig 5.6 is a graphic representation of the performance scores for individual stations and shows their overall rating of 66%.

5.5 FINANCIAL MANAGEMENT

In order for community stations to be financially viable, it is imperative for operators to ensure that finances are properly controlled as guided by organisational policies. Therefore, there is need for appropriate financial accountability and responsibility mechanisms to monitor whether stations do uphold these obligations. This is important especially with regard to money that should benefit the community (Teer-Tomaselli and De Villiers, 1998:165). As such, questions asked sought to address issues about: stations' financial policies; staff roles and responsibilities; financial reports; strategic reviews of policies; contractual obligations; invoicing and collecting of income; financial records keeping; auditing of records; strategic planning; and annual budgeting in addition to information gathered through other records.

All stations had clear financial policies and business plans which they claimed to have implemented to a satisfactory level. Radio Turf's business plan was not satisfactorily implemented though. The failure to implement the business plan at this station could have been caused by challenges associated with unprecedented changes in the station management in December 2006. It is equally important to underscore the fact that constant in-fighting in the sector has a negative impact on the sector's performance as noted by Senyatsi, (2006) and Pooe (2007:17). Both Mohodi and Botlokwa community stations possessed financial policies which members of the station could interpret at least modestly and these are reviewed annually.

Meanwhile, Radio Turf’s financial policy was not readily available to this researcher but was partly embodied in the station’s Operational Policy (Radio Turf Operational Policy, 1995:7). The document is a necessary mechanism that ensures financial accountability and responsibility to those served by the station. Furthermore, the absence of a financial policy may be misconstrued for mismanagement which ultimately leads to poor corporate image. Although, Botlokwa community station has a financial policy, there was no evidence of a regular strategic review of this policy document. Like Mohodi Community radio, Botlokwa community radio station enjoyed the support of the local business people through donations and this served to augment funds obtained through programme sponsorships. A summary of responses is presented below in **Table 5**.

Table 5: OUTCOMES ON FINANCIAL POLICY COMPETENCIES

COMPETENCIES/ INDICATORS	FINANCIAL MANAGEMENT SYSTEMS			TOTAL OVERALL RATINGS
	Turf	Mohodi	Botlokwa	%
Clear financial policies exist	4	4	4	12 (80%)
Clear staff roles & responsibilities	4	4	4	12 (80%)
Financial reporting to AGM/Board	2	5	3	10 (67%)
Strategic review of policies	1	3	1	5 (34%)
Tracking of finances from clients	4	4	3	11 (73%)
Meeting financial obligations	2	4	2	8 (53%)

Invoicing and collecting of income	4	4	4	12 (80%)
Financial records keeping	4	4	4	12 (80%)
Annual auditing of records	4	4	4	12 (80%)
Strategic planning takes place	1	3	1	5 (34%)
Annual budgeting takes place	1	4	1	6 (40%)
TOTAL SCORES	31	43	31	105
	(56%)	(78%)	(56%)	(64%)

Table 5 above shows results of the evaluation of financial management systems used at the community radio stations. Their performances were measured against specific competencies where Mohodi Community radio station produced the highest score of (78%), whereas Radio Turf and Botlokwa community radio were both rated at (56%). The overall evaluation score was (64%) which suggests that stations still have to do more to improve their performance on financial management systems. A graphic representation is given below in Fig 5.7.

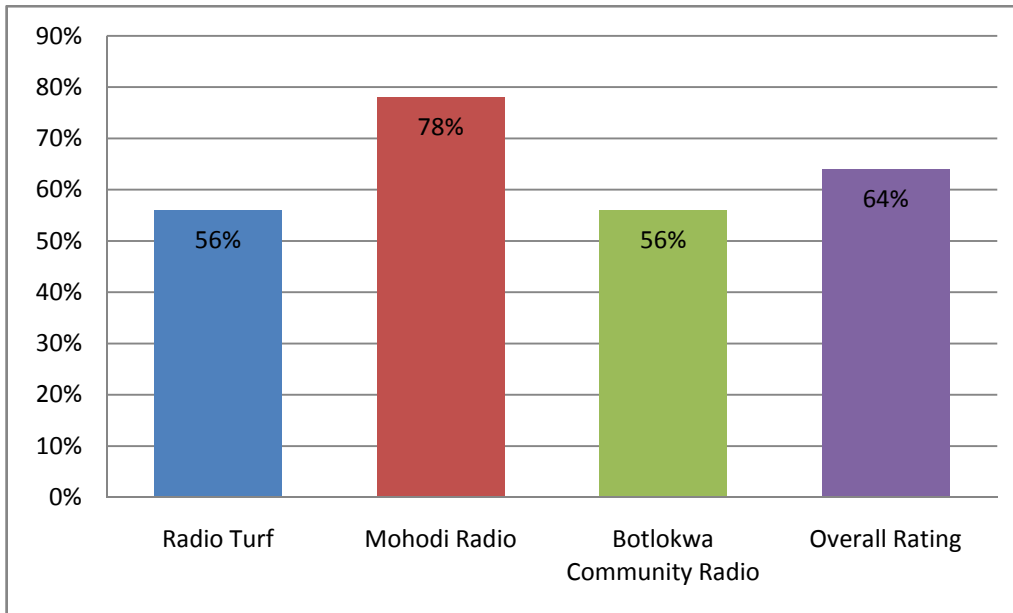


Fig 5.7 above is a graphic representation of the ratings of individual community radio stations as well as the overall performance score on Financial Management systems.

Auditing of financial records at all stations is mandatory and was done between February and September 2007. Financial records were prepared in accordance with the Annual General Meeting conventions and were read in AGMs as Annual Financial/Progress Reports 2006/7. The reports were prepared following principal accounting practices by professionally trained auditors. These included those based at the University of Limpopo and Makgoathane Incorporated Financial Accounting Firm in Pretoria. Average monthly incomes and expenditure patterns were presented and were different at all stations owing to their peculiar organisational operations and special needs. It also emerged that transport costs have the highest frequency in community radio expenditure followed by telephone bills. This could be justified as one looks at the nature of the core business of community radio that is driven by news gathering and information dissemination. **Fig 5.8** is a graphic illustration of the stations' average monthly income, expenditure and surplus.

Fig 5. 8 Average Revenue, Expenditure and Surplus for the Three community Radio Stations in Limpopo Province

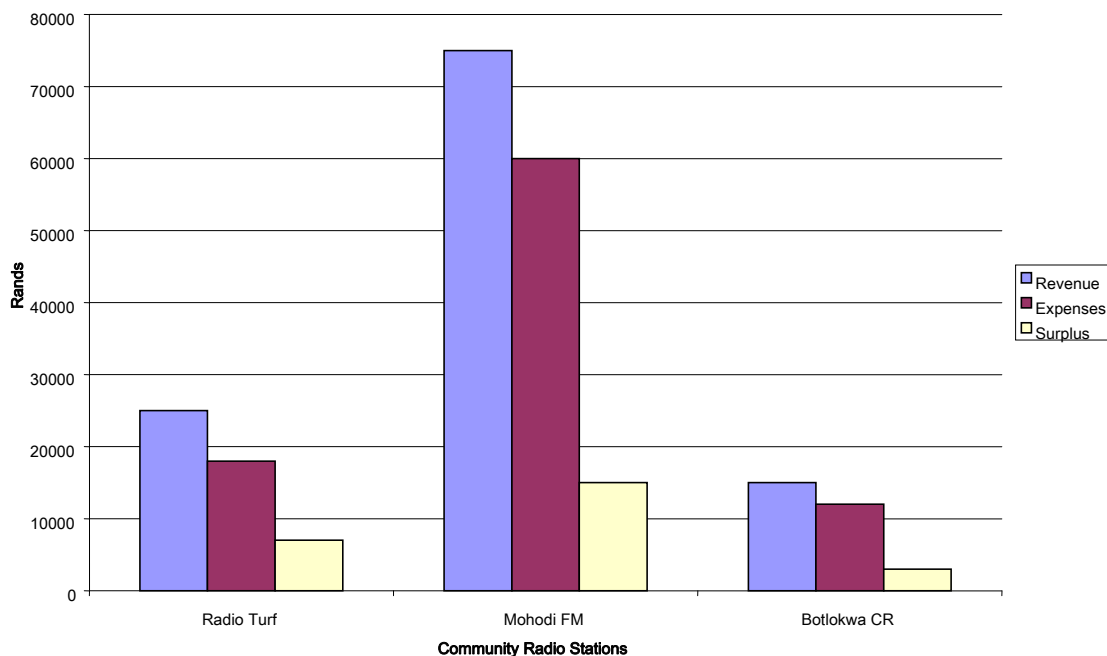


Fig 5.8 shows the average amount of money each station was able to raise per annum, the average expenditure and surplus.

5.6 SUMMARY OF OVERALL PERFORMANCE OF STATIONS PER VARIABLE

A close analysis of the performance of the three stations per each variable indicates that community radio stations use different standards and practices that are peculiar to each of them. This accounts for the different performance levels per station per variable and/or sub-variable. The overall performance rate for Community Participation in Governance, Participatory programming, Fundraising, Marketing Strategies and Financial Management was obtained by adding the three percentage scores from each station and dividing the outcome by three (3) to get an average score. Stations' overall performances

in community participation and governance issues showed that stations performed well (70% average score) when compared with other variables. Other variables included participatory programming (65%); marketing strategies (65%); financial management (63%) and fundraising (53%). As such, it was observed that social acceptance was more viable than marketing and financial management while fundraising endeavors had the lowest level. Overall performances per station per variable were tabulated and summarized in **Fig 5.9** presented below.

SUMMARY OF PERFORMANCES OF STATIONS PER VARIABLE

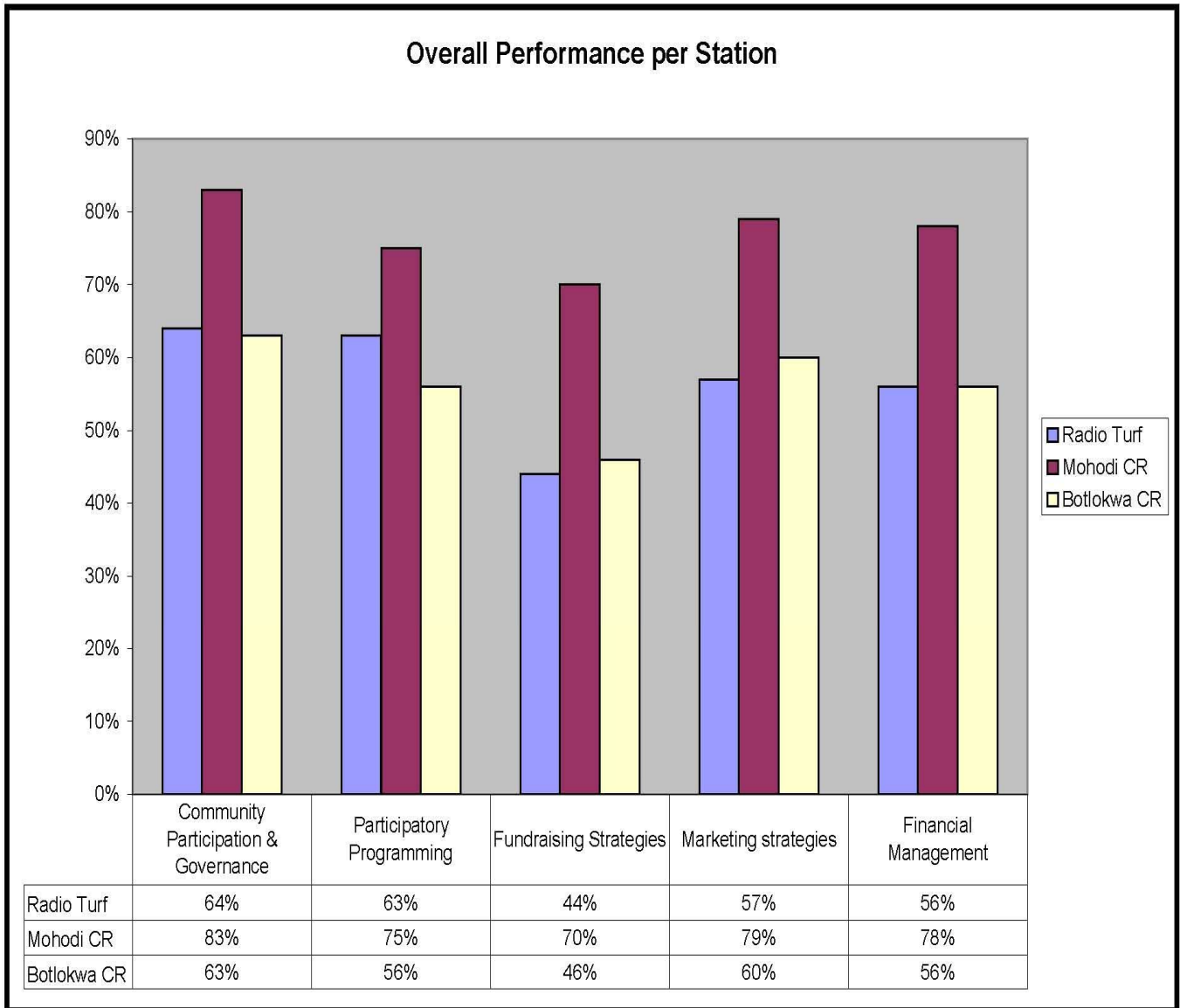


Fig 5.9 represents the performance ratings of individual community radio stations against five specific assessment indicators, namely: Community participation and governance, participatory programming, fundraising strategies, marketing and financial management.

5.7 TECHNICAL MANAGEMENT

Due to the opening and liberalisation of markets in the broadcasting industry, competition has gradually become stiff for the community radio sector the world over. Hence, sustainable development and future of community radio now depend among other things, on access to significant technical resources and appropriate technical standards (Wesso, 2007:14). Following this, the researcher determined to gather information to evaluate individual stations' technical capacities. Thus, questions in this section set to capture information on whether stations had migrated to digital broadcasting or not and whether staff and volunteers had been trained in digital broadcasting skills. The questions also addressed issues on transmission coverage; servicing of equipment and repairs; availability and affordability of frequencies, and technical problems experienced at stations. Furthermore, the researcher sought to investigate the presence or absence of any strategic links between community radio and web-based community media resources such as digital villages.

The research findings revealed that all three stations had a clear technical policy with precise detail about the duty and responsibility of the technical department. Radio Turf and Mohodi community radio had successfully migrated to digital broadcasting while Botlokwa community radio remained on analogue broadcasting. However, the latter station has had its staff and volunteers trained in digital broadcasting. In spite of boasting digital equipment, staff and volunteers at Radio Turf had not undergone training in the use of digital equipment. As a result, resources were not being fully utilised to benefit the

station. The transmission coverage of all sampled stations did not reach the entire target footprint as specified in their licensing conditions. Ostensibly, this is the case despite stations having access to affordable frequencies. Two of the three stations, namely: Botlokwa community radio and Mohodi community radio, indicated that equipment service and repairs were done on a regular basis. Botlokwa community radio serviced its equipment weekly while Mohodi community radio had just serviced theirs on the researcher's first site visit in September 2007. Regular maintenance of equipment and the use of compatible new technologies are critical for community radio programming in terms of ensuring the best quality of sound in programme production. This in view of the fact that the quality of programmes at a station has a bearing on the station's marketing endeavors.

However, a regular equipment and maintenance service at all the stations was not consistently done owing to inadequate funds. While Mohodi community radio and Radio Turf rely on specialised professional technicians such as Sentech and Sound Fusion to service their equipment, Botlokwa community radio uses station-based human capital in its technical department. This was viewed as a cost effective and convenient method that is suitable for the sector and could be adopted in other stations. In all cases, technical departments have been established and comprise a team that has basic skills in broadcasting equipment maintenance and repairs. Notwithstanding, stations sometimes went off-air due to technical problems associated with bad weather, electricity cuts and maintenance routines. Although all sampled stations have computers and are comfortably connected to the internet, these community media projects still require assistance to adapt

to new digital production technologies. Moreover, there is need to increase their access to other web-based community media such as digital villages, Multi-Purpose Community Centres and telecentres. This follows the fact that none of the stations was connected to these web-based community media, and as such, the training workshops on the use of Information and Communication Technologies at station level had become a futile exercise due to skills redundancy.

5.8 HUMAN RESOURCE MANAGEMENT

In the light of the central role played by the human resource (volunteers and /or staff) in community radio, let alone skills training and retention, it would be both simplistic and parochial to view this aspect in the sector as casual (Bosch, 2007:4). Informed by this view, the researcher determined to evaluate the human resource management policies in respect of whether they are compatible with best practice or not. Responses to questions in this section captured information with regard to the kind of voluntarism used in various stations; reasons for volunteering; employment equity procedures; induction and training programmes; codes of conduct; volunteer policies; job specifications; volunteer/staff appraisals; standards of performance; access to station resources; retention strategies and issues relating to staff turn over. A summary of these responses is presented in the illustrative **Table 6**.

SUMMARY OF RESPONSES ON HUMAN RESOURCE MANAGEMENT

NO	SUB-VARIABLES/INDICATORS	RADIO TURF	MOHODI CR	BOTLOKWA CR
1	Employment equity procedures	✓	✓	✓
2	Entry auditions	✓	✓	✗
3	Voluntary work education	✓	✓	✓
4	Codes of conduct	✓	✓	✗
5	Induction programmes	✓	✓	✓
6	Clear volunteer policies	✗	✓	✓
7	Probation period	✗	✓	✓
8	Job specifications/descriptions	✗	✓	✓
9	Training based on needs assessment	✗	✓	✗
10	On-the-job training	✓	✗	✓
11	Adequate skills to function	✓	✓	✗
12	Standards of performance	✓	✓	✓
13	Access to station resources	✓	✓	✓
14	Volunteer acceptability/initiative	✓	✓	✓
15	Volunteer motivation	✓	✓	✓
16	Appreciation awards	✓	✓	✗
17	Volunteer/staff bonding after training	✗	✓	✓
18	Staff contracts	✗	✓	✗
19	Regular stipends	✗	✓	✗
20	Average staff turnover period	6 months	1 Year	6 months

The grid above is a reflection of the nature and design of a Human Resource Management framework that is applicable to the community radio sector. A close examination of the responses placed against the indicators captures most of the critical principles necessary in evaluating people management in respect of conditions of service, skills training and retention strategies in the sector. Despite the voluntary nature of community radio staffing being characterised by unpaid-for services, specific minimum conditions should be placed to ensure acceptable working conditions.

Although stations satisfied most of the requirements, specifically, **employment equity procedures; voluntary work education; standards of performance; access to station resources; volunteer initiatives and appraisals**, the average turnover period for staff remains an eyesore. Rapid staff fluidity is tantamount to disruption of stations' programming, rhythm and consistency. The departure of popular presenters at a station is usually followed by an instantaneous drop in the listenership of particular programmes with serious marketing implications.

In the absence of clear volunteer and/or staff policies, job specifications, probation periods and any form of staff bonding (especially after intensive training), it is no wonder that Radio Turf had challenges with staff attrition, with an estimate period of six (6) months' staff turnover. Apparently, the failure of the latter to provide staff and/or volunteers with contracts and regular stipends could be used to justify why staffers stayed for relatively a short time at the station (n-1/2 years). Without any auditions to help select volunteers and no code of conduct, it was unlikely that relatively competent people would

be chosen to participate as announcers, presenters and programmers at Botlokwa community station. Furthermore, with no regular stipends and appreciation awards for volunteers or staff (regular or irregular), it would be difficult for Botlokwa Community radio to retain its staff and volunteers. Moreover, disciplinary problems and lack of self esteem would result from *ad hoc* corrective measures and lack of motivation.

Mohodi Community Station exceptionally satisfied almost all the ideals of human resource management best practices, except for one: on-the-job training. Essentially, this would probably explain why the station had the longest average staff retention period of 2 years. Naturally, volunteers tend to joyfully contribute their effort and stay longer at stations where they experience a sense of belonging and feel appreciated. Station branding and listener loyalty is generally strengthened by the predictability of station programming that result from consistency. As such, Mohodi Community radio was found to be practising these principles and therefore could serve as a model entity for other stations in the province.

5.9 CONCLUSION

The foregoing chapter presented a data analysis and interpretation process. The chapter focused on a thematic discussion and analysis of information gathered in response to specific questions regarding distinct but interrelated sustainability factors. These were evaluated in the light of specific objectives highlighted in the background to the study (**See section 1.5.2**). The information facilitated a comparative discussion about specific sustainability variables as well as an in-depth coverage of peripheral issues raised by

participants. Data was presented in both a narrative and graphic format including illustrative tables. Main themes addressed in the chapter covered areas in participatory programming; community participation and governance; fundraising and partnerships; marketing and advertising; technical management; financial and human resources management. Although, community radio stations were viewed to be making strides and showing willingness to conform to meet required levels of competencies, there is need for more rigorous intervention to improve the performance of all stations in general. The degree of variance in competencies and performance levels at individual stations revealed that best practices in the sector are not standardised and this remains a challenge. Chapter six (6) is a presentation of the Conclusion and Recommendations of the study.

CHAPTER SIX

6. CONCLUSION AND RECOMMENDATIONS

6.1 INTRODUCTION

Although the study revealed that community radio by its nature struggles to access sustainable revenue and other forms of funding like Public Broadcasters and Commercial radio, it remains a crucial component of the global media environment. It contributes immensely to the social and economic development of the entire society. Furthermore, it provides alternative media for listeners, active community participation and has now become the largest talent feeder to both the Public and Commercial Broadcasters in South Africa (Huizies, 2007:17). Notwithstanding the challenges around its sustenance, community radio everywhere in the world is thriving as a substantial manifestation of an alternative public sphere. With the increasing concentration of the ownership of mass media, the role of community radio becomes important in the defense of unprejudiced access to information and the “strengthening of a people driven participatory democracy” (Bosch, 2007:5; and Huizies, 2007:17). Hence, the need for a sustainable community radio sector can not be over-emphasised. Following a studious research exercise, this chapter is a summative presentation of the conclusion and recommendations of the study.

6.2 CONCLUSION

Since communication is a basic right and a necessary condition for social and economic development, community radio can make a considerable contribution in this regard. Nevertheless, a sustainable approach would require a firm foundation built and based on the empowerment of peoples and communities as opposed to private investors. Over and above the existence of enabling legislative reforms that assure effective access to community radio projects, support policies for community radio should be effectively implemented. Governments, international institutions and all stakeholders need to guarantee access for production, distribution and consumption of community radio products to all groups in the entire society.

Going by the findings of the study, for community radio to remain central to creating a strong and socially responsible civil society, its independence from government and corporate interference should be safeguarded. The sector should have viable social acceptance from communities served, proper organisational development mechanisms, and access to sufficient financial resources. Under such circumstances, it is possible for the sector to operate whilst respecting and preserving its values and integrity. In Bosch's view, "the development of community radio stations has to be organic, arising from the community radio stations themselves" (Bosch, 2007:6). Consequently, community radio sustenance should not be limited to income generation alone. Instead, one of the guarantees to keeping the sector sustainable is through ensuring majority participation at micro level to gain viable social acceptance. This would eventually develop the sense of ownership and control over the community initiative. As such, there is need to create

mass level awareness about the social, political and economic importance of community radio in community development.

Irrespective of the distinct categories and varying operational contexts inherent in the sector, a comprehensive approach to community radio sustainability should recognise the role of its social, operational and financial dimensions. Different as they may look, these aspects are somewhat interrelated and invaluable in providing a concerted effort towards community radio sustenance. As such, the community radio sustainability puzzle should entail several critical and interlocking strategies. These include maintaining an effective quality programming structure, participatory organisational machinery, and a robust technical resource pool attuned to digital migration systems and up scalable information networks.

The study also highlighted challenges of stations operating on survival budgets instead of ideal budgets. This has a crippling effect on the sector's ability to achieve its goals. Essentially, there is need for more innovative marketing and fundraising approaches, good financial accountability and human resource management policies among other issues. While the study presented a broader view of community radio sustainability by highlighting the importance of its various aspects, financial sustainability remains fundamentally linked to community radio's independence and the ability to fulfill its mandate. To this end, it is compelling to mention that of the three community radio case studies in the study, Mohodi community radio provides an ideal scenario for the sector's best practices. Although its operational model does not claim to be a superlative funding

mechanism for all types of stations, it is worth reckoning that most of its practices are valid and compatible with addressing the sector' sustainability challenges more especially those in the Limpopo Province.

It is worth noting that the intended purposes of the study were achieved in line with the objectives stated in section **1.5.2**. Of the three research assumptions mentioned in section **1.4** poor performance in community radio is not entirely attributable to lack of social acceptance. Rather, the study revealed that stations have viable social support through community participation in project governance and participatory programming. On the contrary, stations' poor performance was largely attributable to lack of rigorous and effective fundraising and marketing strategies and poor organizational and management policies. Hence the first assumption was partially rejected while the last two were confirmed in the study. Overall, the research exercise did succeed in achieving the objectives of the study and the following recommendations were therefore made.

6.3 RECOMMENDATIONS

Following the extensive discussion and consideration of the divergent viewpoints about community radio sustenance presented above, it is essential to notably underscore that a single attempt at providing concrete solutions to this subject was undoable. Henceforth, the suggested recommendations are not exhaustive and may be improved on:

6.3.1. Participatory Programming

- ❖ Going by the popular view that programming is the “heart beat or soul” of community radio (Van Zyl et al, 2003:75); the challenge for the sector is to professionalise programming without losing the fundamental values of access, participation, and empowerment. To provide a unique and locally relevant programming to listeners, it is therefore recommended for programmers to **research the airwaves**. Despite the prohibitive costs associated with audience research-based programming, community mapping and low cost participatory research is critical in the provision of a market oriented community service. Quality programming and audience research information made available to stakeholders can attract more co-operation and general support from these role players. Hence, sustainable programming and programme formats should be characterised by programme variation, interactive programming, and fresh programme ideas based on current audience research data or survey.
- ❖ In as much as station positioning and programming relevance help to maximize reach, community radio programmers should use community based methods to draw civic society into producing a non-biased programming. A community based programming reflective of all sectors’ interests should serve as a competitive advantage over other media. Local initiatives including the use of local resource persons, listeners’ clubs and focus groups could be employed as an anecdote to resist the temptation to duplicate mainstream media such as the Public Broadcasting Service and Commercial radio.

6.3.2 Community Participation and Governance

- ❖ The social sustainability of community radio entirely rests on its ability to achieve social acceptance from the community served. This could be made possible by involving the community in the development, management and programming of the radio based on the understanding of community needs, priorities and concerns. Subsequently, community involvement should be promoted by way of consultation and keeping residents informed about the station through regular forums, on-air discussions and community meetings. These forums provide a platform for them to reflect on the stations' activities and decision making processes. Ultimately, a sense of community ownership and control of the station will enlist residents' support for the community project thereby making it socially sustainable.

6.3.3 Technical Management

- ❖ In the light of the centrality of Information and Communication Technologies in the era of digital migration, it is evident that the future of community radio will depend on its access to significant technical resources and technical standards (Wesso, 2007:14). Stations will therefore be required to develop strategic links and synergies with Web-based community media resources such as Telecentres and Digital villages. As such, an increased access and maintenance of such networks is critical in the sustainable development of community broadcasting due to its potential to stimulate a multi-sectoral

approach towards addressing community media challenges. Meanwhile, stations should ensure regular service and maintenance of broadcast equipment and that these are compatible with new broadcast technologies for the purposes of best quality assurance, a critical prerequisite in building the sector's corporate image.

- ❖ The perspective that Information and Communication Technologies (ICTs) can help communities to achieve their social, economic, cultural, or political goals is central to community radio. Hence, affordable access to frequencies, channels and bandwidth and the adoption of appropriate technical standards remain imperative. Governments and intergovernmental bodies, including the International Telecommunications Union (ITU) and World Association of Community Radio Broadcasters (AMARC) need to ensure spectrum allocation and technical standards provision for community radio development. Private media and telecommunications providers must be engaged and requested to offer free or low cost channel space and bandwidth for community radio development. This may go a long way in cutting operational costs for the sector.

6.3.4 Fundraising: Community Networks and Partnerships

- ❖ As a local and public development entity, community radio should not operate in isolation and independent of other social and civic organisations. Community networks and partnerships should form part of a collective

approach in community radio sustenance. Subsequently, these organisations should be dutifully engaged to contribute towards the sector's sustainability. This could be made possible through the formation of Provincial Stakeholders' Forums (PSF) to provide organisational support and consultancy on issues such as skills development, community involvement and governance, effective project management and financial administration. Furthermore, strong partnerships and links with civil society catalyse the sharing of valuable information and enhance relevant and quality programming. Examples of networks may include inter alia, government departments, provincial legislatures, Foundations for Human Rights and HIV and AIDS campaign groups.

6.3.5 Marketing and Advertising Strategies

- ❖ In the absence of a coherent and creative public relations and rigorous marketing strategies, the community radio sector continues to suffer the brunt of poor corporate image. In order to overcome this challenge, there is need for the sector to develop more innovative and solution based marketing and advertising strategies which will drive revenue growth from funders, especially the private sector. This strategy should present a comprehensive and feasible package of image building and selling techniques that are compatible with current trends and market demands. Such could be premised around effective stations branding, market-research based planning and programming, regular reviews of marketing strategies and a deliberate

paradigm shift from heavy reliance on traditional methods of funding such as advertising. A broader scope of marketing that is inclusive of social networks where listeners do most of the marketing on behalf of the station should be adopted as a critical component of community radio best practices.

6.3.6 Financial Management

- ❖ It is also recommended that stations should strive to operate as small business entities without overriding the sectoral prerogatives and legalities to achieve financial viability. The establishment of a Sales and Client Services Department run by a Sales Production team as guided by clear monthly targets at each station could be viewed as clear indications of operators' commitment to stations' financial sustenance. Furthermore, these initiatives should be supported by appropriate accountability mechanisms through good financial management practice. The presence of regularly reviewed business plans, financial policies and maintenance financial records subject to annual auditing should be mandatory to all stations to ensure that stations are operated to benefit the community.

6.3.7 Human Resource Management

- ❖ As one of the central components upon which community radio sustainability hinges, voluntarism should be treated very seriously because the majority of staff in the sector are volunteers. In as much as volunteer education, standards

of performance, volunteer policies and procedures are evident at the stations, the failure by some of the stations to administer auditions and induction courses, let alone on-the-job training, remain a cause for concern. While the involvement of volunteers in community radio is a positive impetus towards community participation, the dire shortage of skilled human capital compounded with high staff turnover has become counter productive in station sustenance. Therefore, stations should develop effective skills training and staff retention strategies such as staff development courses, on the-job training, staff bonding and motivational incentives as remedial action against skills shortage and staff attrition. Following this, it will be possible to uphold quality programming, consistency and predictability all of which are pivotal in restoring the sector's corporate image.

- ❖ To address challenges associated with human resource fluidity and skills shortage in community radio, there is need for the sector to conduct a regular skills audit or assessment at both provincial and national levels so as to create a skills resource data base co-coordinated by the National Community Radio Forum. This could facilitate the establishment of a sectoral skills plan to encourage peer to peer learning through skills exchange among stations.

6.3.8 The NCRF Provincial Hub Strategy

- ❖ In view of its petite competitive nature, a fragmented market and poor brand image, the concept of Provincial Hubs remains a very noble and commendable initiative for the community radio sector. Such centres could assume the central role of coordinating all key aspects of community radio in the respective provinces. Significantly, these activities could include training and capacity building, infrastructural development and accountability mechanisms in addition to marketing and advertising syndication. This would ensure a collective income generating approach to be shared equitably among member stations. However, a vividly conceptualised framework of the nature and functions of Hubs should be effectively communicated to all stations. Apparently, further investigation into the possibility of maintaining a national ad tracking and proof of performance mechanism accessible to both public and the private sector is necessary. Eventually, this would lead to the formation of a national airtime sales body for the sector.

6.3.9 Further Research

- ❖ Notwithstanding the findings and recommendations made in this work, the researcher hereby recommends that further research be conducted in this area of study. It is worth noting that a study on challenges facing community radio should be inclusive of policy and regulatory matters. Furthermore, it would be more effective if it took the form of several prospective site visits conducted

over a couple of years. This would provide information on trends and systematic mechanisms to evaluate stations' performance in progressive stages. A broader scope and wider range of community radio stations need to be considered to capture a more robust scenario as this would provide evidence that is reflective of an extensive ground in the topic. Following this, an integrated approach towards finding appropriate and sustainable intervention strategies for the sector could be recommended.

BIBLIOGRAPHY

- AMARC & Panos Institute Southern Africa. 1998. *What is community radio? A Resource Guide*. Lusaka: AMARC & Panos Publishers.
- AMARC, 1995. *Waves For Freedom*. A report on the Sixth World Conference of Community Radio Broadcasters. Dakar: Senegal. January 23-39.
- Banda, F., & Fourie, P. J. 2004. Towards a Policy Model for Community Radio Broadcasting in Zambia. In *Communicatio: South African Journal for Communication Theory and Research*. Vol. 30 (2). P 50-83.
- Belch, G. E., & Belch, M. A. 2004. *Advertising and Promotion: An Integrated Marketing Communication Perspective*. New York: McGraw-Hill/Irwin.
- Bell, S., & Morse, S. 1999. *Sustainability Indicators: Measuring the Immeasurable*. London: Earthscan.
- Bosch, T. E. 2007. *Sustaining Community Radio*. UNESCO Community Radio South Africa. <http://www.i4donline.net/articles/currentarticle.asp?articleid=1156&typ=Features>. Accessed: 29th June 2007.
- Broadcasting White Paper (Part 2), 1998. *The Classification of Broadcasting Services*. http://www.polity.org.za/html/govdocs/white_paper/broadcastingwp02.html. Accessed: 21 October 2005.
- Brunetti, V. 2000. Development of Community Media in Latin America. In Kwame Boafo (Ed). *Promoting Community Media in Africa*. Paris: UNESCO. P 116-123.
- Constitution of Radio Turf, 1995. University of the North. Sovenga.
- Constitution of Botlokwa Community Radio Station, 1996. Botlokwa Community Radio.

- Constitution of the Republic of South Africa Act 108, 1996. Pretoria: Government Printers.
- Cook, J. B. 1994. *Community Development Theory*. Columbia: University of Missouri Extension.
- De Beer, A. S. (Ed) 1998. *Mass Media Towards the Millennium. The South African Handbook on Mass Communication*. Pretoria: Van Schaik.
- De Klerk, N. 1998. Advertising: Much More than a Catchy phrase. In De Beer, A.S. (Ed). *Mass Media Towards the Millennium. The South African Handbook on Mass Communication*. Pretoria: Van Schaik. P 321-343.
- Doyle, G. 2002. *Introduction to Media Economics*. London: Sage Publications.
- Dunaway, D. 2002. Community Radio at the Beginning of the 21st Century: Commercialism Vs Community Power. In Jankowski, N.W and Prehn, O. (Eds). *Community Media in the Information Age: Perspectives and prospects*. Cresskill: Hampton Press. P 63-82.
- Du Plooy, G. M. 2002. *Communication Research: Techniques, Methods and Applications*. Lansdowne: Juta.
- Everitt, A. 2003. *New Voices: An evaluation of 15 Access Radio Projects*. London: Radio Authority.
- Fine, D. 1999. Structuring and Managing your Station. In Open Society Foundation; *Community Radio Manual*. OSF-SA. P 41-55.
- Fourie, P. J. 2001. (Ed) *Media Studies. Volume one. Institutions, Theories and Issues*. Lansdowne: Juta Education.
- Fraser, C., & Estrada, S. R. 2001. *Community Radio Handbook*: UNESCO.

- Fairbairn, J. 2000. *Community Participation and Sustainability in Community Radio*. A paper presented at a Workshop on “Gender and Sustainability in Community Radio”. GAP: Open Society Foundation-South Africa. P 6-7.
- Girard, B. 2007. What is Community Media? <http://man.comunica.org/archives/101>
Accessed: 8 May 2007.
- Girard, B. 2001. A Passion For Community Radio: Radio Waves and Community. www.comunica.org/passion/index.htm. Accessed: 03 December 2007.
- Gorfinkel, E. 1999. Struggle for the Airwaves: A History of Community Radio. In *Community Radio Manual*. Open Society Foundation-SA. P 21-27.
- Gumucio-Dagron, A. (2001). *Art of Aerialists: Sustainability of Community Media*. New York: Rockefeller Foundation.
- Haralambos, M. 1990. *Sociology: Themes and Perspectives*. London: Collins Educational Publishers.
- Hopane, C. R. 2007. Annual Progress Report 2006/7. Mohodi Community Radio.
- Huizies, F. 2007. *State of Community Radio: Critical Challenges and Lessons from Sector Organizations and Perspectives*. A paper presented at the National Community Radio Conference. Durban: Department of Communications. 12-13 March.
- Hussain, F. 2007. Sustainability in Community Radio Broadcasting. http://asiapacific.amarc.org/files/OURMedia6_Sydney/Presentations/OM6_Sustainability%20In%20Community%20Radio%20Broadcasting-2.pdf
Accessed: 21st July 2007.

Independent Communications Authority of South Africa, 2000. Pretoria: Government Printers.

Independent Communications Authority of South Africa: Corporate Information, 2002. Pretoria: Government Printers.

Independent Broadcasting Authority Act, 1993. Pretoria: IBA.

Jabulani! 1991. *Recommendations Towards the Future of Broadcasting*. Report on Jabulani! Freedom of the Airwaves Conference. Doorn: Netherlands.

Jordan, A. 2006. *Global Review of Community Radio*. AMARC 9 World Conference. Saturday, 11 November.

http://www.econewsafrika.org/default2.asp?active_page_id=315&id=26.

Accessed: 22nd July 2007.

Konrad Adenauer Stiftung, 2003. *SADC Media Law: A Handbook for Media Practitioners*. Volume 1. Johannesburg: Konrad Adenauer Stiftung Media programme.

Kupa, M. A. 1997. *Communication of The Gospel in African Languages of the SABC Radio 1962-1992: A Theological Critique*. Unpublished PhD Thesis at the University of the North. Sovenga.

Kwaramba, A. D. 2000. *Introduction to Theories of Communication, Media and New Media Technology*. Harare: Zimbabwe Open University.

Accessed: 29th July 2007.

List, D. 2002. *Participative Marketing for Local Radio*. Wellington: Original Books.

Lloyd, L. 2000. *Independent Broadcasting Authority*. A presentation made at a Workshop

- on “Gender and Sustainability of Community Radio”. Gender Advocacy Programme. P 8-9.
- Majazi, M. 2000. The Development of community Media in South Africa. In Kwame Boafo (Ed). *Promoting Community Media in Africa*. Paris: UNESCO. P 141-146.
- Mansfield, L. 2007. *Community Radio in the Era of Convergence and Digital Migration*. A paper presented at the National Community Radio Conference on “Sustaining Community Radio in the Era of Convergence”. Durban: Department of Communications. 12-13 March.
- Maphiri, N. 1999. *Marketing for Community Radio: The Winning Formula*. Johannesburg: NCRF.
- Masolane, T. 2005. Community Radio Being Neglected. In *Sunday World*. Date: 13th March 2005.
- Masuku, J. 1999. *Research in Language, Literature and Communication*. Harare: Zimbabwe Open University.
- Mathews, S. 2000. *Community Radio: Access Point of Advocacy*. A presentation made at A Workshop on “Gender and Sustainability in Community Radio”. Gender Advocacy Programme. P 14-15.
- McMillan, J. M., & Schumacher, S. 1997. *Research in Education: A Conceptual Introduction*. (4th edition) New York: Longman.
- McQuail, D. 1987. *Theories of Mass Communication*. 2nd edition. London: Sage.
- McQuail, D. 1983. *Communication Theories*. London: Sage.
- Miles, M. B., & Huberman, M. A. 1994. *Qualitative Data Analysis: An Expanded*

- Resource Book*. New York: Longman Publishers.
- Mmusi, S. O. 2002. *Impact of Community Broadcasting on Rural Development in South Africa*. A paper prepared for CODESRIA's 10th General Assembly on Africa in The New Millennium. Kampala: 8-12 December.
- Mmusi, S. O. 2005. The Impact of Community Broadcasting on Rural Development in South Africa. In Lesame, N.C. (Ed). *New Media: Technology and Policy in Developing Countries*. Pretoria: Van Schaik Publishers.
- Mohodi Community Radio Annual Financial Statement, 2006/7. Presented at the Annual General Meeting at Senwabarwana Hall: Bloberg. 31 August 2007.
- Motswako Media Group, 2007. *Factors Impacting on Community Radio Sales*.
<http://www.motswakomedia.co.za>. Accessed: 22nd July 2007.
- Mphahlele, K. M., & Maepa, M. E. 2003. Critical Success Factors in Telecentre Sustainability. In *Communicatio*. Vol. 29 (1 & 2). UNISA Press. P 218-232.
- Mtimde, L. 2000. Sustainability for Community Radio. A paper presented at the Namibia Community Broadcasting Conference. November.
http://www.ourmedianet.org/members/Mtimbe/Mtimbe_CommRadiSustain.rtf
Accessed: 29th June 2007.
- National Community Radio Forum. 1993. Johannesburg: NCRF. RSA.
- National Community Radio Forum. 2007. Conference & Bi-Annual General Meeting.
The 2nd Decade of Community Radio: Preparing for Digital Migration.
Polokwane: NCRF. RSA.
- Negrine, R., & Newbold. C. 1988. Media Audiences: Survey Research. In Hansen, A.,

- Cottle, S., Negrine, R. & Newbold, C. (eds). *Mass Media Communication Research Methods*. London: Macmillan Press Ltd.
- Nel, J. E., & Mabuza, V. D. 2006. The Impact of Global Media on Local Content Exegencies. In Teffo, L. J., & Cloete, N. (Eds). *Indigenisation in a Globalising World: An African Perspective*. University of Limpopo. Sovenga.
- Opubur, A. E. 2000. If Community Media is the Answer, What is the Question? In Kwame Bofo (Ed). *Promoting Community Media in Africa*. Paris: UNESCO. P 11-24.
- Open Society Foundation. 1999. *Community Radio Manual*. Cape Town: OSF-SA.
- Osunkunle, O. O. 2005. *An investigation into Radio Turf's Social Development*. An Unpublished Master of Arts Thesis submitted at the Department of Media Studies. University of Limpopo. Sovenga.
- Parahoo, A. K. 1997. *Nursing research: Principles, Process and Issues*. London: Macmillan Press Ltd.
- Pavlicevic, B. 1999. *Curriculum for Training Community Radio Station Managers*. Cape Town: OSF-SA.
- Picard, R. G. 1989. *Media Economics: Concepts and Issues*. Newbury: Sage Publications.
- Pitout, G. M. 1997. Field Research in Communication. In Du Plooy, G. M. (Ed). *Introduction to Communication*. Course Book 2. Kenwyn: Juta & Co Ltd. P 104-125.
- Pooe, T. 2007. *Selling Community Radio*. A paper presented at the National Community

- Radio Conference on “Sustaining Community Radio in the Era of Convergence”.
Durban: Department of Communications. 12-13 March. P 22-25.
- Radio Turf Annual Report. 2005/6. A report presented at the Annual General Meeting
August 2007. University of Limpopo. Sovenga.
- Roelofsfe, K .1997. Press Theories. In Oosthuizen, L. M. (Ed). *Journalism, Press and
Radio Studies*. Kenwyn: Juta. P 30-60.
- Sachs, W. (Ed). 2003. *The Development Dictionary: A Guide to Knowledge as Power*.
London: Zed Books Ltd.
- Scheepers, E. 1999. Research. In Open Society Foundation; *Community Radio Manual*.
OSF-SA. P 133-160.
- Sen, A. 2000. *Development as Freedom*. New York: Anchor Books.
- Senyatsi, M. 2006. Turf War Over Unpaid Salaries. *Capricorn Voice*. Polokwane:
Northern Media Group. July 2006.
- Siemering, B., & Fairbairn, J. 2007. *Community Radio: Guidebook on Sustainability:
Developing Radio Partners*.
<http://www.developingradiopartners.org/downloads/Lo%20Res%20Guidebook.pdf>
Accessed: 22nd July 2007.
- Smith, F. L. 1990. *Perspective on Radio and Television: Telecommunication in the
United States*. 3rd Edition. New York: Harper and Row.
- South African Advertising Research Foundation. 2007. Pretoria: SAARF.
- Steinberg, S. 1995. *Introduction to Communication: The Basic*. Cape Town: Juta.
- Stewart, D. W., Shambasani, P. N., & Rook, D. W. 2006. *Focus Groups: Theory and
Practice*. 2nd Edition. Volume 20. London: Sage Publications.

- Taunyane, M. 2007. Sustainable Community Radio up for Discussion at Convention. *City Press*. 11th March 2007.
- Teer, T. R. 1995. Moving Towards Democracy: The South African Broadcasting Corporation and the 1994 Election. *The Media and Culture Society Journal*. Vol. 17 (4). P 223-232.
- Teer-Tomaselli, R., & De Villiers, C. 1998. Radio: Theatre of the Mind. In De Beer, A.S. (Ed). *Mass Media Towards the Millennium. The South African Handbook on Mass Communication*. Pretoria: J. L. Van Schaik.
- Urgoiti, G. 1999. Community Participation: The Backbone of Successful Community Radio Station. In Open Society Foundation, *Community Radio Manual*. OSF-SA P 13-20.
- Wanyeki, L. M. 2000. The Development of Community Media in East and Southern Africa. In Kwame Boafo (Ed). *Promoting Community Media in Africa*. Paris: UNESCO. P 25-30.
- Wesso, H. M. 2007. *Community Radio Sustenance in the Era of Convergence*. A paper presented at the National Community Radio Conference on “ Sustaining Community Radio in the Era of Convergence”. Durban: Department of Communications. 12-13 March.
- Wigston, D. 2001. Radio Production. In Fourie, P. J. (Ed). *Media Studies: Content, Audiences and Production*. Lansdowne: Juta Education.
- White, C. J. 2005. *Research: A Practical Guide*. Pretoria: Ithuthuko Investments Publishing.
- Wimmer, R. D., & Dominick, J. R. 1994. *Mass Media Research: An Introduction*.

4th edition. Belmont: Wadsworth.

World Association of Community Radio Broadcasters (AMARC). 2003. AMARC.

World Communication Report, 1989. UNESCO. P 149-156.

World Summit on the Information Society (WSIS), 2003.

<http://www.itu.org/wsisis/tunis/index.html> Accessed: 22nd July 2007.

Van Zyl, J., Knipe, S., Williams, K., Singh, R., Nkalai, T., & Mostert, A. 2003.

Community Radio. Johannesburg: Sharp Sharp Media.

Vuuren, D., Maree, A., & De Beer, A. S. 1998. Mass Media Research: the Quest for

Certain Knowledge. In De Beer, A. S. (ed). *Mass Media Towards The Millennium. The South African Handbook on Mass Communication*. Pretoria: J. L.

Van Schaik.

Yin, R. K. 1989. *Case Study Research: Design and Methods*. 2nd edition. Newbury Park:

Calif Sage.