



# The Future of Radio in South Africa

*Innovations and Trends*

Sarah Beham, Konrad-Adenauer-Stiftung

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## 1. Radio Days Africa 2018 Johannesburg – about the audience and the roots of journalism

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*The business models are forever changing, but the community, or listeners, will always remain a constant feature. No matter what the radio of tomorrow will look like, from podcasts to fact-checks – the core of radio was and will always be the listeners and their stories, which are told by journalists. This is the reason why the radio of the future won't disappear.<sup>1</sup>*

This statement can be seen as the quintessence of Radio Days Africa 2018 held in Johannesburg. More than 300 radio specialists from public, community or commercial radio stations came from all over the world to talk about the challenges and the future of radio. Again and again the listeners were the focus of the discussions and the return to the roots of radio: radio for the listeners, interaction with them and the provision of quality content. There was also consensus on the question of the future of radio – it will survive. Radio must change, but it will remain one of the most important sources of information in South Africa.

Based on the discussions and lectures of Radio Days Africa, however, questions remained unanswered: How exactly do radio stations intend to reach their listeners or expand their audience? What technical means do they use for this? What distinguishes them from others? How are they going to make money? What other challenges do radio stations in South Africa need to face in order to be prepared for the future?

To answer these questions, a look back into the history of South African radio is the first step in understanding the importance of radio, language and the community. This is done in chapter 2. "Brief history: The importance of radio in South Africa". Historically and culturally it shows the development of radio in South Africa – the focus is on the time during and after apartheid, since from this point on a more liberal radio market was possible, as it still largely exists today.

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<sup>1</sup> Konrad-Adenauer-Stiftung (2018): „# Storytellers: Return to old values to look forward“

Interviews will show how today's radio is evolving, what challenges need to be overcome, what needs to be considered in terms of music and language, and how problems can lead to innovations in the South African radio landscape.

Eventually we'll see: Out of necessity creativity arises and existing infrastructures are used to further develop radio in South Africa. The relationship between radio stations and their audience is strong, which is the basis for the success of radio stations in South Africa.

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## ***2. Brief history: The importance of radio in South Africa***

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Radio is still the most important mass medium in South Africa. The reasons for this are the flexibility, the low costs and the spoken word, which is linked to the history of the storytellers in South Africa, which will be discussed in more detail later.<sup>2</sup> This is also proven by the latest figures from the Broadcast Research Council of South Africa (BRC) from May 2018: 91% of South Africans listen to the radio every week, which corresponds to 35.8 million listeners. South Africans listen to the radio for an average of 3 hours 43 minutes a day, 73 percent of them via radio, followed by 36 percent via smartphones. This usually happens at home, where 87 percent listen to the radio, whereas only 31 percent listen to the radio in the car. South African listeners are very loyal, 63 percent of them listen to only one radio station and remain loyal to it.<sup>3</sup>

To be able to justify these figures, it is necessary to go back into history. Radio and South Africa are closely linked, as the past shows.

Pieter J. Fourie, with his book "Media Studies: Media History, Media and Society" the list of Tomaselli and Muller (1989), divided the history of broadcasting in South Africa into several periods.<sup>4</sup> The updated list from Fourie contains eight time periods, all of which are only briefly discussed, as the focus is on the period after apartheid, in which today's free radio has developed and will be discussed in more detail in the next chapter.

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<sup>2</sup> Vgl. Sterling, Christopher/Keith, Michael: „The Museum of Broadcast Communications encyclopedia of radio“, S. 27

<sup>3</sup> Vgl. Broadcast Research Council South Africa: „BRC RAM™ – MAY '18 RELEASE.“

<sup>4</sup> Vgl. Fourie., Pieter: „Media Studies“, S. 6.

## *From 1919 to now*

The first period begins in 1919-1936 with the establishment of radio (individual amateur broadcasts, regular broadcasts in Johannesburg, Durban, Cape Town, African Broadcast Corporation and public corporation moves). The second period is dated from 1936-1948 with the formation of the SABC, the national broadcaster in 1936, English dominance in the programming and strict state control over broadcasting. Finally, between 1948 and 1960, the SABC was in financial difficulties, the government pursued a centralised and monopolistic policy focusing on the interests of English and Afrikaans, and a programme of African languages was established in Soweto. The fourth phase from 1960-1971 was accompanied by a transformation and the introduction of the FM signal, the first stations for black listeners were introduced, as was the automation of most regional stations – but under strong ideological control of the government. Television was launched in the next period from 1971-1981, but with the aim "to advance the self-development of all its peoples and to foster their pride in their own identity and culture"<sup>5</sup>, as support for the policy of separate development. A boycott by the British resulted in protests against apartheid. So the English service was dominated by American programs while the Afrikaans service was sustained by American and German channels. This was followed by the introduction of advertising and several channels before independent radio services began to establish themselves, which posed a challenge to the state. 1981-1992 was marked by recommendations to relax state control and allow more space for commercial broadcasters alongside SABC as a public broadcaster, as well as recommendations for external regulation of both public and commercial broadcasting. The seventh period, post-apartheid, dates from 1992-2000 and describes the development of community radio stations and the establishment of independently regulated institutions, such as the Independent Broadcasting Authority (IBA). In addition, the three-stage model of public broadcasting (SABC), commercial and community broadcasting was developed during this period. The SABC has been fundamentally restructured to meet its new role as the nation's public broadcaster. As a result, six commercial stations of the SABC were sold to the private sector – also to solve the financial difficulties of the SABC. The last period begins in 2000 and continues

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<sup>5</sup> Fourie., Pieter: „Media Studies“, S. 14

to this day. Even today, the SABC is still being criticised for being at the mercy of conflicts of interest: "As a result the SABC is steadily sliding away from being a public service broadcaster to that of a state broadcaster"<sup>6</sup>. Since then there has been some movement: More regional channels have been introduced with a focus on indigenous languages.<sup>7</sup>

## ***2.1 Radio under Apartheid: From the SABC to Radio Freedom and Bush Radio***

South Africa gained independence and democracy in 1994, but the history of colonialism, apartheid and post-independence political developments had influenced the media in South Africa. It was therefore the most logical step for South Africa to create a constitution that would offer the media in the country protection and guarantee freedom of expression. The aim was to put an end to the apartheid era and to learn from the dark history.<sup>8</sup>

The era of apartheid and colonialism was marked by control and ownership of the media system and radio was state-owned by the SABC as a propaganda mechanism<sup>9</sup>. Since the enactment of the Broadcasting Act of 1936, the SABC was an ideological channel and propaganda arm of the National Party (NP)<sup>10</sup>, which had sole jurisdiction over the appointment of board members and employees of the SABC, as well as the licensing of stations and the determination of content and program of the stations. Media were used and abused as an instrument of political power, oppression and non-democracy. Images and interests of holders of political power could thus be communicated and transmitted to the public – in short, propaganda could be carried out. No editorial independence and no private ownership of radio stations was the reality in South Africa.<sup>11</sup>

At that time there were already alternative, non-state media that criticized the state power and gave room to democratic voices – but they too were restricted by laws and

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<sup>6</sup> Fourie, Pieter: „Media Studies“, S. 26-27

<sup>7</sup> Vgl. ebd., S. 6-27

<sup>8</sup> Vgl. Kupe, Tawana: „Southern Africa: 50 years of media“, S. 136-139

<sup>9</sup> Vgl. Lloyd, Libby: „South Africa’s Media 20 Years After Apartheid“, S. 12

<sup>10</sup> Freedom of Expression Institute: „The Broadcasting Independence Handbook: Lessons from the South African experience“, S. 1

<sup>11</sup> Vgl. Kupe, Tawana: „Southern Africa: 50 years of media“, S. 136-139

hindered in their work. In South Africa, for example, there was a ban on quoting or showing political leaders.<sup>12</sup>

### *Radio Freedom*

For this reason, the underground was often used to provide citizens with important information, such as "Radio Freedom" (launched in 1963) by the African National Congress (ANC). "The ANC's Radio Freedom broadcasted for six to eight hours weekly from short-wave transmitters in Addis Ababa, Dar es Salaam, Lusaka, Luanda, and Antananarivo."<sup>13</sup> Radio Freedom received air-time at Radio Zambia, Radio Luanda, Radio Madagascar and Radio Ethiopia.<sup>14</sup> People gathered in community centers and huts in their so called homelands to listen to Radio Freedom on shortwave radios. They had to be careful, turn off the lights to avoid getting caught – the consequences would have been years in prison.<sup>15</sup>

At this point it becomes clear how important radio was in those days, especially during apartheid. Today we have social media, at that time it was the spoken word that had power. The ANC was aware of this and used radio as a mass communication strategy in a country where most people were illiterate. In addition, African oral culture had proven to be resistant to the modern age, and continues to do so to this day.<sup>16</sup>

Radio Freedom is one of the best-known examples of the resistance movement that broadcast from exile.<sup>17</sup> One of the biggest problems for Radio Freedom was that they could not get any feedback from their listeners – feedback letters were intercepted by the government. So Radio Freedom did not know what was happening on the ground.<sup>18</sup> However, the station played many roles during the apartheid era: news channel in a variety of languages from English to Zulu<sup>19</sup>, a political mediator and recruitment instrument that occupied the political posts of the ANC and the secret training camps of

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<sup>12</sup> Vgl. Lloyd, Libby: „South Africa's Media 20 Years After Apartheid", S. 12-13

<sup>13</sup> Gerhart, Gail/Glaser, Clive: „From Protest to Challenge", S. 139

<sup>14</sup> Vgl. Mosia, Lebona/Pinnock, Don/Riddle, Charles: „Warring in the Ether"

<sup>15</sup> Vgl. Smith, Chris: „Radio Freedom: A History of South African Underground Radio"

<sup>16</sup> Vgl. Lekgoathi, Sekibakiba Peter: „The ANC's Radio Freedom, its audiences and the struggle against apartheid in South Africa 1963-1991", S. 552

<sup>17</sup> Vgl. ebd.

<sup>18</sup> Vgl. Mosia, Lebona/Pinnock, Don/Riddle, Charles: „Warring in the Ether"

<sup>19</sup> The various languages still play an important role on South African radio today: There are eleven official languages, ranging from Afrikaans to Venda and Zulu. Especially smaller community stations, which are available in these different languages, provide their community in the respective language.

guerilla army Umkhonto We Sizwe.<sup>20</sup> Radio Freedom also disseminated political music, freedom songs and battle songs among the followers of the liberation movement in order to mobilize them. Music was the centre of the struggle against apartheid at that time.<sup>21</sup>

### ***Bush Radio***

Similar to Radio Freedom, a group of people known as CASET (Cassette Education Trust) also operated at this time. In the 1980s the alternative media, "people's media", flourished and brought the anti-apartheid discourse into society. "In fact, the alternative press acted as a catalyst for political changes such as the un-banning of the liberation movement, the African National Congress in 1990 and the release of ANC leader Nelson Mandela in 1990."<sup>22</sup> While Radio Freedom went public via short-waves, CASET brought tapes with banned speeches, local music and revolutionary poetry in Cape Town to the people who were not allowed by the state.<sup>23</sup> Today CASET is known as Bush Radio and is not only called the "Mother of the Community"<sup>24</sup>, but also regarded as the first of community radio station in South Africa.<sup>2526</sup>

## ***2.2 The end of Apartheid and the beginning of an independent broadcasting era***

These examples show radio's influence in the freedom movements during apartheid; the voices against the apartheid regime became louder and louder, which had an impact on broadcasting. As former journalist John Matisonn writes, the media was "the first sector to change in the new South Africa."<sup>27</sup> As reasons he cites that the negotiators wanted the first democratic election covered fairly. The SABC was no longer allowed to remain a propaganda machine – as Matisonn continues, change began with

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<sup>20</sup> Vgl. Smith, Chris: „Radio Freedom: A History of South African Underground Radio“

<sup>21</sup> Vgl. Lekgoathi, Sekibakiba Peter: „The ANC's Radio Freedom, its audiences and the struggle against apartheid in South Africa 1963-1991“, S. 562

<sup>22</sup> Bosch, Tanja: „Radio, Community and Identity in South Africa: A Rhizomatic Study of Bush Radio in Cape Town“, S. 68

<sup>23</sup> Vgl. Ebd., S. 96

<sup>24</sup> PK, Ngugi: „Using Community Radios as a Tool for Development“, S. 263

<sup>25</sup> Vgl. Ebd.

<sup>26</sup> Vgl. Bosch, Tanja: „Social Media and Community Radio Journalism in South Africa“, S. 31

<sup>27</sup> Matisonn, John: „Reflections of a Broadcast Regulator in Democratic South Africa“, S. 4

the constitutional negotiations at CODESA and the appointment of a new executive committee of the SABC in 1993.<sup>28</sup>

The following is a brief overview of the most important campaigns that paved the way for an independent broadcasting era.

### ***The Campaign for Open Media (COM), SABC and Community Radios***

The Campaign for Open Media (COM) was founded in January 1990 and developed from the former Save the Press Commission, consisting of a group of journalists. The committee, made up of various civil society groups (including ADJ and CINE), highlighted government restrictions on the press and the targeted addressing of journalists in a state of emergency. It stood for freedom of the press and freedom of information and held campaigns to this end. Demands included the repeal of all censorship laws, the lifting of the state of emergency, the lifting of all convictions of journalists for the measures taken as part of their work, the abolition of state control over television and radio and the implementation of a control body in the hands of the public. The committee became the main forum to discuss the democratization of the South African mass media.<sup>29</sup>

COM's most famous campaign was "March on the SABC" on 25 August to protest against state-controlled broadcasting, which was supported by the ANC, among others. They wanted to achieve a free SABC and a democratisation of the media. The march was a consequence of the Task Group set up by the government in the SABC and was decisive in answering the question of who would control broadcasting during the transition period. "COM could count as a small victory the press conference and 'open' meeting held by the Task Group in November 1990 – an unprecedented move as government agencies had never before held meetings where members of the public were present."<sup>30</sup>

Many other conferences followed, such as "The Shape and Role of the Media in a New South Africa", co-hosted by the Institute for a Democratic Alternative for South Africa

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<sup>28</sup> Vgl. Ebd.

<sup>29</sup> Vgl. Horwitz, Robert Britt: „Communication and Democratic Reform in South Africa“, S. 129

<sup>30</sup> Fokane, Tusi: „The Transformation Of Broadcasting in South Africa“, S. 10

(IDASA)<sup>31</sup>, the "Rhodes University Media Policy Conference", the "ANC DIP meeting", the "Free, Fair and Open Conference" in Cape Town or the "Campaign for Independent Broadcasting" (CIB).<sup>3233</sup> But one of the most important conferences was the "Jabulani! Freedom of the Airwaves Conference", which took place in the Netherlands in August 1991. Among other things, guidelines for liberating the media from party political control were called for, as was the three-stage model of broadcasting in South Africa, which still exists today: public, commercial and community broadcasting.<sup>34</sup>

At all conferences, the independence of the SABC was repeatedly discussed and it was felt that the establishment of a free and impartial public broadcaster (through an independently elected and representative SABC board) would be a better guarantor of free and fair elections.<sup>35</sup>

CODESA, constitutional negotiations and the appointment of a new SABC board in 1993, preceded the Independent Broadcasting Authority (IBA) Act in September of that year. "The new council was chosen by a panel representing all political parties under the chair of a non-partisan media lawyer."<sup>36</sup> Independence is enshrined in Section 192 of the Constitution in Chapter Nine under ADVISORY BODY TO MINISTER to strengthen democracy.<sup>37</sup> This chapter also shows how much the local content is strengthened in South African radio. Another important factor for the independence of the media in South Africa was the provisional constitution of 1993, which included freedom of expression and later came into force in the final South African constitution of 1996.<sup>3839</sup>

A further step towards a liberalised radio market was taken in 1996 by the SABC, which sold seven of its radio stations to black interest groups. After the elections, the IBA awarded eight new radio licenses to black investors and the community radio stations were established: "Hundreds of license applications have been submitted to date".<sup>40</sup> They are so popular because they are "affordable, easy to install and operate, and

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<sup>31</sup> Vgl. ebd.

<sup>32</sup> Vgl. Horwitz, Robert Britt: „Communication and Democratic Reform in South Africa“, S. 129

<sup>33</sup> Vgl. Matisonn, John: "Reflections of a Broadcast Regulator in Democratic South Africa", S. 4

<sup>34</sup> Vgl. Fokane, Tusi: „The Transformation Of Broadcasting in South Africa“, S. 11

<sup>35</sup> Fokane, Tusi: „The Transformation Of Broadcasting in South Africa“, S. 26

<sup>36</sup> Matisonn, John: „Reflections of a Broadcast Regulator in Democratic South Africa“, S. 6

<sup>37</sup> Vgl. ICASA: „BROADCASTING ACT 4 OF 1999“

<sup>38</sup> Vgl. Windeck, Frank: „Umkämpfte Medien. Südafrikas steiniger Weg zur Freiheit“, S. 74

<sup>39</sup> Vgl. South African Government: „Constitution of the Republic of South Africa 1996“

<sup>40</sup> Windeck, Frank: „Umkämpfte Medien. Südafrikas steiniger Weg zur Freiheit“, S. 70

people don't need to be able to read or write to access information"<sup>41</sup>. As Windeck points out, these stations met the demands of the new South Africa and its multi-ethnic society, which also allows minorities to have a voice.<sup>42</sup> Community radio stations are built by and for the community to serve its own interests, autonomy, participation and representation. Community stations refer to a geographically defined group with specific interests, which can include linguistic or geographical orientation and location. The eleven different national languages of South Africa also play an important role in providing the respective community members with interesting information in their language.<sup>43</sup>

Finally, the IBA was replaced by the Independent Communications Authority of South Africa (ICASA) when IBA merged with the South African Telecommunications Regulatory Authority (SATRA).<sup>44</sup> ICASA now "is the official regulator of the South African communications, broadcasting and postal services sectors"<sup>45</sup>.

Community stations nowadays are able to receive a four year broadcast license allowing for 24-hour broadcasting, which was previously limited to one year.

ICASA reviewed the IBA Act of 1994 and the Broadcast Act of 1999, as well as, taking into account the growth and impact of new media platforms on broadcasting. As a result of the interface between various forms of electronic media ICASA developed the Electronic Communications Act of 2005 to meet the changing broadcast landscape.<sup>46</sup>

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### ***3. The development of radio in the 21st century***

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After the past achievements for an independent broadcasting system in South Africa, the radio landscape is still constantly evolving – as in other countries – and still has a long way to go.

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<sup>41</sup> Thorne, Karen: „People's Voice. The development and current state of the South African local media sector", S.55

<sup>42</sup> Vgl. Windeck, Frank: „Umkämpfte Medien. Südafrikas steiniger Weg zur Freiheit", S. 70

<sup>43</sup> Vgl. Mhlanga, Brilliant: „The Return of the Local: Community Radio as Dialogic and Participatory"

<sup>44</sup> Vgl. Mavhangu, Johanna: „Formative Target Audience Research: A Case Study of Five Community Radio Stations in South Africa", S. 3

<sup>45</sup> ICASA, „About Us"

<sup>46</sup> Mavhangu, Johanna: „Formative Target Listener Research: A Case Study of Five Community Radio Stations in South Africa", S. 3

As a decisive weak point of South Africa's media system and society, Windeck mentions the extreme prosperity gap. "A large part of the population is excluded from material prosperity, higher education and information."<sup>47</sup>

This statement is also supported by the report "Overcoming Poverty and Inequality in South Africa" of March 2018, which states that almost half of South Africa's population is poor. The gap between very many poor and very few rich is very wide and there is only a small middle class. The reasons for inequality are labour market income, education, gender and race. Even after apartheid, there was high unemployment, which goes hand in hand with low education.<sup>48</sup> The current unemployment rate in the second quarter of 2018 is 27.2 percent, showing a worrying year-on-year increase (26.7 percent in 2017). In figures, 6.08 million people in South Africa are unemployed.<sup>49</sup> In general, the report shows that poverty is very high in a high-income country such as South Africa.<sup>50</sup>

Windeck criticises above all the orientation towards the upper customer segment of traditional media, but sees opportunities in digital media, which can facilitate access if costs fall.<sup>51</sup> At the moment the costs for Internet use are very high, the prices are still so expensive that the majority of South Africans cannot afford access to the Internet. According to an article in researchICTAfrica (RIA), South Africa ranks 35th out of 49 countries on the RIA African Mobile Pricing (RAMP) Index measuring the cost of the cheapest 1GB of data (cheapest: 1 GB monthly 99 ZAR by Telekom).<sup>52</sup>

But a change can be seen: Internet penetration may still be low in large parts of Central Africa (12 percent) and South Africa (51 percent), but Internet usage is growing fastest in South Africa in particular. For example, the number of social media users in South Africa is increasing annually: from January 2017 to January 2018, the number increased by 20 percent. Every day, users access social media for an average of 2 hours and 48 minutes in this region.<sup>53</sup> Another statistic from Statista shows that the number of Internet

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<sup>47</sup> Windeck, Frank: „Umkämpfte Medien. Südafrikas steiniger Weg zur Freiheit“, S. 85

<sup>48</sup> Vgl. Sulla, Victor/Zikhali, Precious: „Overcoming Poverty and Inequality in South Africa: An Assessment of Drivers, Constraints and Opportunities“, S. 18-19

<sup>49</sup> Vgl. Moya, Stefanie (2018): South African Unemployment Rate.

<sup>50</sup> Vgl. Sulla, Victor/Zikhali, Precious: „Overcoming Poverty and Inequality in South Africa: An Assessment of Drivers, Constraints and Opportunities“, S. 18-19

<sup>51</sup> Vgl. ebd.

<sup>52</sup> Vgl. Chair, Chenai: „South Africa: Dominant operators data prices remain static while SA struggles to get and stay online“

<sup>53</sup> Vgl. Kemp, Simon „Digital in 2018: World’s Internet User Pass The 4 Billion Mark“

users with mobile phones is continuously increasing: Whereas in 2017 there were 21.44 million people, a figure of 23.18 is forecast for 2018 and 28.6 million for 2022.<sup>54</sup>

### **3.1 Definition: Innovation**

The recent examples show that South Africans can use media for themselves and the community to transform setbacks (as they did during apartheid) into innovations and creativity and create something new. The term "innovation" must first be briefly explained and defined for this work in order to rule out misinterpretations. In the context of the media, Rogers' definition seems appropriate, as most of those surveyed also understand innovation as follows:

An innovation is an idea, practice, or object that is perceived as new by an individual or other unit of adoption. It matters little, so far as human behavior is concerned, whether or not an idea is "objectively" new as measured by the lapse of time since its first use or discovery. The perceived newness of the idea for the individual determines his or her reaction to it. If the idea seems new to the individual, it is an innovation.<sup>55</sup>

Schumpeter, an economist who has decisively shaped the term innovation, defines this term as the implementation of new combinations of what already exists, "the doing of new things or the doing of things that are already done, in a new way".<sup>56</sup>

According to Bergmann and Laub, development and learning must also be taken into account in every innovation. Referring to their definition, companies should not constantly change, but should also develop routines and differentiate experiences in order to remain viable.<sup>57</sup> "Creativity and innovative behavior are more or less well developed from the given learning conditions in the company."<sup>58</sup>

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<sup>54</sup> Vgl. Statista: „Number of mobile phone internet users in South Africa from 2015 to 2022 (in millions)“

<sup>55</sup> Rogers, M. Everett: „Diffusion of Innovations“, S. 11

<sup>56</sup> Schumpeter, S. 14

<sup>57</sup> Vgl. Bergmann, Gustav/Daub, Jürgen: „Relationales Innovationsmanagement – oder: Innovationen entwickeln heißt Lernen verstehen“, S. 5

<sup>58</sup> Ebd. S. 3

### *3.2 WhatsApp and exiled journalists in East Africa*

After the definition, examples from Africa can now be cited which can be regarded as innovations in the media landscape, especially on radio. In all these examples, the context from previous chapters outlining the history up to the liberal radio market and statistics on poverty and Internet use in South Africa are important when describing South Africa's innovations in the media landscape as innovations. Innovations are usually developed as a result of need or the disadvantage of poorer people in order to be able to meet the needs of listeners (usually also rural).

With reference to Rogers' and Schumpeter's definition – using or combining existing structures – the two subsequent projects from Africa from 2017 can be regarded as innovations. The first example is the project "Radio Inzamba", founded by radio journalists banned from their country Burundi.<sup>59</sup> They were no longer allowed to broadcast from their stations, no FM signal was available to them. In exile in neighbouring Rwanda, more precisely Kigali, they resorted to existing structures and used them for their programmes in order to continue supplying their audience and not to be muzzled by the government: WhatsApp. This platform already existed before, but it was not used for playing radio programmes. As the professor at the University of the Witwatersrand (Wits), Franz Krüger, writes, "Radio Inzamba" produces and broadcasts two news programmes of 20-30 minutes each day and sends these audio files to the public via WhatsApp. WhatsApp users will then share and distribute these audio files.

"Radio Humura Burundi", a project of Radio Publique Africaine (RPA), works in a similar way: They are also working with a community radio station across the border in the Democratic Republic of Congo to reach more people in Burundi. However, their favorite channel is WhatsApp. These two radio projects are essential for the hundreds of thousands of refugees in neighbouring countries to obtain information from their homes.<sup>60</sup>

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<sup>59</sup> Burundi is located in East Africa and, unlike South Africa, does not enjoy extensive freedom of the media. The country used to have a good reputation for media freedom, especially after the year 2000, when the Arusha Agreement was concluded and the civil war ended. Finally, in 2015, this period of peace ended with President Pierre Nkurunziza's announcement that he wanted to continue governing. Protests, coup attempts and the oppression and threat of the media and journalists were the consequences that had to flee into exile.

<sup>60</sup> Krüger, Franz: „Radio life without FM: Exiled Burundian radio journalists broadcast on WhatsApp“

### ***3.3 MassivMetro in South Africa***

Another example of innovation in Africa is the “MassivMetro” app, also launched last year. This is an urban metropolitan radio station that primarily aims to open up the market for commuters including taxi drivers.<sup>61</sup> For this purpose, a device was also developed that was installed in taxis so that commuters can stream the content free of charge, as mobile data costs play a role in South Africa, as mentioned in the previous chapter.

Currently the app can be downloaded mainly in the urbanized province of Gauteng and the specially developed device is installed in 1000 taxis, which reaches about 840.000 taxi commuters per week.<sup>62</sup> As “MassivMetro” writes on their website, they provide the commuter market with a mix of music and content, which corresponds to the culture and lifestyle of the target group. They, too, rely on the power of language when they describe their audience as follows: „Appreciates their home language“<sup>63</sup>.

### ***3.4 Volume and Citizen Justice Network in South Africa***

Paul McNally – one of the respondents – also has platforms that can be included into this category of innovations (creating or developing from the existing). The former journalist recognized the importance of community radio stations in South Africa, reporting on protests, problems and events in their respective areas. McNally also recognized the challenges for community radio stations, such as high data costs, no reliable Internet access, no telephone lines and generator-powered stations. Furthermore he realized the gap between the news aired on community radios and national broadcasters. The infrastructure and the audience are available in rural areas, but the radio people there do not know exactly how to produce good content and advertisements.<sup>64</sup> “We saw a big gap in the fact that people are wanting to make contact with these people in these areas, but they don't know how, they're not quite sure

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<sup>61</sup> Vgl. Bratt, Michael: „What’s up with online radio? The pioneers give their views“

<sup>62</sup> Vgl. Media update: „Massiv Metro celebrates the success of its radio programming“

<sup>63</sup> MassivMetro: „Massiv Metro is a new kind of rado“

<sup>64</sup> Vgl. Schmidt, Christine: „In South Africa, community radio stations — lifelines for local news in rural areas — can get a boost with Volume“

how to advertise on air, not quite sure how to produce editorial.”<sup>65</sup> They can now produce content with “Volume”. The platform is

for community stations to help them with better news. That's really for reporters in the stations to produce better news for their reporters, they have a mobile app to send news more easily to the news editors and then for other organizations like NGOS, universities to send information to the stations<sup>66</sup>

“Volume” also offers a custom router that provides access to the platform. Citizen journalism programs are also available on the platform – so “Volume” tries to act as a mediator between community radio stations and larger media buyers “to cut out internal station politics and individual pricing models, as well as uncertainty around whether an ad was actually aired”<sup>67</sup>. “Volume” has already been tested in ten stations around Gauteng Province and Durban with different townships and communities.<sup>68</sup>

McNally's other innovative project is called the “Citizen Justice Network” (CJN), “we train paralegals to be radio journalists. It’s about trying to empower people in certain areas, who might know legal know-how, but they don't know anything about media.”<sup>69</sup> With this project McNally also won the HiiL’s Innovating Justice Challenge 2017. In an interview with Justice Hub, McNally explains this project’s link to South Africa's past: “South Africa has got a history of community paralegals being the only source of legal advice to people especially during apartheid.”<sup>70</sup> To this day, this situation still holds that people still come for legal advice. McNally brings together CJN community paralegals and radio stations who have not yet spoken to each other to produce content. The radio stations have the audience and infrastructure, but rely on content and journalists – paralegals have this content through the people who come to them daily, but the paralegals have no way to communicate this. With CJN, McNally brings both together so that the radio stations can benefit from the content and the paralegals from the reach.<sup>71</sup>

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<sup>65</sup> McNally, Paul: Interview

<sup>66</sup> McNally, Paul: Interviews

<sup>67</sup> Schmidt, Christine: „In South Africa, community radio stations — lifelines for local news in rural areas — can get a boost with Volume“

<sup>68</sup> Vgl. Ebd.

<sup>69</sup> Anderson, Janet: “This South African Innovation is using Community Radio to link People with Justice Solutions”

<sup>70</sup> Ebd.

<sup>71</sup> Vgl. ebd.

For McNally, as well as for Schumpeter, bringing existing structures together means innovation: "You've got these two systems, that are already running and it just takes a little bit of funding to be able to bring those together and produce a lot."<sup>72</sup>

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## 4. Empirical research

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Based on the literature analysis, it is now known how important community radio stations, the audience, the language, the music and the history of South Africa in general are for the radio landscape. It became clear that, especially in times of crisis, radio continued to develop, responding to problems and thus creating something new and innovative. Therefore, the central question in the empirical part is:

**"How will South African radio develop in the future and what innovations can be found?"**

In order to be able to answer this question in the end, an open questionnaire was first worked out from the literature analysis in order to be able to conduct five qualitative interviews afterwards.

### 4.1 Guidelines

The questions in the guide were asked openly so that the interviewees could answer qualitatively and a conversation could arise. The guide contained different main topics, but could be adapted and modified depending on the interview partner and the emerging topic. In general, the questions in the guide were adapted for each respondent. The rough classification of the main topics is as follows:

- Radio as one of the most important media sources in South Africa and change
- Audience and Data of the Radio Station
- Social Media, podcasts and online radio

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<sup>72</sup> McNally, Paul: Interview

- Monetizing Radio
- Innovations in the Radio landscape of South Africa

The empirical part with the qualitative survey follows the method of Philipp Mayring. First, the material, the interviews, were paraphrased – this is the first step in Mayring's summary. According to Mayring, paraphrasing means deleting all text components that do not carry content, translating the content-bearing text into a uniform language level and transforming it into a short form. The second step is generalization to the level of abstraction<sup>73</sup>: “Generalize the objects of the paraphrases on the defined level of abstraction, so that the old objects are implied in the newly formulated.”<sup>74</sup> The third and final step involves reduction, which means summarizing paraphrases of similar meaning. The three steps and especially the reduction result in categories that are the goal of a qualitative content analysis. The categories were inductively derived in this work, i.e. directly from the material or the interviews presented in the next point.<sup>75</sup>

## 4.2 Qualitative interviews

Five qualitative interviews were conducted to answer these questions with the help of the guide. The qualitative survey focuses on the investigation of smaller numbers of cases, aiming to go into depth and find out the connections between human actions and thinking.<sup>76</sup> A qualitative survey is suitable for this work because it can grasp the social reality in more detail and more deeply – however, it should be noted that the qualitative survey does not target a large number of respondents and is therefore not representative. More important are the personal opinions, assessments and experiences of the respondents, which are relevant for answering the research questions.<sup>77</sup>

Interviews with journalists, start-up founders and IT developers were conducted for this work. This selection covered the areas of "content", "technology" and "innovations", which are essential for answering the questions. The selection was made through

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<sup>73</sup> Vgl. Mayring, Philipp: „Qualitative Inhaltsanalyse. Grundlagen und Techniken“, S. 72.

<sup>74</sup> Ebd. S. 72.

<sup>75</sup> Vgl. Ebd., S. 72-85.

<sup>76</sup> Vgl. Keuneke, Susanne: „Qualitatives Interview“, S. 255

<sup>77</sup> Vgl. Meier, Klaus: „Journalistik“, S. 48

contacts through Radio Days Africa 2018 and the network of the KAS Media Foundation in South Africa.

To cover all important areas and to show the bandwidth of the South African radio landscape, a commercial radio station with Kaya FM, two community radio stations with TUKS FM and Jozi FM, as well as platforms/start-up-founder Paul McNally and the technical background using software for radio stations with ColonyLive were selected.

### ***Kaya FM***

As can be read on KAYA FM's website, the radio station was launched in August 1997 and was one of the first frequencies to be approved for private commercial broadcasting in South Africa. Kaya FM in Johannesburg focuses on a black, urban audience between the ages of 25 and 49. "The core Kaya listener is Afropolitan: a mature, sophisticated, socially conscious individual rooted in heritage. The Afropolitan is a progressive thought-leader who is self-determining, discerning, well-informed and a player in the global environment."<sup>78</sup> Kaya FM provides its listeners with music (60 percent) and talk (40 percent) in English. Podcasts, travel and events are included in the assortment on offer by the radio station, which regards itself as multi-platform.

JD Mosterts (29), Content Programme Manager at the radio station, was selected to represent Kaya FM. The interview was conducted on July 26 and lasted 1 hour 19 minutes. In his position he was the right contact to discuss innovations and changes in the radio landscape, more precisely at Kaya FM. As a commercial radio station, he is of the opinion that he should retain the audience with his personal brand and especially with events and build up the company as multi-platform. This is also possible with collected user data – for this Kaya FM also uses ColonyLive, which will be introduced later.

### ***TUKS FM***

Besides commercial radio there are also community radio stations in South Africa. Therefore, one of the most successful University radios was selected for the survey.

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<sup>78</sup> Vgl. Kaya FM: „About Us“

TUKS FM was founded in 1980 in Pretoria and won several awards, including a Liberty Radio Award in 2018.<sup>79</sup> The target group includes 16-24 year old students or high-school kids. On the campus of the University of Pretoria, TUKS FM can reach up to 20.000 people.

Mike Bower (28), Programme Manager of TUKS FM, was an interview partner and participant at Radio Days Africa 2018. As a young, respected university radio station, they have to contend with the competition from social media, Netflix or Spotify. Bower pursues the approach of addressing people personally in order to make the brand TUKS FM known. He doesn't think much of advertising – in his opinion, radio should go back to its roots, back to content. The interview with Bower was conducted on July 27 and lasted 55 minutes.

### *Jozi FM*

Another community radio station is Jozi FM, which was founded 23 years ago as Soweto Community Radio before merging with another station as Jozi FM.<sup>80</sup> The station broadcasts from the heart of Soweto and is called “a mother of all community Radio Stations within Sub-Saharan Africa”<sup>81</sup> by Dannyboy Madiro, a senior content producer at Jozi FM. He was also selected as an interview partner due to his position. According to Madiro, Jozi FM is broadcasting for the community of Soweto with all its different cultures and traditions. Identifying a precisely defined target group is difficult because of the diversity of people in Soweto. Nevertheless, The Media Online has made a rough division: the average listener of Jozi FM is between 25 and 34 with a ratio of women to men of 60 to 40.<sup>82</sup>

The interview was conducted on 27 August 2018 and lasted 40 minutes. It turned out that Madiro was the right partner for the conversation – he spoke about a redesign of the image of community radio stations and the financing of the government, which would have to change. He also advocates personal contact with radio listeners – just as Jozi FM does with personal events.

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<sup>79</sup> Vgl. TUKS FM: „About”

<sup>80</sup> Vgl. Bratt, Michael: „True community radio with the largest audience in South Africa”

<sup>81</sup> Jozi FM: „Dannyboy Madiro”

<sup>82</sup> Vgl. Bratt, Michael: „True community radio with the largest audience in South Africa”

## ***Volume and Citizen Justice Network***

Paul McNally, a Knight Visiting Nieman Fellow in 2016 and journalist in Johannesburg, who started in magazines and switched to community radio a few years ago, is the founder and director of two innovative platforms<sup>83</sup>. At the Radio Days Africa, he was the moderator of “the Innovation Panel”, a discussion about innovative radio. He recognized the gap between the news aired on community radios and national broadcasters and founded “Volume”. The goal is to reach 9 million people who are not getting local news. “Volume” will do this by “increasing the quality and quantity of local news at every station and increasing the stations’ access to ad revenue and in the process make them more sustainable”.<sup>84</sup>

McNally's other innovation is called “Citizen Justice Network”, that improves legal journalism by training community paralegals to be radio journalists, as mentioned earlier.<sup>85</sup>

The interview with Paul McNally was conducted on August 13 and lasted 45 minutes. It became clear that for McNally innovations do not mean apps, but rather to use and connect existing structures and thus fill gaps. In general, McNally advocates more network gaps that need to be closed, especially for community radio stations, in order to survive in the future.

## ***ColonyLive***

The founder and CEO of ColonyLive, Marco Broccardo, was asked about the technical aspect of the research. The company is still young and was founded in Johannesburg in 2016. This is a web application designed for radio stations to help them understand and monetize their audience. As stated in their brochure, they help through competition entries, polls and audience engagement on topical community issues to increase the audience. Through analyses they can help to understand who the listeners behind the engagements are and helping traditional media become measurable. Every message

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<sup>83</sup> Schmidt, Christine: „In South Africa, community radio stations — lifelines for local news in rural areas — can get a boost with Volume“

<sup>84</sup> Vgl. Volume: „Let radio thrive“

<sup>85</sup> Vgl. Anderson, Janet: „This South African Innovation is using Community Radio to link People with Justice Solutions“

from different platforms (Twitter, SMS, Facebook, Whatsapp etc.) is collected on a dashboard and analyzed and evaluated by ColonyLive to better understand the audience of the radio stations. Telephone numbers, names, gender, location, mood, interests, ID number, birthday date or age help in data collection and evaluation.

As ColonyLive is expanding into the American market, a 46-minute Skype conversation was held with Marco Broccardo on August 8, who is currently in Texas. Broccardo advocates user tracking in order to win new advertising agencies for the radio stations, to provide targeted advertising and content for the listeners.

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## ***5. Innovations, challenges and the future of radio***

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The thematic blocks from the key questions - Radio as one of the most important media sources in South Africa and its change, Audience and Data of the Radio Stations, Social Media, Podcasts and Online Radio, Monetizing Radio and Innovations in the radio landscape of South Africa - help to find out about innovations and the future of South African radio.

The individual main topics also represent the structure for this chapter. As emerged from the interviews, the thematic blocks were changed and expanded:

- The importance of Radio
- The Future of Radio
- Audience and Data of the radio stations
- Social Media, Podcasts and online radio
- Monetizing radio
- Innovations from the Interviewee
- Innovations in the radio landscape in South Africa

### ***5.1 Importance of radio***

Radio is still the most important media source in South Africa – and probably will remain so – especially because of the many languages spoken in South Africa, as all

respondents agree and this supports the figures on the importance of radio in South Africa, which were already mentioned in chapter 2: Brief history: importance of Radio in South Africa". Community radio also makes it possible for illiterate people in particular to consume messages in their own language, just as Radio Freedom did during apartheid.<sup>86</sup> "So the language thing and the community thing is a big thing here still," JD Mostart adds. This statement is also confirmed by the author Richard Fardon, who emphasizes the importance of language for radio stations:

A key issue for radio stations has always been that of language. Whether at local level or for the international broadcasters (...) the choice of languages in which to broadcast has always been delicate. (...) To broadcast in one language is to fail to broadcast in another, and that is always taken as a message. Because the message of language choice may be divisive, a particular array of languages used on air may function as a symbolic mark of inclusion into a state, region or nation.<sup>87</sup>

Furthermore, one of the main reasons for the importance of radio is that they are freely accessible and there are no barriers to access, such as the Internet, as Dannyboy Madiro means:

Radio is accessible to anyone everywhere, you know, so that is why radio it's still important and we've got a lot of people who still rely on radio, for instant information, so this is why radio it's still important in South Africa, because radio it's life, everything that has been done on radio it's life.

Radio is still for the poorer sector of the population, who can't afford data for the internet (or Netflix etc.). This statement is also supported, for example, by the book "The Power of Radio":

[Radio] It is accessible. You can tune in to radio wherever you are. You can take a radio to the fields, or listen to it in a car. You can also do other things while you listen. It is inclusive. Radio can reach most people, including the poor, the marginalized and those who cannot read or write.<sup>88</sup>

South Africa is still a developing market in a developing world: radio is always important for these countries, to get a message out there, to give people a voice, as Marco Broccardo says: "And so in the developing world, radio is always going to be big to get a

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<sup>86</sup> Vgl. Lekgoathi, Sekibakiba Peter: „The ANC's Radio Freedom, its audiences and the struggle against apartheid in South Africa, 1963 – 1991“, S. 552

<sup>87</sup> Fardon, Richard: „African broadcast culture“, S. 3

<sup>88</sup> Balya, Barbara: „The Power of Radio“, S. 1

message out there, because people don't have another choice. When you're dealing with a rural person that lives in some rural area in Uganda, he doesn't have access to the internet." Broccardos statement is also supported by Nwaerendu, Ndubuisi Goodluck and Gordon Thompson: "Radio has also been used to promote community development, innovation, and other programs in which self-help and community participation are essential".<sup>89</sup>

Especially for South Africans, radio is so important because they are natural storytellers, which can also be explained by their history: South Africans grow up with oral culture and tradition and are still associated with it today. In the past stories were told to pass on traditions and not written down, which is also due to low literacy. To this day, oral tradition is regarded as the preservation of Africa's stories.<sup>90</sup> This has also been proven by some studies, such as "The African Oral Tradition Paradigm of Storytelling as a Methodological Framework: Employment Experiences for African communities in New Zealand" by Kudakwashe Tuwe, "Once upon a time in Africa: a case study of storytelling for knowledge sharing" by K.J. Tobin, as well as the books by Harold Scheub "The Tongue Is Fire: South African Storytellers and Apartheid" and "African Oral Story-telling Tradition and the Zimbabwean Novel in English" by Maurice Taonezvi Vambe or the article "African Storyteller Dazzles Young, Old at Quincy House" by Leondra R. Kruger. As Mike Bower says, storytelling was the past but is also the future; this was reflected in the motto of Radio Days Africa 2018 - "#Storyteller": "The fact that stories are a big part of our lives, that's never going to change. My kids will be storytellers, and their kids will be storytellers, because it's in our blood, because that's what South Africans are, we tell stories all the time." That is why South African radio is mostly live broadcasts and not previously recorded content. South African radio listeners want to be able to call directly, to speak with the radio presenters.

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<sup>89</sup> Nwaerendu, Ndubuisi Goodluck; Thompson, Gordon: „The Use of Educational Radio in Developing Countries: Lessons from the Past“, S. 18

<sup>90</sup> Vgl. Finnegan, Ruth: „Oral literature in Africa“, S. 3-27

## 5.2 Future of radio

All respondents see the future of radio in technology, especially in the data they collect from their audience, and thus also follow the "Biz Trends 2018"<sup>91</sup> for radio in South Africa and the trends of "The Media Online"<sup>92</sup>. With this data new advertising partners can be reached and thus make money for the radio stations. In the future, radio stations will also have to develop into multi-platform businesses that offer not only radio, but also TV, online, websites, YouTube and events for listeners. One respondent also said that streaming could be the future for radio stations. Now only a few listeners take advantage of this, which is due to the high data costs, as mentioned in chapter 3: The development of radio in South Africa in the 21st century".

But all respondents agreed that the costs for mobile data will decrease in the next few years and that this will also influence radio in the future. JD Mostart, for example, says: "Every radio station is making a shift toward digital because they realized, in a couple years from now, audiences will consume digital probably more than they consume FM in South Africa." He also argues that DAB should be driven in South Africa in order to generally advance technologies here and diversify products.

In the recent past there have been several actions in South Africa against the high data costs. The Independent Communications Authority of South Africa (ICASA) is in charge, arguing: "From the most vulnerable in townships/villages and far-fetched rural areas to low and middle-income earners who simply cannot afford the data purchases need to stay connected in today's digital economy."<sup>93</sup> Last year, for example, Twitter users were angry and complained about the high costs under the hashtag #DataMustFall.<sup>94</sup> The Minister of Telecommunications and Postal Services Siyabonga Cwele welcomes a change, but sees a problem: "One of the main reasons we still have high costs is because the industry remains highly concentrated. We are unlikely to see aggressive competition if we don't open up the sector to more and new entrants."<sup>95</sup> In his opinion, the reduction of data costs is necessary, but is very slow compared to demand.

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<sup>91</sup> Vgl. Marsland, Louise: „#Biztrends 2018: 18 Trends for 2018“

<sup>92</sup> Vgl. Zunckel, Tim: „The dial on 2017 and hitting play in 2018“

<sup>93</sup> ICASA: „Join The Conversation On Data And Voice Costs #DATACOSTDEBATE“

<sup>94</sup> Vgl. IOL: „Minister explains why data prices in SA won't fall“

<sup>95</sup> Ebd.

In addition to the technical aspects of the future of radio, all respondents stated that radio and FM will continue to survive in the future. Here it is important to know one's audience and also to address the right audience, who are increasingly "cheating" on radio, as Mike Bower says, for example with Netflix. This is the reason why a specific target group must be defined: "And this is a reason why we want to speak to women. I personally think that it might be easier to attract a woman and to keep her listening to us." Women are more loyal, more trendy and the future of South Africa – the same opinion as JD Mostert – which is why Mike Bower wants to reach this group even more strongly with TUKS FM in the future.

Besides the target group, the focus must also be on the local content, as JD Mostert says, "especially the African message and African story, because no international company can tell it the way South Africans can tell it." Sharing this opinion is Dannyboy Madiro, who sees the future of South African radios in Talk Radio: "90 percent of people who listen to radio, they want to be heard, people they like hearing their own voices, they want to call in, they want to contribute on the subject of the day." This is also the reason why Jozi FM tries to break down national and international topics into a local context, that it is relevant and understandable for their audience. Paul McNally sees it exactly like this: "Local news is the future now. After we destroyed local news, now we want it back, basically. And I think that's something that South Africa hasn't quite destroyed to the extent that maybe like UK has." With regard to local content, McNally, who works at Wits University, says something needs to change – their research found that only 14 percent of radio station content is local. Most community stations would translate and read the headlines of the newspapers, not create local content.

This is also where Marco Broccardo starts with his thought: as long as radio fulfils its core task and provides the community with local content, then radio will continue to be as important in the future as it is today: "Local is what radio is about." Mike Bower also sees the future in the local; he particularly refers to the different languages in South Africa and the content of each station: "It speaks to a Zulu mother of four, who listens to a Zulu radio station, because they're communicating there. So that's why I say radio will change and it'll move into the internet spectrum, but it's not going to die."

The importance of local content is also stated in the “Broadcasting Act 4 of 1999”. The word "local" appears 22 times, as the following example shows: “[Radio] ...offer a range of South African content and analysis from a South African perspective; (...) encourage the development of local programming content (...) and the reflection of local culture (...) carry original programming, including local programming, where the Authority considers it appropriate, awareness of local content in South African and foreign markets”<sup>96</sup>.

### ***5.3 Audience and Data of the radio stations***

Data is the future, as stated by all respondents in the previous point. That's why everyone agrees that every station has to work with data. The importance of data for radio stations and newsrooms was also emphasized by Cherubini and Nielson in their book "Digital News Project 2016" for target audiences: “The way in which newsrooms use data to better understand and target audiences is going to be very important for their organisation in 2016”<sup>97</sup>. As early as 2016, they identified this trend, which is becoming increasingly important for South Africa’s radio landscape right now. With its study "Audience research in Media Development" from 2017, Deutsche Welle also emphasizes the importance of data in order to define the target group precisely. However, the commitment with the audience must not be neglected.<sup>98</sup>

The respondents collected data with their stations and projects in very different ways: Kaya FM, for example, has a research team, receives information from BRC and works with ColonyLive. Geotagging their listeners is essential for Kaya, who want to know and accompany every single touch point of their listeners in order to be represented with their brand wherever they are. With the data they learn the preferences of their listeners and which other brands they like – Kaya can produce content around these preferences and play it in the program. The target market for Kaya is the black middle class, focusing on Afropolitan females – similar to TUKS FM – with similar reasoning: "If you attract females you attract males, it's just psychology or sociology." With the data from

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<sup>96</sup> ICASA: „BROADCASTING ACT 4 OF 1999”

<sup>97</sup> Cherubini, Federica; Nielsen, Rasmus Kleis: „Editorial Analytics: How News Media Are Developing And Using Audience Data And Metrics. Digital News Project 2016“, S. 11.

<sup>98</sup> Vgl. Reineck, Dennis/Schneider, Laura/Spurk, Christoph: „Media Development: Audience research in Media Development. Overview, case studies, and lessons learned“

this specific group, Kaya was able to identify some pillars of interests of the Afro-political woman: "Family, security, sustainability. So when we create content, whether it is in our talk shows, in our music shows, whatever content we producing, we know it's got a touch on one of those specific things."

It is not surprising that Kaya and TUKS focus on women, especially Afropolitan women. The term has been circulating in Africa since 2005 and is becoming increasingly popular – it stands for the younger generation. Taiye Selasi coined the word "Afropolitan" in 2005 with her novel "Ghana Must Go". In her essay "Bye-Bye Babar" she defines the "Afropolitan" generation as follows: "We are Afropolitans – the newest generation of African emigrants, coming soon or collected already at a law firm/chem lab/jazz lounge near you. You'll know us by our funny blend of London fashion, New York jargon, African ethics, and academic successes."<sup>99</sup> They are people who are at home all over the world and have their roots in Africa.

To access data from this generation, Kaya FM works with ColonyLive. ColonyLive collects data from every social platform (Facebook, Twitter, Whatsapp etc.) and brings this data together on a dashboard and thus creates individual profiles of the listeners. These profiles can be used for content production to increase engagement and audience. The main goal, however, is to win new advertising partners for the radio stations who know everything about the listeners. For Marco Broccardo, data is the most important thing for a radio station: "You need to know who your audience is, if you're going to a) create good programming and b) attract new advertisers."

Like Kaya FM, TUKS FM also wants to reach women. Unlike Kaya, they personally approach their (potential) listeners and have founded a "Meet-team" that goes to bars every Thursday to Saturday evening to talk to the listeners personally: "Hey, hi, I'm looking at you, what do you like listening to? These are the kinds of questions that people need to ask," Mike Bower says. Moreover, it is simply too expensive for a community radio station such as TUKS FM to generate data to the extent that commercial radio station Kaya FM does.

Jozi FM as a community radio station also collects data about their listeners and has implemented a new system in their station just this year. The focus, however, is on

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<sup>99</sup> Selasi, Taiye: „Bye-Bye Babar“

personal engagements – these are still the main source for Jozi FM to find out what the listeners want, what they want to talk about and where their interests lie. Examples are the “party for life”, “Mandela day” or a campaign for girls at school. All these events are from the community for the community, as Mandiro confirms: “What happens is, whatever money we made we would pick a family that needs help and then we’ll go assist like this, we refurbished a house in Diepkloof.”

McNally sees the advantage of data, but also criticises the fact that it is usually only collected for advertising partners. How to produce good content with the data is neglected or simply not known: he pleads for training in dealing with data: “But I think in terms of creating editorial content, just because you have the data, that doesn't mean you'll know what to do with it. And I think that's also a gap probably in training or in something like that.” At this point, Cherubini and Nielsen, who see this as the greatest challenge, must again be mentioned: “The challenge of effectively using data about how content is being consumed will be ‘central’ for journalism moving forward.”<sup>100</sup>

#### ***5.4 Social Media, Podcasts and Online Radio***

For every radio station, online and the social media platforms are important to reach their audience. As the report “The digital landscape in South Africa 2017” shows, radio stations have to go online. According to the report, 15 million people of a total population of 55,21 million in South Africa use social media platforms, which accounts for 27 percent. 13 million users (24 percent) do so from mobile. “This increased from Jan 2016, with an additional 2 million (15%) new active social media users, and 3 million (3%) new active social users on mobile.”<sup>101</sup> Nearly 70 percent of the weekly activities is spent on social media platforms. Social media is used at least once a day by over 40 percent of South Africans, mainly via mobile phones. Facebook is the most widely used social platform with 49 percent, followed by YouTube with 47 percent and

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<sup>100</sup> Cherubini, Federica; Nielsen, Rasmus Kleis: „Editorial Analytics: How News Media Are Developing And Using Audience Data And Metrics. Digital News Project 2016“, S. 11

<sup>101</sup> Qwerty Digital: „ The Digital Landscape In South Africa 2017. A data driven look at South Africa’s relationship with digital“, S. 5

WhatsApp with 45 percent. Therefore, the report advises that media companies must focus on mobile-first strategies as well as on responsive websites.<sup>102</sup>

As the interviews revealed, social media and the digital spectrum are an important component of South African radio stations. In general, respondents agree that copying and pasting content to social media or podcasts does not work. For example, Kaya FM has a team for each platform, JD Mostert says: "So whichever platform you are going to, you need to understand the platform first. But you also have to create unique podcasts for digital audience, for the audience on that platform."

Paul McNally also considers in this the biggest problem, though he himself has a podcast, but sees no success with it in South Africa, because it would not correspond to the South African culture, because there are no possibilities to be able to call in for example. Mandiro cites another reason for the failure of podcasts: The data costs are simply too high. That's why online radio has no future for him in the next few years:

For now, I don't think online radio is hitting the right notes in South Africa, considering the fact that, it's still new in South Africa, to the data cost bring very high, not everyone has a smartphone that can access online radio and not everyone wants to put on headsets every time.

In addition to data costs and the unwillingness to pay for podcasts, McNally mentions another problem, which is related to the topic of "copying": "Okay, we'll just take chunks of radio that has already been played and just put that on the website and that's a podcast. And people were a bit like fine with that, but like: Why would I listen to an hour from yesterday's show, when I could just listen to today's show, you know?" JD Mostert, on the other hand, finds great commitment in podcasts, but he raises another problem: At the moment, as podcasts do not reach many people in South Africa, the problem is the advertising partners who want to see high figures in digital. It must be made clear to them that this small number of podcast listeners is extremely committed. Although there are currently still problems with the high data costs, all respondents can perceive a change, for example with the provider Rain, as Mostert adds. When this is done, Kaya FM, for example, wants to be ready for the digital age with all its platforms. For Mike Bower with TUKS FM, social media is the biggest selling point. For him, social

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<sup>102</sup> Vgl. ebd., S. 5-14

media also means going to WhatsApp and events – if the data becomes cheaper, then he sees the future of online radio: “So it is changing and it is becoming cheaper. Yeah, internet radio in South Africa is the future.”

## ***5.5 Monetizing Radio***

The question that arises here about social media is that of financing. At this point it becomes clear that all radio stations survive from advertising and are financed by it: “Every radio station has to be funded somehow, so it is going to be advertising”, as Marco Broccardo says. The idea of ColonyLive is also based on this financial model: “We actually help radio stations make more money. Why? Because we're able to give them good data that they need to attract new advertisers.”

Kaya FM goes one step further by disseminating content marketing by producing content around brands, “you are making a real-life story.” And there is a charge per tweet or per post, even if it's incorporated with a campaign holistically – Mike Bower from TUKS FM regards this as the future. JD Mostert from Kaya FM further raises the issue that they had problems with Facebook, for example, if they carried advertising on their Facebook page. Facebook recognized that this was paid advertising and reduced the reach of this post, because they want companies to pay for advertising directly on Facebook and not on other pages, such as radio stations. That's why Kaya FM has built their own platforms and pages so that they don't have to rely on Facebook, Google, etc. anymore. Because they have recognized: “Digital makes money for Kaya.” Today, Kaya FM is a multi-platform media house offering TV, print, FM, digital and events, diversifying its products. Mike Bower also supports this and regards events as the future. Kaya can advertise and control each channel and its own platforms, as JD Mostert says:

You can't make the FM pie bigger, the FM pie is as big as it is. Print is seeing a decline in advertising sales because digital is overtaking. You can't make that pie bigger. You have to go and start eating other pies, which is the TV space, which is the print space, which is the event space, which is the transport.

Unique content that cannot be found on YouTube or other platforms can be distributed on the various channels in order to further spread and strengthen the brand. At a time

when terms such as "fake news" are circulating, the controllable platforms bring advantages: with their own websites and their own other platforms, radio stations strengthen their own brand, reliability and confidence in their users by reducing counterfeit messages.<sup>103</sup>

Besides "fake news", one of the biggest problems in South Africa is paid content, which goes hand in hand with financing through advertising – mostly this is not communicated to listeners who do not know whether it is advertising or the content of the radio station, as Paul McNally says: "I think the problem is, when they don't get told, this is an hour of advertising, because they kind of know, but they are not being told there's kind of like a distrust". As an example, McNally cites hours paid for by the government on the radio: "So they will sell like an hour of content to the government and then someone from the government will come in and they just talk about that and the government will come in and just give them the questions and that is like paid content. But there's no idea of saying."

Mike Bower of TUKS FM is also dependent on advertising as the main source of income, but he wants to change this in the future, because: "People don't want to listen to ads, there's a very very specific reason why YouTube allows you to skip ads – nobody gives a f\*\*\* about ads. What they care about is the content and they care about music".

Marco Broccardo sees things differently, when he is justifying that the advertising, which is played out on air, has to be relevant to the audience.

When I see something on television or on radio and I hear something that's relevant to me, I'm in the market to buy a house at the moment in the United States, for example, and I hear an advert about, you know, a home loan that's perfectly suited to immigrants coming to the United States – believe me – I'm not going to switch off the radio, I'm going to listen, because actually that is relevant to my life right now.

Dannyboy Madiro takes a similar view – he believes that especially the listeners in Soweto want to hear advertising in order to know what is happening in the area, where to find cheap offers, for example.

Related to community radio stations, such as Jozi FM, Paul McNally mentions that they have failed financially and have to think about how to survive. McNally also has a

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<sup>103</sup> Vgl. Marsland, Louise: „#Biztrends2018: 18 trends for 2018“

suggestion on how this could succeed: "I think they need to work more closely together, I think the idea that everyone is trying to run their own little kingdom, like 200 little kingdoms around the country, is completely unsustainable and hopefully they won't all bankrupt themselves." They should use networks, as France does in this area.

Madiro, who is financially dependent on advertising revenues with the community radio station Jozi FM, sees the problem elsewhere and explains it with the bad reputation that is spread via community radio stations, since they broadcast for LSM one to three.

Porsche will never come and advertise here, because they'll tell you that you are broadcasting to people that cannot afford. But if you drive around Soweto and look at the number of people, who are driving the same brand and then you say: Ok, what are you talking about. We have a huge number of listeners, but one would say: Yes I see, you have a huge number of listeners, but is this the market that I want to talk to?

He advocates a mindset change for community stations that must start taking themselves seriously so that others do the same. Only when the reputation changes, community stations have a chance to win new and important advertising partners and to be financially secure. Another starting point for this would be a change in the government, which currently spends only five percent of the advertising budget on community radio, according to Madiro. The remaining 95 percent went to commercial and public broadcasters.

## ***5.6 Innovations from the Interviewees***

Based on the financing models of the radio stations, innovations were asked for. The innovations of the individual respondents vary greatly: JD Mostert from Kaya FM calls the trips they develop for their audience innovative. In his opinion, the history of South Africa and above all the black population, who are the target group of Kaya FM, should always be taken into account in innovations: "Travelling, back in the day, black people weren't allowed passports they weren't allowed to travel. It was illegal it was a crime. That's it. Hence, Kaya is a black radio station. So the travel thing is to make those things come to reality for attrition." In his opinion, innovations do not come from technology, they arise from the needs of the audience – therefore Uber can also be regarded as innovative and successful. The needs of the audience are changing all the time: That's

why Kaya will offer full HD videos online in the future, which will last 20 minutes (if the data costs are lower), because here again they meet the needs of the user: "70 percent of people consume Kaya content on the mobile from a digital point."

Madiro from Jozi FM, who promotes a kind of citizen journalism with the project "Set the agenda every Monday", also sees that innovations arise from the wishes and needs of listeners. Every Monday, the lines are opened for calls and the listeners can inform the station about their wishes and suggestions for changes. At the same time, the exchange serves to bring listeners together and bring solutions from one listener to another, like a network. Another innovation for Madiro is the language mix at Jozi: After market research they realized that they have a large number of Zulu and Sotho listeners. Therefore, a mix of Sotho and English or Zulu and English may now have heard on Jozi FM to appeal to the audience: "And again, you look at our audience, 70 percent of our audience is very old people. So if you're going to start using English and and and and – you're going to lose them."

For ColonyLive, the way radio advertising is sold is their innovation: target advertisement. In the future, the ColonyLive system will ask listeners certain questions, such as what their opinion is about Trump or whether they want to buy a car in the near future, to learn more about the audience and be able to place even more accurate advertising. In addition, ColonyLive relies on voice messages and has brought them to radio stations, which they also consider innovative: radio presenters should call on the audience to send voice messages that can then be broadcast live on air.

The innovation for TUKS FM according to Mike Bower is: back to the roots, to the basics, what radio was made for – conversation, talk, music.

Back to music is only logical when South Africa's history is respected again, oral people who received songs through their radios in the dark days during Apartheid. Richard Fardon has identified music alongside language as the most important feature of radio and writes: "The most significant component of broadcast material on radio in Africa is (...) music. A primary function of radio is to provide entertainment and pleasure, drawing upon the many and varied styles, forms, fashions and traditions of music (...)." <sup>104</sup>

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<sup>104</sup> Fardon, Richard: „African Broadcast Cultures“, S. 4

Paul McNally – whose innovations are already described, adds:

We're trying to bring together community newspapers and community radio stations and they historically have never really spoken to each other, so just trying to figure out a way that they could mutually benefit from each other's presence and sort of syndicate content between each other, to me feels like that's something that's quite innovative. It might be very simple, but in some ways it's about finding from an outsiders' perspective, it's finding what serves both areas, because they've always been competitive, because they're competing for the same advertising revenue, but really we figured out a way that they can get a kind of promotion on the air for the newspaper and then the radio station get more content.

He's also trying to connect more: for his platform "Volume" he has the SABC on board, which supports journalists with training. McNally considers this as an opportunity for young radio people in community stations who, if they do a good job, can be discovered and hired by the SABC.

### ***5.7 Innovations of the radio landscape in South Africa***

Respondents said that South African radio stations were very different and would describe them as innovative. JD Mostert cites Jacaranda as an example, especially because of its media campaign, which has even won awards and thus strengthened the brand. Mike Bower also cites them as one of his innovative examples, but for another reason: "They're innovating in the sense that they've decided to say: let's be a platform, where everybody can talk, let's be a platform where it doesn't matter if you are English or Afrikaans, doesn't matter whether you live in Pretoria – you can use our platform as a talking point." Bower also names Kaya FM as innovative because they can always reach their audience with their different platforms. The online radio stations Gay Radio SA and Grind Radio are named by Bower especially because of their focus on special niche target group: gays and rock music lovers. Marco Broccardo, on the other hand, describes Algoa FM as innovative because of their willingness to change the old mindset from radio stations – they got their listeners to switch from WhatsApp to Telegram if they wanted to interact with the radio station because Telegram is better for tracking.

Paul McNally, on the other hand, called the SABC innovative:

I think what people are trying to do with programming at the African language stations in the SABC, they are definitely at the forefront in terms of audience engagements, like Lesedi FM, (...) I think also because they feel very connected to their audience and then they just respond directly to what the audience wants and that might not be with technology, but it's with programming.

McNally sees hope in the SABC, which could bring about change and innovation – this will happen sooner or later, but until then the SABC must recover from the attack. After that, McNally says, it will renew everyone, which will force the other community stations to be more innovative and creative.

The interview partners also cited foreign examples of radio stations as, such as the BBC, because young people talk directly to their young audience, play young and fresh music and invite guests who are interesting for the audience – everything is adapted to the audience and the focus is on one target group. Paul McNally named the “NPR” One app from the states, which in his opinion could be interesting for the South African market: “To me it feels like you could bring that here, it would take data, but I think South Africans, because they're so into the radio, that they would be interested in that.” The app is a local/national news magazine with various digital functions, so that the content is suitable and interesting for the user. For example, the first time the app is opened, the nearest local radio station is also displayed.<sup>105</sup>

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## ***6. Trends and discussion***

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After the literature analysis and the evaluation of the interviews, it became clear that innovations mean something different for each interviewee, which was shown in their own innovations or in the examples described from other radio stations: using existing structures, back to the roots of radios, focus on special audiences.

As at Radio Days Africa, respondents in this research agree that the radio must concentrate on the listeners, fulfil their wishes and offer personal engagements. As South Africa is a country with a history and, in particular, changing aspirations of the black population, which is usually the target group of the radio stations surveyed, these

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<sup>105</sup> Vgl. National Public Radio: „NPR One“

changes are also being made to the radio stations' programmes or to the diversification of their products, such as the offer of trips to other countries.

All respondents believe in the future and the importance of radio, especially the FM signal developed with the history of radio in South Africa – it is still a developing country that relies on freely accessible radio to get information and a voice in rural areas. The different languages still play an important role for radio in South Africa to reach all people and provide them with information from their rural areas.

It was found that radio stations in South Africa today no longer only offer audio, but develop into multi-platforms, which seems only logical in a digital age. Radio stations increasingly offer TV, online, travel or events in order to be able to continue to finance themselves. Another reason for the digital step is the reaction of the radio stations to the wishes of the listeners: Although the data costs are still very high and Internet access is not guaranteed for all South Africans, a change can be observed. This is why radio stations are increasingly moving into the digital world, especially to operate social media platforms, offer podcasts and online radio. A trend can be seen here: in order to no longer be dependent on Google or Facebook and retain control of the various channels, it makes sense to set up your own platforms. What is interesting, which is again related to the history of Africa, is that the South African listeners especially use voice messages and still want to be able to call live. It's no wonder, considering the history of the oral tradition and culture.

An important research result is the specialization on certain target groups by the radio stations. One group in particular has been mentioned frequently: afro-political women. They are the future of South Africa and particularly loyal listeners. Radio stations specializing in niche markets were described as particularly innovative. Another trend is the return to local content production, which has a future in South Africa that is above all linked to the many different languages and on the grounds that no international company can tell stories for South Africa like South Africans themselves. Another explanation for the focus on local content is again the reference to the history of Africa: South Africans have always been oral storytellers who want to tell and hear their own stories. This will not change in the future.

Innovations go hand in hand not only with the changing wishes of the audience, but also with the technology. Data from listeners and users is collected in order to win new advertising partners and to be able to place precisely appropriate advertisements. The trend is to ask users and listeners more and more questions with algorithms to learn more about them.

In the future, it will be essential to train journalists so that they can interpret and use the data correctly in order to produce suitable content for the listeners. Journalists must learn that data is not only important for advertising partners, but can also help with the programming. It will also be a challenge to use networks in the media sector. The term innovation, in relation to radio, was understood as a combination of existing structures and examples of this were shown in the South African radio landscape. It is therefore interesting for the future whether community radio stations in particular will secure and unite financially or if the government will support these radio stations more financially. Furthermore, it must be observed whether further radio stations in South Africa will develop into multi-platforms with their own controllable platforms. For further research, consideration should be given to taking stock of the SABC after rehabilitation and whether its changes can then trigger innovations in South Africa's radio landscape.

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