

Radio Convergence: Young People's Radio Listening Habits in Cape Town

A Comparative Study

PREPARED BY

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degree of Master of Arts in Media Studies

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DECLARATION

I, Noluyolo Ngomani, declare that this research under the title: Radio Convergence: Young People's Radio Listening Habits in Cape Town *A Comparative Study* has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:..... Date:.....

DEDICATION

This dissertation is dedicated to Thabisa Theresa Ngomani, my late sister. My new angel, thank you for looking out for me; I promise to forever cherish our memories and to provide for your son, my lovely nephew Mbonge.

ABSTRACT

The purpose of this study is to explore young people's radio listening habits in a time of radio convergence in South Africa. This study explores how the radio listening practices of youth studying and living in a township, for example Khayelitsha, differ from the practices of those who attend school in an urban area, for example Rondebosch, and acknowledging the University of Cape Town as a 'grey area' where diverse youth come together, by comparing Humanities and Science students. Drawing on Bourdieu's theories of capital, the study argues that various issues related to Internet access in South Africa, including communicative ecology, the historical background, and 'cultural capital' (Bourdieu, 1986; 1990), make the radio listening experience different for different groups, and strongly influence young people's radio listening habits. This argument is contextualized in relation to radio convergence which is seen through the use of social networking sites by radio stations, young people and people at large, and focusing especially on the growth of online-only radio with evidence of it being accessible to those that have access to the Internet. Furthermore, this study used both quantitative and qualitative methods to investigate the uses and gratifications as well as the social and individualistic act of radio listening, and the phenomenon of online-only radio. This study analyses the online radio stations *Assembly Radio*, *CliffCentral* and *Ballz Visual Radio* as case studies to show the dynamics of this medium, specifically highlighting programming, revenue, access to stations, and the reasoning behind their conception. In conclusion, the study argues that radio convergence should not be viewed as an erosion of the nature of traditional radio, but rather argues for convergence as an extension of the medium.

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First and foremost, let me take this opportunity to thank the Higher spirit(s), especially my ancestors of aMakhozi with those of aMaJwarha, for protecting me in this journey, which had its hurdles. In reality, if I had not cherished and consulted them during times of confusion, I would not have been able to compile and finish this thesis. (Praises) CAMAGWINI ke nina boGqu-gqu-gqu, zithonga-zithathu, Haha, Phazima, Mlunjwa, Phalela, Mkhomazi, booDuka namahlathi bantu abangena ehlathini belishumi baphume besixhenxe, nkonjan' émnyama edlalémafini. Nanike Majwarha bantu bakulotata, Vongwe, booMtika, booMazaleni, Jotela, Khatiti, Mngangwe, Tiyo, Soga, Mayarha, Mnguyane, Mbelu, Ndabase, Bantw'abahle noba bapheth' izikhali, Ntame'nemida njengeye nkunzi, mabujwe'bhidlaka njengodaka, abantu abazila inyengelezi kanti iqaqa bayalitya, nkomo zibomvu abangafuni inkom' enyama ngoba yona bayayixhela.

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To all my friends, those who were far and near when I worked on my thesis, thank you all for your support, especially Thandokazi Mayo for being a supportive friend.

To conclude, this thesis is dedicated to my late sister Thabisa Theresa Ngomani. Your passing made me see the value of studying further. If it were up to me I would have preferred to have you around to witness it all. Rest in peace Sis' Ta, Nomnyamazana.

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CHAPTER 1: INTRODUCTION

1.1 The scope of the study

Radio in South Africa has more than 33 million listeners¹, with more than 15.4 million radio sets owned by citizens². The universality of the medium is owed to its cheapness, easy accessibility, and its flexibility (Girard, 2003). These characteristics are quite distinctive, and have, to an extent, made radio an adaptable device. For example, it is an agent for social development, especially in rural areas (Girard, 2003). It is an apparatus that informs, educates and entertains a large number of people in their languages (Asemah, Nwammuo, & Edegoh, 2014; Edegoh, Asemah & Nwammuo, 2013; Bora, 2011)³. Radio has developed technologically as, since its inception, it has sought to remain relevant to audiences throughout the years. In this process of evolving, radio has been part of the wave of media convergence, as in the 21st century radio has transitioned from traditional to online. Jenkins (2006) has produced a vast amount of literature on media convergence (Jenkins, 2001 Jenkins, 2002; Jenkins, 2004a; Jenkins, 2004b; Jenkins, Purushotma, Weigel, Clinton, & Robison, 2009; Jenkins, Ford, & Green, 2013). He has focused on its genesis, the advantages and disadvantages, and how both media houses and audiences have received the concept of convergence. In his 2006 work, Jenkins proposes correlation between three concepts: “media convergence, participatory culture, and collective intelligence” (2), thereby setting out his interpretation of convergence:

By convergence, I mean the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who

¹ <http://www.saarf.co.za/rams-commercial/2016/RAMS%20MAR%202016-Audience%20National.pdf> (SAARF –is a non-profit organization with a responsibility to measure the audiences of all traditional media such as newspapers, magazines, radio, television, cinema and out of home media). Also the stats on listenership are documented on SouthAfrica.info, Brand South Africa’s information gateway to South Africa used in this study to verify some of the South African media statistics.

² <http://m.news24.com/news24/Archives/City-Press/SA-radio-by-numbers-20150429>

³ See Myers, M., 2008. Radio and Development in Africa: A Concept Paper, prepared for the International Development Research Centre (IDRC) of Canada. p40.

http://www.amarc.org/documents/manuals/12481943581Radio_and_Development_in_Africa,_a_concept_paper.pdf

will go almost anywhere in search of the kinds of entertainment experiences they want. Convergence is a word that manages to describe technological, industrial, cultural, and social changes depending on who's speaking and what they think they are talking about (Jenkins, 2006: 2-3).

Also see Bardoel and Deuze, 2001; Deuze, 2007; Deuze, 2008; Jenkins and Deuze, 2008; and Livingstone, 2008. In addition to the various aspects of media convergence, Jenkins (2006) proposes that it goes beyond the devices themselves, arguing,

[a]gainst the idea that convergence should be understood primarily as a technological process bringing together multiple media functions within the same devices. Instead, convergence represents a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content (3).

This thesis ascribes to Jenkins' contention, as radio convergence in this study is approached in a holistic manner, encompassing the producers of content, the founders of online stations, and young people (as consumers of radio). Additionally, young people are seen as consumers searching for novel media content in various outlets and are required to connect the content they receive from various mediums.

In the process of radio convergence, the traditional notion of radio as a 'blind' medium (Crisell, 1994) has been challenged by the incorporation of technological applications and visual applications. Again, this study asserts that the view of radio as a blind medium should not be dismissed outright, as radio still maintains this characteristic and, in some parts of the world, is still seen and used as a blind medium (Crisell, 1994). This fascination is based on the unseen voice, messages delivered only with sound or rather "noise and silence" (Ibid, 3). Through exploring the concept of 'blindness' it becomes clearer that through adaptation and change, radio has become more inclusive. Radio's pliability comes as no surprise as, since its inception, it has shown its ability to adapt to other mediums such as TV, which was originally perceived as its competitor (Fornatale & Mills, 2015) – and it is "constantly re-inventing itself" (Street, 2002: 9). Radio was not originally designed for entertainment alone, but rather as a way of connecting people, so 'tuning-in' was not merely the turning of the dial. Instead, it had the profound underlying effect of connectivity across classes, societies, and social levels, all of which have resulted in its continued relevance. The

evolution of terrestrial radio in South Africa and around the world reflects an idea of a medium that has the ability to pair well with numerous media (Hendy, 2000; Bonet, Fernández-Quijada, & Ribes, 2011; Girard, 2003).

Radio frequency has always been accessible in South Africa even in the most underdeveloped sections of the society. As in other underdeveloped societies in the world, there has been an issue about strong frequency signal and Internet connections that buffer or disconnect when demand increases online (Priestman, 2002). Even though radio was accessible during apartheid and came across as a 'free' medium, behind closed doors, frequency was regulated and content was monitored by the government. The majority of citizens were denied access to AM (Amplitude Modulation) and that was the then government's attempt to eliminate any external influence that could impact on people's responses to the regime's authority to exercise its oppressive practices (Lekgoathi, 2009). However, radio was indeed used to connect people, for instance, as a platform for those in exile to send messages and also for political musicians to voice their grievances (Hamm, 1995), which made radio relevant even when race and class separated people (Lekgoathi, 2009). South Africa's historical past has influenced how radio content is distributed, even in today's society, as "radio stations continue to divide the national [sic] along racial, class, and geographic lines, and perpetuate cultural categories constructed and maintained by the apartheid government" (Rahfaldt, 2007: 37). This study takes into consideration separate development, the current economic imbalances in South Africa, and also how the current technological advancements of the radio medium affect how it is listened to by youth. In addition, it examines the notion of young people as a generation at the centre of technological developments, and explores their use of social networking sites (SNS) such as Facebook, Twitter and Instagram, as well as radio listening applications (apps), for an in depth understanding of their radio listening habits. Furthermore, many local and international scholars (Ito & Okabe, 2005; Ling, 2007; Deumert & Masinyana, 2008; Palfrey & Gasser, 2008; Ndlovu, 2008, 2013; Bennett, Wells, & Rank, 2009; Ito, Baumer, Bittanti, Cody, Stephenson, Horst, Lange, Mahendran, et al. 2009, Bennett, Wells, & Freelon, 2011; Walton, Marsden, Haßreiter, & Allen, 2012; Malila, 2013) have researched youth for various reasons, but academic research has not specifically explored the influence that cultural capital has on youth's radio listening habits. Cultural capital is a concept that

was popularised by Pierre Bourdieu through his work, 'The forms of capital', in 1986⁴. He explains that cultural capital consists of three spheres: the embodied state, which looks at how securing capital affects the mental state; secondly, the objectified sphere, which deals with the possession of 'objects' in a form of 'cultural goods' (tangible things that people own); and the third sphere, objectification which is somehow the transferal of the emotion and the objects into an institution (Bourdieu & Passeron, 1986, 1990) (See also Szeman, 2011; Julien, 2015; Fowler, 1997; Bennett, Savage, Silva, Warde, Gayo-Cal, and Wright, 2009). This concept becomes very relevant in the present study, and is used as a theoretical frame to explore youth radio listening habits and experiences. Bourdieu (1986) also states that, 'social' structure determines how capital is transferred, and in order to understand the different social dynamics in South Africa, one would have to take into consideration that we inhabit a society where the social structure inhibited certain groups, in that the previous system allowed one group unlimited access to 'economic capital' (ibid., 1986) and limited access to economic capital for other groups. The repercussions of such a system are that there is a group of people whose economic capital compromises them and, instead of enabling them, disables them. This system has limited their access to almost everything, especially quality education. As they do not 'embody' (ibid., 1986) the much needed capital that could afford them certain privileges and they still remain disadvantaged in the margins of the society. On the other side, there are young people from upper class background who are able to afford a high quality of life that allows them unlimited access to education and other resources. Their reservoirs of economic and social capital put their parents in a position where they are able to transmit and influence their children's attitudes, values, and social norms. As a result, cultural capital and the acquisition thereof is a relevant point of departure, to gain an in-depth understanding of how a young person who is listening to the radio in a township and goes to a township

⁴The Forms of Capital -Source: Knowledge Policy, proofed/corrected this html version (1) by comparing it with a .pdf image of the article from a book found at: The Eltan Burgos School of Economics.

First published: Bourdieu, P. (1986). The forms of capital. In J. Richardson (Ed.) Handbook of Theory and Research for the Sociology of Education (New York, Greenwood), 241-258. Accessed on: 14th March 2016

<https://www.marxists.org/reference/subject/philosophy/works/fr/bourdieu-forms-capital.htm>

school (less-resourced), may have a different listening experience compared to one who is listening from an urban area and goes to a previously Model C (well-resourced).

For a clear understanding of the two school systems (township and former Model C schools) used in this study, the Department of Education offers insight to this categorisation. South African Act No. 84 of 1996, acknowledges the inherited inequalities within the country's education system and seeks to 'redress' these inequalities by "providing an education of progressively high quality for all learners"⁵ (also see Government Gazette 40065, 2016). This sentiment is enshrined under the amended norms and standards for schools, which stipulates that between 2014-2016, the Amended National Norms And Standards For School Funding stands as follow: according to the system schools in Quintile 3 (e.g. Luhlaza Secondary School- "a public secondary school located in Khayelitsha, Cape Town"⁶) receive a funding of "R1,117" per learner and schools in Quintile 5 (e.g. Westerford High School- " a co-educational, secular, public high school located in Newlands, Cape Town"⁷) receive "R204" is per learner in funding (Government Gazette 40065, 2016:5), an in-depth decode of the system is specified on the Province of the Western Cape: Provincial Gazette Extraordinary 7332 (2014). This document gives details of this generation's funding system, the school's poverty index, and for which functions of Section 21,

Section 21 schools are those schools that manage their own finances. The Department deposits the school allocation into the schools' account at the beginning of every financial year. This happens after the school has submitted an audited annual financial statement report. The Department manages the finances of the non-section 21 schools and they order what the schools require and the Department pays the suppliers⁸.

Furthermore, the government also considers if a particular school qualifies; these standards are specified in the Amended National Norms And Standards For School Funding (Government Gazette 40065, 2016) published by the Minister of Education, Angelina

⁵ <http://www.education.gov.za/LinkClick.aspx?fileticket=alolZ6UsZ5U%3d&tabid=185&mid=1828>

⁶ <http://www.skools.co.za/listings/luhlaza-secondary-school/>

⁷ www.westerford.co.za

⁸ <http://www.kzneducation.gov.za/CorporateInformation/FAQS.aspx>

Matsie Motshekga. Even though Westerford High School and Luhlaza Secondary School are both in the Metro East district, and they are both Section 21 schools, their poverty index is very different. Luhlaza Secondary School's poverty index stands at 0.7746692431 and Westerford High School's poverty index stands at 0.1136368400, clearly depicting that the learners' standards of living are different (Province of the Western Cape: Provincial Gazette Extraordinary 7332, 2014). According to the Amended National Norms And Standards For School Funding (10 June 2016), parents who are not able to pay school fees are exempted from paying school fees. This applies to the parents at Luhlaza Secondary, as the school is a no fee school. Whereas the socio-economic status of the parents at Westerford High means they can afford to pay schools fees, the government is funding their learners by R923 less than the learners at Luhlaza. Whereas this system has been in place for quite a while, the quality of education for learners at Luhlaza still seems to be far below the quality of education for the learners at Westerford, as they are supported by middle class parents, who transfer to them a sufficient amount of cultural capital and concerted cultivation, which makes the two learners' social standing vastly different. This difference between these learners is also rooted in their understanding of the evolution of radio, their Internet access and the radio listening devices they use are influenced by their socio-economic status and cultural capital, which is in turn influenced by their parents and their surroundings. The socio-economic status plays a significant role in who gets to be at the forefront of any relevant social phenomenon. This however, turns to slightly side-line those without the backup of socially constructed privileges and has them on the fringe of such phenomenon.

Previous studies have included research into young people's voter participation, their apathy towards conservative citizenship and activism, and how they have gravitated towards the use of SNS to build a profile of social consciousness "characterized by more individualized forms of activism" (Bosch, 2009b:128) (Also see Ndlovu, 2008; Banaji & Buckingham, 2013; Mattes & Richmond, 2014) .To show the early ties that develop between young people and the digital world, some scholars (for example boyd, 2014) have further elucidated the technologically advanced world of teenagers. They show that smartphones are intrinsically linked to radio convergence and that young people are at the forefront of this occurrence (Chuma, 2014). Some researchers (Nilsson, Nuldén & Olsson, 2001; Jenkins, 2006; Lawson-Borders, 2006; Saltzis & Dickinson, 2008; Dwyer, 2010)

have considered what convergence is, its gradual introduction to people, and the social and physical changes experienced by media platforms. Research by Willems (2013) in Zambia has also observed the ways in which people interact with radio and the influence of new media (elements of convergence) in audience participation. However, research on the issue of access and navigation of radio by young people in the wave of radio convergence has been neglected. Radio listening habits in Africa have also been monitored by a few academics but none have studied young people's radio listening habits in the time of radio convergence, especially in the South African context.

Madavunha (2015) analysed *Radio Zimbabwe*, a state radio station in Zimbabwe expressly examining women's interplay with the station; Gathigi (2009) observed rural dwellers' radio consumption in the region on Kieni West in Kenya; and Edegoh, Asemah, and Nwammuo (2013), similarly to Madavunha (2015), looked at women's radio listening habits focusing on rural women in Idemili South Local Government Area of Anambra State, Nigeria.

1.2 Research questions

In order to further explore the relationship between radio convergence and youth radio listening habits, the following research questions will be addressed:

1. How do young people listen to radio online and offline?
2. Why do young people listen to radio online and offline?
3. What changes, if any, do they report in their listening habits as a result of convergence?

1.3 Background to the study

In 2013, a new online radio station called *CliffCentral* drew attention away from South African traditional radio stations that restructure programmes and replace radio personalities annually. Gareth Cliff, a well-known radio personality who used to work for *5FM*, left the FM arena and ventured into the more technologically-inclined platform of Internet radio. The marketing and the campaigning of this newly formed online radio station, which was brand conscious, its synergy with the then new mobile application

WeChat, and the partnership with Comedy Central, revived radio's relevance in South Africa. This venture inspired this thesis and it triggered the idea to study how radio convergence is received in South Africa.

This conceptualisation is neither new nor the first to be explored in South Africa. *Ballz Visual Radio*, launched in 2012, and *Assembly Radio*, formed in 2012, were already broadcasting online. However, they did not receive much attention compared to Gareth Cliff. There are various reasons for this phenomenon, but one is that he was the most popular DJ on *5FM* and also an ex judge⁹ on *SA Idols*¹⁰, a popular show among youth. Consequently, the incorporation of technological devices, new mobile applications and big marketing campaigns (on various media platforms) brought a fresh perspective and showed the potential for growth of the radio landscape in South Africa.

Radio convergence may be an interesting topic since many radio stations have gradually adopted it, even though not all have fully converged and 'unradioed' (a term, used in *CliffCentral*'s tagline) meaning fully migrating to the Internet. However, there is also a need to observe the audience reception of radio convergence, specifically looking into issues of right to use.

1.4 Significance of the study

This thesis attempts to contribute towards an understanding of the instrumentality of mobile phones and SNS in the phenomenon of radio convergence. The importance of radio convergence is also visible on regional radio stations as they also rely heavily on convergence. Consequently, and through this research, an understanding of how young people perceive and navigate online and offline radio will be beneficial to audience research and ideas generation for programming on various stations, especially online radio stations. For instance, in an interview by the researcher in June 2014 (Cullis,

⁹ <http://www.timeslive.co.za/entertainment/2016/11/14/Confirmed-Gareth-Cliff-leaves-Idols-SA>

¹⁰ <http://idolssa.dstv.com/>

personal interview, 2014 May 12) with Colin Cullis, *Cape Talk's* programme manager, he said that there is interest in how traditional radio has evolved. He stated that initially, few people had access to radio; however, now the whole world has access to radio. With regard to the evolution of radio, the introduction of mobile phones allows listeners not only to call in but also to send SMSes to the presenter, and also to listen to radio wherever they are, further highlighting that when social media emerged, this was an advantage for radio stations as content can be generated from listener's posts. Producers obtained stories or updates from moments captured by listeners, on online newspapers, and on tweets/updates that journalists post. To answer the question of why radio stations saw a need to converge, Cullis said:

Online opportunities allow for videos and text and audio and pictures which radio is quite limited even though it is immediate. It can be live but it has no pictures, no video, and if you miss it you can't rewind, you can't go back, it's gone forever, but on what we've done any audio that you've missed we post it online available to you when you want, to download or to re-listen to, to comment on it or to share. We can add pictures of events we've attended, people we've interacted with, situations happening in the studio and we can text videos of stories we do as well; further enhancing level of engagement. So being on new platforms is absolutely critical for advertising as well (Cullis, personal interview, 2014 May 12).

Similar views have been expressed by Bonini and Monclús (2015), Bonini (2015) and Bosch, (2016). Radio is changing and FM stations or terrestrial radio stations need to remain competitive in a growing digital environment. Online radio appeals mainly to those that have access; mostly the young, but also techno-savvy adults. Furthermore, it is particularly popular with those who can buy into this new sophisticated nature of radio. It is for this reason that this study seeks not only to understand the role that young people play in radio convergence through how they listen to or access radio.

1.5 Objectives

The main objectives of the study are:

1. To analyse the role played by the Internet in radio convergence.
2. To explore the extent to which young people are instrumental in the expansion of

radio into this multifaceted medium of communication.

3. To counteract the notion that convergence implies that radio as a blind medium is dead, and to invoke awareness that convergence is a necessary expansion that is central for the survival of radio as a medium of communication in today's technologically advanced society.

1.6 Research ethics

As this project involves human subjects, issues related to research ethics have been taken into account. All the participants in the study were informed beforehand about the objectives of the study and what the study entailed. The participants were also notified that if there were any changes in the context of the study, they would be informed immediately. To show their informed consent, all the participants signed a consent form that clearly states all that the study entailed. All participants did so in their personal capacity, no personal or cultural rights were in any way invaded by the carrying out of this study. As the age of the participants ranges from 15 – 25 years, where the participant was a minor their parents or legal guardians signed the consent form; for example, the consent form was either emailed to the parent or given to the participant, they would then bring along on the day of the focus group. Both the youth and their parents granted consent. For the participating schools (i.e. Luhlaza Secondary and Westerford High School), access permission was granted by the principals –where the researcher had to constantly liaise with the administration/communication office of each school for an umbrella go ahead to work with the students (see APPENDIX H- A consent form signed by the participants: a sample). Lastly, the participants' identities are anonymous in this final research report and this thesis confirms to the ethical guidelines and has received ethics approval from the University of Cape Town. Generally, it relies on the principles of informed consent and anonymity.

1.7 Dissertation structure

In Chapter 2, Theoretical Background, radio convergence is defined and explored, and highlighted as inextricable from the external influences that inform individual young people's listening habits. Bourdieu (1986) strongly believes that cultural capital influences how young people listen to radio; therefore, this study looked at 'cultural capital' as means

to interact with the geographic and economic differences of the target group. Engaging with youth who have a shared history of economical inequalities meant investigating the recent history of the divisions experienced in their immediate province. The project thus stumbled upon the inherent divisions that are part of the city of Cape Town. Brodie (2015) highlights these by pointing out that, long before apartheid, Cape Town as a city was ‘propelling’ forward its agenda of separate development. Therefore, to cement these claims of the unequal history of the city, this chapter explores the country’s history of separate development and engages with the individual Acts (Brodie, 2015) (See also Simon, 1989; Spinks, 2001; Van den Berghe, 1966).

For this study, looking at the past means relaying how it might have consciously or unconsciously affect the present, therefore directly impacting how the diverse young people in Cape Town listen to radio in the time of convergence. Asmal (2015) is of the view that to date the legacy of “exclusion” is discernible in the city of Cape Town.

Asmal’s research has indirectly fuelled an interest in youth’s diverse educational backgrounds (See also Soudien (2004) who looked at integration issues and social dynamics in South African schools & Smith (1992)’s exploration of South African history in relation to apartheid). One’s education is often based on one’s social status and in the case of Cape Town this seemed to be strongly linked into one’s geographical placement (Gilimani, Marevhula, & Schmidt, 2015; Asmal, 2015; Simelane, & Masiteng, 2015; Hoogeveen & Özler, 2006). Those learners from impoverished Cape Town make it critical/important to review and analyse the type of education that they are exposed to and how it may correlate with their radio listening.

All the above-mentioned studies on South African history and Cape Town’s social dynamics were attempts to understand what informs youth, as their background somehow affects how much exposure and how they interact with technology (Epstein, 2015; Kreutzer, 2009), which led to exploring the “uneven access” (Bosch, 2016a: 521) in Internet navigation and how much of a role young people get to play in radio convergence.

Chapter 3, Methodology, outlines the research methods that were used to explore the trends and influences behind young people’s offline or online radio listening habits. To facilitate this, both qualitative and quantitative methods were used to observe experiences of young

people. Sampling the participants helped in attaining a diverse group of young people. Triangulation was relevant in tying together different methods, to confirm the findings of each, which led to the administering of surveys to high schools from different parts of Cape Town (Luhlaza Secondary and Westerford High). Focus groups facilitated a semi-controlled environment that allowed for face-to-face sessions with young people in different educational levels (high school and university). For an insight into the world of online radio i.e. convergence, interviews with the founders of some of the prominent online stations were conducted. All these methods were aimed at getting as much input and detailed descriptions of radio listening habits from the participants concerned.

Chapter 4 Findings and Discussion, reviews the different responses, attained from the different methods used in the quest to understand what radio listening means to the sampled young people. Further, the chapter analyses young people's radio listening habits and gives a closer look into the 'online' radio world. The chapter highlights the different types of responses from both the learners (high school and university) and the interviewed online-only radio founders/managers. Their different responses are weighed against each other and how they each perceive online radio is highlighted for an in-depth understating of what online radio means to the young and what young people mean to the founders of online radio.

Chapter 5 concludes this study. In this chapter, the gathered data and findings are used to discuss what radio convergence means for the diverse young people in Cape Town.

1.8 Conclusion

Media convergence is a concept that has integrated itself in almost all media platforms. This kind of technological advancement witnessed daily, triggered an interest to explore the impact this technology has on different categories of young people. In all corners of the world radio has been elevated, via convergence, to serve people through widely used electronic devices. Therefore, through researching and elaborating on its growth in relation to young people who are constantly referred to as the future of the country, it is fitting to further contribute to the literature on radio, and online radio in particular, in South Africa. The theoretical background chapter that follows details the literature that places this study in the broader context of South Africa. In addition, the three online-only radio stations

included (*CliffCentral*, *Assembly Radio* and *Ballz Visual Radio*) are stations in the forefront of online radio and are based in cosmopolitan areas (Johannesburg and Cape Town); both cities are a good selection to depict the footprint of the history of separation in South Africa, as they are prominent financial or work hubs and are home to a range of people. Furthermore, these geographical placements serve as a gauge to access the targeted audience in order to see a bigger picture of technical advancements and their accessibility in these spaces. Integrating the influence of cultural capital in radio listening in this comparative study is an effort to investigate the fundamental act of transferring habits acquired since birth and other gains, as the observation here showed that one's background comprehensively feeds into how one engages with radio.

CHAPTER 2: THEORETICAL BACKGROUND

2.1 Introduction

In South Africa, young people have been at the forefront of major social revolutions and continue to play a pivotal role in setting social trends (see Ndlovu, 2008; Bosch, 2016b; Bosch, 2016c). In the case of radio, young people are at the centre as the major targets and consumers of new media. Their radio listening practices are largely determined by their access to cultural capital. As mentioned in Chapter 1, cultural capital plays a pivotal role in one's listening habits and it is acquired and influenced by socio-economic status (Bourdieu, 1986). Thus, the inequalities in cultural capital among different groups of youth in South Africa also have an impact on their engagement with radio convergence. More so, herein the theory of cultural capital is used to mainly highlight the influence of one's background in radio listening. Therefore, it is not deeply explored in the following theoretical section as it is largely utilized to further map out the correlation between the educational background and radio listening, hence, only a portion of this theory is emphasized.

In this chapter, the historical context of inequality is explored, with a particular focus on Cape Town, which is the site of the research. The development of separate and unequal areas in the metropole is described, as well as the differences in the quality of education available to the different groups that form part of the study. A brief history of both the development of radio as well as the listening patterns of radio audiences is also presented. Finally, radio convergence and listening in South Africa today are discussed in order to provide the theoretical context to this thesis.

2.2 Context and Background - Cape Town dynamics

Long before the official implementation of apartheid policies, Cape Town as a city propelled an agenda of separate development based on the system of haves-and-have-nots (Brodie, 2015). In the 1820s Africans begin to arrive in the Cape Colony in search of work. The British administration in the Cape then moved to regulate this influx of Africans

through legislation¹¹. In 1902 the Native Reserve Location Act of 1913 was passed, followed by other laws such as the Native Urban Areas Act of 1923 and the Slums Act of 1934 (Brodie, 2015). This legislation served to further regulate and divide up the city's landscape in a way that some groups were advantaged over others, particularly leaving thousands of migrant workers disadvantaged. All these laws were further entrenched by the evictions and relocation of non-whites into outlying parts of the city (Brodie, 2015). The then government sealed the divisions by passing the Population Registration Act of 1950, which officially divided the population into white, black, and coloured people (Brodie, 2015), and later, the Group Areas Act of 1950, which determined where the different population groups could live and trade. The latter Act effectively drove non-whites out of the city, pushing them into townships further away from their 'superior' white counterparts for whom the inner city and well-developed areas were set aside. The Reservation of Amenities Act of 1953 also made white people a priority in the city; this situation was not unique to the city of Cape Town but was a new reality that was happening throughout South Africa, as the underpinning principle of apartheid was separate existence (Brodie, 2015; Simon, 1989; Spinks, 2001; Van den Berghe, 1966). All these Acts had the non-white population deprived at the margins of the society. Such a legacy is still very much visible in the city's geographic set up, with the city divided into upper class and lower class. As Field (2012) confirms: "Apartheid is a traumatic mark on the social landscape of twentieth-century South Africa" (23). A typical set up of these townships was a dysfunctional one: "[W]ith security and control, rather than health and happiness, as the chief motivations, the townships were designed along the lines of military barracks" (Wainwright, 2014). On the other hand, white suburbs had an entirely different set up. It is clear that the social set up was created to create permanent barriers and the underlying factor was to elevate one group over others. These barriers were not only political but also economical and determined how much liberated and progressive one group could be than the other (Seekings, 2010).

¹¹ South African History which focuses on the details of early settlement in Cape Town:
<http://www.sahistory.org.za/topic/cape-town-segregated-city#sthash.7Ek7k8xz.dpuf>.

Currently, the city of Cape Town has a diverse social set up, but the legacy of exclusion is still patently manifest (Asmal, 2015) in its design. The city has a long history of fine educational institutions in the traditionally white neighbourhoods¹². These areas boast a history that is founded on the development of the educational sector, and the overall quality of life is vastly more appealing than in the previously marginalised settlements in the city. Furthermore, the outlook of life is more attractive and the overall structure of life established, and in addition, there is a long history of functionality to which the residents' economic standing contributes. These functional urban spaces are now accessible to all those who can afford them and young people from the townships or 'locations' (Smith, 1992) are able to access education that they were previously not allowed to access (Soudien, 2004).

In the townships such as Khayelitsha, the current government tries to address the imbalances and seem to be steering in the right direction (Gilimani et al., 2015) but the embedded disparities are still highly visible, as the very foundation of these locations seems to be difficult to escape overnight. Despite the government putting in place a number of initiatives to address these past imbalances, the townships still experience all sorts of hardships, such as service delivery issues (Asmal, 2015), needed infrastructural improvements in the form of functioning schools, and other essentials in terms of the general arrangement of the settlement (Gilimani et al., 2015; Simelane, & Masiteng, 2015). Even basic sanitation (Van Wyk, 2006) and electricity are not available, which results in informal settlement dwellers installing illegal electricity (Khaya, 2015); izinyoka – “snakes who steal electricity” (Phaliso, 2005). These are modern day challenges that abound in the townships, not only in the city of Cape Town but in townships all over South Africa, as all these townships were designed in a manner that was disadvantageous to the people who lived in them.

It is difficult to understand the type of learners that the city of Cape Town has, without looking at the history of its city, as the history aids our understanding of the present. Young

¹²An archive of Rondebosch's educational facilities dating as early as the establishment of the very first educational institution in the area- <http://archiver.rootsweb.ancestry.com/th/read/SOUTH-AFRICA-CAPE-TOWN/2004-11/1100375206>

people who participated in this study came from different educational backgrounds; a factor that is largely influenced by their geographical placement. Some of the young people came from the ‘sophisticated’ (more privileged) part of the city where the schools are built well and have a prestigious history. Others came from the township where schools have a long history of malfunction and lack of resources, manifested in the lack of major facilities that make schools function better (Hoogeveen & Özler, 2006). For the purpose of this study, it is useful to note that these different educational backgrounds or experiences largely affected how the particular young people interacted with radio, as discussed further in Chapter 4. The slight differences, the roots of which go deeper than the eye can see, affect how the young people from these different situations interact, interrogate, and explore any form of technological engagements that they engage in. This dynamic will be scrutinized later in the analysis section (Chapter 4) of this study.

This next section deals with the differences in the kinds of education that are available within these Cape Town dynamics. There is a substantial body of literature that has looked at South African education and how it has changed over the years (during the apartheid and post-apartheid) (Jansen, 2002; Fedderke, De Kadt & Luiz, 2000; Case & Yogo, 1999). The South African education system consists of three types of schools: independent schools, government schools, and governing body-funded public schools¹³ (see also Expat Arrivals, 2009). Compartmentalisation into urban and rural during the apartheid era also left a legacy in the South African schooling system (Sadiki & Ramutsindela, 2002). Consequently, it must be noted that these three types of schools are scattered in different areas (rural, township, urban, farm, and so forth); as a result, there are township schools, rural schools, and previous Model C schools. These different types of schools were designed for their designated communities, for example township schools lacked certain facilities by virtue of being in an under-resourced township.

This study compares students in Grades 10, 11 and 12 – those learners who fall into the Mandela Generation or Born Frees (both terms will be defined in the following section on young people in South Africa) – from a mixture of township schools and former Model C

¹³ <https://www.gdeadmissions.gov.za/Content/Files/SchoolsAct.pdf>

schools. The comparison focuses on their radio listening habits in a time of radio convergence in South Africa, looking specifically at how it has been consumed since its inception and the changes it has undergone since then, namely:

1. Radio is accessible via applications and other digital platforms;
2. Known radio personalities have separated from the traditional way of radio broadcasting and migrated to the online space, doing away with familiar radio ways of conforming and making niche-based radio and content that is inaccessible on terrestrial radio, only available online;
3. A time where there is a high growth of smartphones (Epstein, 2015) which offer instant and fast Internet access, and a time where the government is trying to make free Wi-Fi accessible in public spaces (Department of Telecommunications and Postal Services, 2015) – aside from Pretoria this initiative was also rolled out in Port Elizabeth, North West and Cape Town. However, this project is relatively new in Cape Town and by the time of data collection for this study its influence didn't show and was not reported by the participants. More importantly, the way in which they engaged with their cell phones was not in any way affected by this Wi-Fi roll out.

2.3 Young people and new media

Nelson Rholihlala Mandela is a name that reverberates with all South Africans and it carries sentimental significance. Looking back prior to his release, a variety of scenes and pictures are projected into one's mind. This time was grim and marked by segregation, oppressive laws, and misery generated by the institutionalisation of the apartheid doctrine (Barbarin, and Richter, 2001), which legalised segregation, through separate development policies. These policies entrenched divisions and inequalities throughout the country starting at community level from deprivation of the right to basic shelter to the fundamental economic and educational policies (Barbarin & Richter, 2001). It is during this time of great disparities that the youth of South Africa braved the bullets and sjamboks and took a front seat in opposing and overturning some of the apartheid policies in order to try and address some of these inequalities (Simbao, 2007; Ndlovu, 2006). It is due to this unrest that the rest of the world saw the viciousness of the apartheid government and the global community pledged solidarity with the South African masses. As the South Africans were ill-treated

and indoctrinated into thinking that they were inferior (Levy, 1999). The end goal for South Africans was an equal society where all people would be afforded the same opportunities and have access to the quality of life that would promote inclusion and allow them the opportunity to be part of the global community.

Thus, when Nelson Mandela was released, behind him was a whole generation of young people who had fought (Mattes & Richmond, 2014), some to their death (Straker, 1992) for the possibility of a new South Africa that would embrace equality and equally value all human life¹⁴. Mandela himself entered the fray as a member of the African National Congress Youth League as a young man (Glaser, 2013). Since then, a whole generation has emerged which has come to be known as “The Mandela” generation (Marcus, 2013) – “those who were born after Apartheid”¹⁵ – also as known as the “Born-Free” generation (Mattes & Richmond, 2014). The country’s political climate has changed drastically and South Africa is one of the countries that has evolved and embraced technological advancements¹⁶. Therefore, young people are aware of previous socio-political inequalities as they are at the forefront of social trends.

Most of the literature used in this study on young people’s new media usage is from the Global North, specifically focused on the ways in which Western young people engage with new media. While South Africa is not part of the Global North, there are however strong similarities with how South Africans use the virtual space. Unlike the pre-Mandela youth, instead of stones, now young people use platforms such as Twitter, Facebook and Instagram to deal with their issues (Epstein, 2015). This is the generation that is attached to cell phones; even those who live below the poverty line can afford basic feature phones as their source of social connection (Walton et al., 2012; Kreutzer, 2009). They are thus part of a network and global youth culture that uses cell phones to navigate social spaces. Such social trends and patterns mean that young people are actively involved in setting social trends and using technology to make their mark, even politically (Banaji & Buckingham, 2013).

¹⁴ <http://www.gov.za/documents/constitution-republic-south-africa-1996>

¹⁵ <http://blog.viacom.com/2014/04/the-born-free-generation-in-south-africa/>

¹⁶ <http://theconversation.com/what-the-science-and-technology-index-tells-us-about-development-in-africa-46504>

Bosch (2016a) goes into great depth in reviewing the dynamics involved between social media usage, cell phone affordance and radio listening in South Africa. She notes that the issue of digital divide is prevalent in the country “where there is uneven access to broadband access” (Bosch, 2016a: 521). The widespread hegemonic nature of English in South Africa is also highlighted in her work, as language further hinders those who cannot speak it from fully accessing the Internet, which is English-based. Besides the language barrier, while cellphones are a window to cheaper and more easily accessible Internet, it is a system that is heavily reliant on recharging airtime and uploading data for instant use (Bosch, 2016a). The use of cell phones to listen to radio is also coupled with listeners actively using SNS to “‘follow’ their radio stations and favorite presenters” (Bosch, 2016a: 521). Citing Taylor (2010), Bosch (2016a) expresses a great rapport created between the listeners and radio stations through SNS that further inform and entertain the listeners and keep them informed (See also Bonini, 2015). There are also issues of data that face youth and South Africans in general in so much that recently #DataMustFall was initiated by TBO Touch (Thabo Molefe – ex-presenter on *Metro FM’s* Afternoon Drive) after he collaborated with *CliffCentral*. The “#DataMustFall campaign is about a social media campaign of high costs of data charges” to such an extent after the campaign gone viral, TBO Touch announced that he had been invited to address the parliamentary Portfolio Committee on Telecommunications and Postal Services about high cost of broadband in South Africa”¹⁷. Thus, currently high data costs in South Africa are problematic and further perpetuate Internet inaccessibility especially for the poor.

In an effort to depict to what extent young people all over the world and people in general are massively connected to the Internet especially to new media, Epstein (2015) consulted 2014’s Internet World Stats. Epstein (2015:10) reports 2012’s statistics and notes that there was an estimation of about “2,405,518,376 Internet users among the world population of 7,017,846,922”, further citing Bennett (2013) on how “one in four people worldwide would have used social networks in 2013, for a total of 1.73 billion users” (10). These statistics have increased drastically. The 2016 Internet World Stats reported on the 30 of June 2016 that the statistics for Internet users were at about 3,6 billion users among the

¹⁷ <http://www.iol.co.za/news/politics/tbo-touch-to-take-datamustfall-campaign-to-parliament-2068795>

world population of 7,3 billion (Internet World Stats, 2016). For the purpose of this study the interest is South Africa's usage of the Internet. South Africa has 26,8 million Internet users among the population of 54,7 million (Internet World Stats, 2016), also SAARF's 2016 report shows a significant growth in Internet usage- it has increased by 1.9 million from 24.9 million in January 2015 to 26.8 million in January 2016¹⁸. Echoing Epstein (2015), it is key to acknowledge this rapid growth of connectivity and appreciate the progress "but questions remain about the extent of access and the nature of usage" (140) (See also Bosch, 2016a). It is in this nature of usage and access where the contention of this research lies, as it is heavily stressed throughout this study that the issue of access in South Africa has deeper underlying factors that can be attributed to its extremely unequal past.

2.4 History of radio in South Africa

To offer a historical background to South African radio, Tomaselli, Tomaselli, and Muller (1989) intensively analyse the socio-political construction of radio in South Africa, while not disregarding the earlier physical efforts or rather the technical experimentations to build the medium. This solid contextualisation details the government of the day's hand in the institution of certain structures and programmes, that is the reasoning behind the inception of separate development, *Radio Bantu* and the regulations and policies, including the development and gradual progression of the South African Broadcasting Cooperation (SABC), which will be covered in this Chapter (i.e. Chapter 2). These scholars also show how South Africans have experienced continual modification of institutional and technological forms of broadcasting due to great "linguistic, ethnicity, racial and cultural diversity among the population, and a history of segregationist policies based on and exaggerating these diversities [i.e. rural and urban/black and white]" (23).

Other scholars, for example Mytton (2004) and Fourie (2007), confirm Tomaselli et al.'s (1989) timeline of South African radio and the foundation upon which it was built, where apartheid hegemony was rife. Fourie (2007) contends that, when the history of radio is told, it is important to comprehend and acknowledge the way in which it is strongly

¹⁸ AMPS Jan15-Dec15 Topline Results * New - Saarf- <http://www.saarf.co.za/>

clouded by the events of the past. He goes on to add that the context needs to be included as well, meaning an unabridged “historical development of media in South Africa” (4). Similarly, Fourie (2007) outlines the progress of South African broadcasting, starting his discussion with the period 1919 to 1936, when radio was established. He notes how South Africa’s radio structure was similar to that of the United Kingdom, mostly dwelling on the structure aligned to that of America; the early stages were started by a limited number of hams, thereafter proceeding with a more hands-on approach, such as “experimental broadcasts”, which focused on a systematic and more prearranged daily programme (8). In the case of South Africa, Mytton (2004) highlights that prior to the first broadcast in 1924, radio’s development had three notable phases. The first phase was radio’s emergence as a medium that was used not only by colonial powers, but was also accessible for use by other communication stakeholders. The second phase of development saw the authorities controlling the use of radio broadcasting for sole authority, as individual and private broadcasters struggled to carry the cost of the station. This phase saw the establishment of the SABC, which was largely influenced and controlled by politicians. The third and last phase saw radio spreading to other African countries, even though it was not brought in to entertain the masses but rather to serve the colonisers. Similar to Tomaselli et al. (1989), Mytton (2004) additionally draws a picture of radio as an apparatus in South Africa, which was accessible in the metropolitan areas, giving it a sophisticated standing. For example, the early transmissions were in Johannesburg, Cape Town and Durban. Providing the exact date for the first ever public broadcast in one of these cities is Mishkind (2006); in Johannesburg, the South African Railways made its first broadcast on the 29th of December 1923. However, before this official broadcast, there was the first experimental transmission on the 18th of December 1923 (Hamm, 1995). In the following year on the 1st of July 1924, the Scientific and Technical Club assumed control. In Cape Town, on the 15th of September 1924, The Cape and Peninsula Broadcasting Association followed suit, and lastly in Durban, the Durban Organization made its first broadcast on the 10th of December 1924, backed financially by the “listener’s licenses” (cf. Tomaselli et al., 1989). Unlike Tomaselli et al. (1989) and Mishkind (2006), Rosenthal (1974) provides the exact place where the first broadcast was made in Johannesburg: “at the Stuttafords departmental store at the corner of Pritchard and Rissik Streets” (1). These first broadcasts owe much to the long

trials of documented and undocumented individuals who foresaw uninterrupted delivery of airwaves and clear frequencies.

As much as the policy and the context solidify the retelling of the genesis of radio in South Africa, the technological component also needs inclusion. There would have been no inauguration if wires were not cut and merged and poles erected to build transmitters and to time airwaves for the delivery of a smooth signal. Rosenthal (1974) expands on the technical development i.e. the inception of the physical infrastructure – the early wireless connections and experiments in South Africa. He also depicts the disappointments of making sure the signal travelled the desired distances and maintained its crisp quality.

Rosenthal goes on to paint a picture of how, in 1889 at the Coniston Water in the English Lake District, Robert Polle among others (Sir William Preece, the chief engineer of Her Majesty's Post Office, and other eminent researchers) went through the process of experimenting with electric signals. A couple of years after these trials of establishing wireless telegraphy (of which “the object was to send and receive signals from one bank to the other, a distance of miles” (1)) Polle was interviewed in Johannesburg and said, “Sir William Preece had decided there was no need of wires for the receiver and that the water itself would carry the electric waves. Sure enough, we picked up the Morse signals on our side. That was the first radio reception in the history of England” (2). This is pivotal and is intrinsically linked to the development of radio in South Africa, because Major Polle later headed the pioneering of broadcasting in South Africa (Rosenthal, 1974). Fourie (2007) mentions that during the setup of the SABC, when all the initial stations were in turmoil, Sir John Reith, the governor of the British Broadcasting Corporation (BBC)'s report was implemented in 1936 by Parliament which led to the birth of the SABC on the 1st of August.

A description of the evolution of radio in South Africa would be incomplete without an elucidation of the three-tier system of broadcasting that prevails in the present day. In the South African landscape, radio is made up of a three-tier system of broadcasting: public service broadcasting, commercial broadcasting and community broadcasting (Wigston, 2001). Wigston (2001) describes the mandate of a public service broadcaster as being to “serve the various diverse cultural and language groups that make up the country” (27-31).

The Department of Communications (2009:16) offers a very concrete definition of a public service broadcasting:

Public service broadcasting can be defined as a service that is rendered by any broadcasting service licensee to the public in pursuance of national goals relating to democracy, culture and development ... it further overcomes the short-term and unpredictable demands of elite consumers by focusing on the national interest. To this end, the public service model advocates for state support for broadcasting services in pursuance of goals based on the following principles:

- Accountability and responsibility
- Diversity and choice;
- Contribution to national identity and social cohesion;
- Development.

Mpofu, Manhando and Tomaselli (1996) provide a similar definition of a public broadcaster. Although, the public service broadcasters have the above-stipulated responsibilities, in South Africa, some scholars (e.g. Tomaselli, 2008) criticise the way in which the SABC – a public – conducts its business. Tomaselli's (2008) analysis specifically analyses the economic constraints, failure(s) in the market, issues of legitimacy and "their susceptibility to government pressure" (82). The influence the government has on the SABC is elucidated by well-known radio personality and author Eusebius McKaiser on a Facebook status update. He writes that the "SABC belongs to SA Inc." and it is not a commercial medium and it has a greater duty to be a public broadcaster and certainly not "a state broadcaster" (Eusebius McKaiser, 2015). This distinction was made after the blacklisting of an SABC producer. He (ibid.) wrote:

[A]nother SABC blacklisting: a producer of AM Live's debate slot after 8am just calls me to uninvite me because he was instructed from higher up that my criticism of senior ANC leaders remaining silent about Nkandlagate should not be discussed on Sakhina Kamwendo's [sic] show. Sakhina's integrity is intact. Spare a thought for her and others doing daily battle at the SABC to have the space to be honest professionals. It's a miracle Sakhina still hosts an excellent show in that space. But not every battle can be won.

This quotation also reveals dynamics of hegemony in a supposed ‘non-regulated’ and democratic medium after two decades in a liberal state or non-colonised country (also see Fourie, 2003).

The second tier is commercial radio, which is profit-driven and is aimed at serving a diverse variety “of programming in all official languages” (Fourie, 2007: 22) (See also SA.info, 2010; Rahfaltdt, 2007). As opposed to state ownership, commercial radio is owned by private corporate media and airs advertisements for profits¹⁹. Currently there are about 40 commercial radio stations in South Africa, (RAMS, 2016). Kondile (2010) writes about the musicality of commercial radio stations, focusing specifically on the role of talk in commercial radio and its performative nature. The sentiments of commercial radio analysed by Kondile (2010), especially the brand conscious nature of commercial radio personalities, ignited an interest to observe well-known radio personalities joining online radio stations—as ‘brands’ emerging from terrestrial radio stations (Bosch,2014). Moreover, some commercial radio stations were established to subsidise Public Service Broadcasters²⁰.

The last tier is community radio. According to Buckley (2000), “in post-apartheid South Africa, community radio has a distinct form in the regulatory framework and over 80 community radio stations have been licensed” (183). Bosch (2009a) also notes that there were over 100 community radio stations in 2009 that were also granted licenses (160).

The country currently has 256 community radio stations in a number of languages with content as diverse as the country itself (RAMS, 2016; SA.info, 2016). Their scope and reach vary enormously (SA.info reporter, Community radio in South Africa, 2015). An overview of the community radio landscape in South Africa includes apartheid struggle and people fighting for their voices to be heard. Thorne (1999) cited by Bosch (2007) states that “the emergence of community radio in South Africa was thus as an alternative to the status quo of a state-owned and controlled press” (228). Accordingly, Bosch (2007)

¹⁹ <http://www.radiocave.com/commercial-radio-broadcast-all-about-commercial.html>

²⁰ http://www.sabc.co.za/wps/wcm/connect/41afdd8044341da1a564e7c4173d8502/BC_Act_revised.pdf?MOD=AJPERES

clarifies that the transition was symbolised “by the liberation of the airwaves and the resultant licensing of privately owned commercial media and community radio stations by an Independent Broadcast Authority (IBA)” (228). Mtimde (2000) also points out that various people were helped by community radio. The emergence of community radio assisted those who fell into marginalised groups (rural, black, minority groups) to understand and be taught how to set up, administer, and attain “skills in all aspects of radio broadcasting” (Bosch, 2007:228).

Online media platforms have gradually become a conduit that people use to communicate and consume media. With Facebook in South Africa standing at 13 million users and with more than 7.4 million using Twitter, the progressive increase in the usage of these locally appreciated SNS shows the interest people have in connectivity and how they have integrated social journalism media into their lives (RAMS, 2016; Internet World Stats, 2016; World Wide Worx, 2016) (See also Sisulu, 2014). All existing forms of radio across the three tiers use the Internet to bring programmes to their audiences. In addition, some radio stations use the Internet fully and play with the strengths of this platform to offer a fresh concept of radio. For example, radio stations fall into various stages of convergence depending on what is viable for them. There is a maximum of five categories; Stark (2013) (see also Internet & Rosales, 2013) details them as follows:

(1)[S]imulcasts, that is the streaming of traditional radio on the Web; (2) online sub brands, that is Web-only radio provided by traditional stations; (3) user-generated radio, that is radio produced not by professional broadcasting stations but by people formerly known as recipients; (4) online-only radio, that is radio streams that are not transmitted offline as well and that are not affiliated with traditional broadcasting stations; (5) aggregators or electronic programme guides, that is websites such as pandora.com, last.fm or radio.de which promise a user centered experience of music in the sense of radio that plays only the songs the listener will like. Aggregators also attempt to give an overview of the huge number of radio stations on the Web so that users can browse the spectrum and find stations they might find interesting (187).

Digitilisation and convergence have been possible for almost all South African radio stations, be it in the public, commercial, or community tier, because of what Stark (2013) calls “the first true medium of convergence”, the Internet (187).

2.5 Radio Convergence

Internationally, traditional media, including radio broadcasts, have been significantly transformed through the increased use of digital and online elements (Cohen & Willis, 2004; Girard, 2003). Listener participation is increasingly strengthened through social networks. The Internet is at the forefront as a source of radio convergence and also blends traditional radio, SNS, and other mobile applications (Mudhai, 2011). Jenkins (2006) emphasises that convergence from traditional to online media has led to a point “where old and new media collide, where grassroots and corporate media intersect, where the power of the media producer and the power of the media consumer interact in unpredictable ways” (2). Dunaway (1984) however, highlights the fact that, since the early days of radio broadcasting, theorists have pointed out that traditional radio is a personal medium. Thus, it can be argued that even though most radio stations increasingly use Internet applications, some listeners are likely to listen only on FM because of personal preferences. However, audiences are likely to fragment as more people use Internet applications instead. Scholars such as Santhanam et al. (2012) have discussed whether traditional radio has been phased out as a result of convergence or not, and have argued that traditional radio is still an important medium. On the other hand, others have argued that the digitisation of traditional radio and the use of the Internet must not be seen as competition for traditional radio, but rather “an expansion opportunity for radio” (Edison Research, 2012: 23).

There is a body of literature on youth and new media and youth and news consumption (Ruggenberg, 2007; Buckingham, 1997); however, there is no scholarly literature on youth and online radio or radio convergence. According to Erdal (2007), the way news is made and accessed has changed due to technological convergence, media convergence, and organisational convergence. Fundamentally, various news outputs of many broadcasters have expanded rapidly, dating back to the 1990s. Moreover, they “cover a wide range of media platforms from television and radio to tele-text, web and mobile phone” (51). To an extent, young people have options when it comes to where they access news and current information.

To further explicate convergence, Danowski and Choi (1998) as well as Fidler (1997) have referred to the process of media transformation as ‘convergence’, and argued that media

convergence can be defined as technological integration. According to McQuail (2010), the media constantly develop innovative ideas in order to keep young people interested their product. Similarly, Osgerby (2004) points out that young people are also at the centre of these new media developments, further explaining that a study conducted by the Kaiser Foundation in North America in the early 2000s suggested that “young people’s lives are dominated by their media usage” (6). Marchi (2012) also suggests that today’s youth consume media much more differently than previous generations: through SNS and on their mobile phones. Consequently, in order to attract the younger generation, traditional media converge, and online radio, “as a convergent, interactive medium, has become a promising alternative to traditional analogue radio” (Stark, 2013:186; Anderson 2012). As a result, there has been an increase in online radio stations around the world (Haupt, 2009; Chiumbu & Ligaga, 2013).

With increasing online radio listenership, a decline in traditional radio listenership was expected. However, Gazi, Starkey and Jędrzejewski (2011) indicate that has not been the case, as physical radio apparatus still holds a sentimental value together with the traditional listening format (listening on a physical radio). Some literature (Arboledas & Bonxet, 2013; Willems, 2013) focuses on the ‘how’ – the process traditional radio goes through when converging, further looking at the ideologies of users and the dramatic change new media have brought about while also emphasising the impact SNS have. The idea of preference plays a crucial role in how radio audiences negotiate the world of offline radio and the world of online radio. Huang (2009) utilises uses and gratifications theory to explain how “young people chose media and content to satisfy their own needs and why they have done so in the ways they do” (105). Katz, Blumler and Gurevitch, (1973-1974: 510-511), argue:

Uses and gratification theory assumes the audience is conceived of as active. [...] In the mass communication process much initiative in the linking need gratification and media choice lies with the audience member.

See also Baran and Davis’s (2000) argument for a comparison of uses and gratification theory. Communicative ecology is another concept that can be used to understand how young people consume media and the link between social activities and the devices they use daily (Horst, Herr-Stephenson, & Robinson, 2010). Communicative ecology “defines a number of mediated and unmediated forms of communication existing in a community”

(Chiumbu, 2012: 198). Foth and Hearn (2007: 2) imagine communicative ecology as a concept that consists of three layers:

A technological layer which consists of the devices and connecting media that enable communication and interaction. A social layer which consists of people and social modes of organising those people – which might include, for example, everything from friendship groups to more formal community organizations, as well as companies or legal entities. Finally, a discursive layer which is the content of communication – that is, the ideas or themes that constitute the known social universe that the ecology operates in.

In a study of mobile practices in social movements in South Africa, Chiumbu (2012) uses layers of communicative ecology to explain South African townships' communicative ecology. Chiumbu (2012) propounds that the technological layer of communication indicates mass media and new media in South Africa's townships, and due to the legacy of the past (apartheid) and compartmentalisation there is evidence of limited access to "new media technologies, computers and Internet" (198). For that reason, differences in technological infrastructure and Internet accessibility are recognized in various spaces that differ in class via the dichotomy of urban setup versus township setup.

Aside from young people's changing patterns of consumption as a result of access, technology or technological devices have more become familiar and often present accessories in young people's daily routine and this process is termed domestication. Traditionally, domestication is a process whereby wild animals are tamed; figuratively, a domestication process can be seen when consumers in various milieus are confronted with new technologies (Berker, Hartmann & Punie, 2006). In media studies, media domestication is "the process in which new media technologies move into the household and becomes part of everyday life" (Ibid.: 2-9) (See also Helle-Valle & Slette-meås, 2007; Bilandzic, Patriarche & Traudt, 2012). Berker et al. (2006) also argue that these foreign technologies are incorporated into the values of the consumers, their daily routines and their milieus; like pets, these technologies become significant members of the family, they are useful and consumers tend to trust and rely on them. Some of the devices are intertwined with the daily routine of consumers and are part of households: radios, cell phones, computers, the Internet, and television (Silverstone & Haddon, 1996; Berker et al., 2006).

Tacchi (1998) locates radio in the domestic setup and sees it as a device that adds texture in the “domestic soundscape” as she terms it (43). Whether in the domestic space or not, radio has the power to simultaneously cater both for individual and communal listening preferences (Tacchi; 1998). Additionally, Tacchi (1998) propounds the idea of radio as a domesticated information conduit, when she articulates the way in which radio has been received “as a part of the material culture of the home” (26) in that it preserves identities; even childhood memories and lifetime experiences are attached to the time frame of some of its programmes (Tacchi, 1998). Moreover, she views “radio sound as texture in a domestic sphere” (Tacchi, 1998:36).

In his study on music-based radio and youth education in South Africa, Rahfaldt (2007:10) recognised “radio listening as a social practice” and implied that, even though radio has always been mobile, now it is progressively more and more mobile. Thus, it is possible for radio to maintain its ubiquitous status. Mudhai (2011) and Mabweazara (2013) point out that although the Internet is considered the most dominant platform of convergence for radio, the mobile phone is the most pervasive manifestation of new media in Africa. Moreover, the emergence of mobile phones is central in the history of radio; its short messaging service (SMS) feature elevated the operations of many radio stations (see Mabweazara, 2013; Willems, 2013). The introduction of SMS technology in radio participation before SNS and after letters, landlines, and emails, was an important phase for the listeners, producers and radio stations at large.

Another interesting feature of mobile phone penetration in developing contexts is young people’s relentless experimentation with this device. Chuma (2014) cites an American study on undergraduate students that revealed, “young people have become increasingly dependent on, and have developed deeper emotional ties with mobile phones” (404).

Whereas radio mobility has increased, in the South African context, online radio is not as popular in South Africa as it is in other countries. This may be attributed to the fact that it has among the most expensive data rates in the world and this in turn makes online radio listening unaffordable for many (Telecoms, Internet and Broadcast in Africa, 2011).

2.6 History and evolution of radio listening

There is vast literature on radio listening habits of global audiences, especially America, dating back to the 1920s (Douglas, 1999; Horten, 2002, Street, 2002; Thompson, 2002; Craig, 2006), as this was the exploratory time of the device. The literature captures early experiences of the medium, before it became a pre-eminent communicative medium for discourse. Colonialism in Africa resulted in deprivation of the diverse ways of radio listening in South Africa. Scarcity of literature on this country illustrates the paucity of documentation and lulled narratives of the ‘Other’²¹, with much of radio literature focusing on an analysis of the government and its immersion in how the device should be administered (Tomaselli et al., 1989). Moreover, the scholarly works give background to the strategic implementation of the apartheid system and its harsh efforts to prominently privilege the history of South African aristocrats (English and Afrikaners), which is similar to the English experience of radio listening (Tomaselli et al., 1989; Rosenthal, 1974). Literature on radio listening in South Africa leaves a dismal picture of inequalities, relating to the experience of a diverse country, such as the oral nature of their story telling and documentation of these experiences, which can be considered on a par with Douglas’ (1999) American incorporation of ordinary voices.

In the 1920s, during the advent of radio in America, there was an excitement and various words were used to describe this wave, including how magical or intriguing the features of the radio apparatus were. Radio really was miraculous then, “the magic was-and-is in the act of listening itself, in relying on and trusting your ears alone to produce ideas and emotions. The magic comes from entering a world of sound, and from using that sound to make your own vision, your own dream, and your own world” (Douglas, 1999: 28).

Another classic example of radio as the theatre of the mind in the American context, is Orson Welles’s radio drama, *The War of the Worlds*²² (also see Heyer, 2005); the high level of imagination created by and the writing of this fake news broadcast made listeners believe that this broadcast was true and anxiously made calls to police, print publications

²¹ Herein ‘Other’ refers to the non-white masses who were marginalized in the time of apartheid. See Zygmunt Bauman on exploration of Otherness- <https://othersociologist.com/otherness-resources/>

²² <https://www.youtube.com/watch?v=Xs0K4ApWl4g>

to inquire about the ‘fake’ news. Thus, the craze can be regarded as a driving force in the latter phases of radio evolution, as people wanted to know more about how this device functioned.

This evolution of audience perception had three distinct but overlapping phases. The first phase was in the early 1920s even though, according to Douglas (1999), hams had started listening to radio much earlier. Drawing from Dumeli, Douglas (1999) contends that, “figuring out why radio became such a sensation in the early 1920s is not as easy as it might seem. There are obvious explanations, but they remain not completely satisfying” (65). Enthusiasm for radio was intense even though assembling it was quite tedious and puzzling; as this was before the sophisticated new devices, listeners had to assemble the device and search for signal. The dedication shown by the enthusiasts in the 1920s was fundamental to its reception.

Douglas maintains that “most radios in 1920 and ’21 were homemade crystals sets with headphones, and they were extremely difficult to operate” (68). To showcase the commitment and excitement that the ordinary people felt towards this invention, Douglas (1999) highlights that even sets that were bought directly from the shops, needed to be put together in a technically sophisticated way. Nevertheless, these technical difficulties did not curb the exuberance of the radio enthusiasts.

In penning radio progression, Douglas (1999) coins three crucial stages in its development. This progression or phenomenon was called DXing and its three stages were: firstly, trying to ‘tune’ in to as many distant stations as possible, followed by listening to the actual music. It is this listening that brought about DXing. The third stage that emerged from radio listening is storytelling. Nevradakis (2013) defines DXing as a ‘hobby’, which has been linked with amateur radio fanatics. He adds that there are subdivisions of DXing which pay attention to shortwave, AM, FM and other forms of communication, including, among other things, listening in and an intense feel of a communal set up.

In later years there was disbandment of hams/DXers, which marked the beginning of regulated radio listening. Gregory and Sahre (2003) confirm this disbandment of DXers in a biography dedicated to Jerry Powell, one of the first DXers, who started DXing in Kansas

and later moved to New York. In this biography, he recalls that due to their unregulated use of airwaves, they caused a lot of confusion as they broadcasted misleading information. This information disrupted the national order, with disastrous results during the build up to World War II. Thereafter, radio became a national commodity and certain rules and regulations had to be put in place for its operation.

These regulations did not deter radio fanatics, however, for the dedication shown by the enthusiasts in the 1920s was fundamental to its reception. In 1924, radio popularity gained momentum as Howard Armstrong introduced his innovative super heterodyne set; the innovation was deemed essential as through his invention a "...lower frequency that was much more audible and thus easier for the radio receiver to detect and amplify" (Douglas, 1999: 78) became available. This meant that the days of radio inaudibility would be a thing of the past. This upgrade, therefore, was imperative and made radio listening much more accessible.

In the social context, radio was becoming a fast-growing competitor of the then prominent social entertainment platforms; such as different art forms, theatres, sport games, and movies, to mention but a few. In his narration on the development of exploratory listening, Douglas (1999) shares testimonies from listeners of the time, recalling why they preferred sitting at home, getting drunk at home, while listening to radio instead of going to stuffy, noisy and crowded theatres or public spaces. This showed how radio offered a new special feature that allowed listeners not to sit so closely when listening, compared to crowded outdoors activities or theatres accessible at the time, which made some viewers obviously uncomfortable. This became one of the reasons radio became popular.

Riney-Kehrberg (1998) explored the early social gains of radio, when he reviewed radio listening habits of farm women, by closely analysing Mary Dyke's diary (1936-1955) that attempted to categorise the type of listening that was done by uneducated farm women. It is through this analysis that he picked up that ordinary people listened to radio not only for entertainment, but that their listening served other social functions: as a source of information, a way to access religious programming and to make contact.

During the same period, Tyler (1936), a schoolteacher in California, observed the interactive and informative nature of radio, which was already visible in the 1930s, as radio

became instrumental in addressing social issues. The radio was quite an influential medium that was pervasive and dictated social trends. Tyler (1936) advocated for the integration of radio as part of the school curriculum, as it was already an influential medium in the educational realm. Gruber (1950) reiterated these sentiments. When he highlighted the importance of radio expansion as he referred to it as ‘tremendous force’ in the lives of learners. He further suggested how supervised access to the radio could prove quite fruitful for education. He also indicated that radio could be used as a way to develop acceptable oral and written expression and also for building standards for appreciation of literature. Clearly in the 1940s, radio had evolved into a formidable force for the idea that young people are influenced by other people, parents, culture or the community to listen to certain programmes; and it also revealed themselves and their family backgrounds. As a result of diversity and cultural connotations, there are countless definitions of different ways of radio listening. Contrary to Tyler (1936) and Gruber (1950), Anderson (1952) had an altogether different take on radio’s popularity and its effectiveness as an educational tool, arguing that the spoken word as a medium of communication may prove “the most dangerous unless each generation is taught how to listen” (215), therefore making listening as important as hearing.

In essence, radio’s evolution and popularity took enormous effort and improvements to maintain its functionality and serve audiences in the way they wanted to be served. At the beginning, radio assembling, components, and listenership were associated with masculinity. This put men in the forefront and side-lined women (1999). In contrast to this state of affairs, through technological advancement and simplification of the apparatus, as well as it being seen less as hobby for men as it was in its early novel days, it is now inclusive of all sexes and races.

2.6.1 Theorizing radio listening

Radio listening is inherently aligned with people. People steer the change in listening and the technological advancements are similarly determined by the human species. In the 1930s, a couple of years after its establishment, people were eager to explore ways in which radio is listened to; thus, the urge to reinvent or develop it as a medium never stopped as rampant interest in enhancing it manifested in the early years of its oddity (Douglas, 1999).

Scholars such as Lacey (2013), Hendy (2000), and Douglas (1999), propose different definitions of listening. Lacey (2013) strongly argues that there is a distinction between ‘listening’ and ‘hearing’. This argument is followed by a statement that gives reasoning to her contention: “the distinction is not a straightforward one, nor should it be mapped simply onto the problematic binaries of mind and body, culture and nature, cognition and perception” (Lacey, 2013: 17). Lacey further delves into this issue and strengthens her viewpoint using Lisbeth Lipari’s (2010: 349) clear summary of dissimilarity between listening and hearing: “etymology listening comes from a root that emphasises attention and giving to another, while hearing comes from a root that emphasises perception and sensation of sound” (Ibid.:17). There is a distinct difference between listening and hearing; hearing is natural and it happens effortlessly, whereas listening requires attention and stimulation. Lacey (2013:17) expands this concept of listening and affirms that,

‘listen’, like ‘lust’, also shares a common root in the Old English ‘list’ – to like, desire or lust to do something. It is a concept that combines agency and desire. So listening is both a public activity and a private experience, and it can be both these things at the same time.

The current study holistically accepts both distinctions made between hearing and listening. This contention is formed on the basis of listeners that listen both passively and actively. Consequently, this points to a direction of merely hearing radio playing in the background and actively listening to it with the aim of participation or not participating. O’Donnell, Lloyd, and Dreher (2009) also have an interesting take on how radio as domesticated media has “been associated with a technologisation of listening” and how it has been a “key site at which listening has been collectivised and organised” (426) (also see Dreher, 2009).

Different from the comparison of hearing and listening, explored by Lacey (2013) and Hendy (2000), Douglas (1999) puts forward a contrast between seeing and hearing. She quotes Oxford psychiatrist Anthony Storr in *Music and the Mind*, stating that “there is something ‘deeper’ about hearing than seeing; and something about hearing other people which fosters human relationships even more than seeing them” (23). This assessment stems from the introduction of television, an innovation that philosophers and scholars anticipated being a rival of the telegram or its replacement. Douglas’s comparison can be deemed as irrelevant as radio and television have now merged.

2.6.2 Cultural influence in radio listening

The environments in which the sample of the present study was selected represent the glaring disparities in the levels of economic and symbolic power in South African society. Quite often these differences are the results of the policies the apartheid government implemented to enforce ‘apartness’. Those results are seen in infrastructure, education, unemployment, and access to service delivery (or also how the current government responds to the needs of its people). This cocktail of difference in South Africa also entails some fundamental cultural ways encrypted in how people do things. Cultural connotations and how they influence social order is evident in how Hendy (2000) conceptualises a Brazilian cultural context by extracting Thorn’s deep exploration of listening to delineate levels of listening in depth. He does this by using his reference to anthropological work on pre-literate society (society or culture that has not developed the use of writing) where he draws from a number of anthropologists (Classen, 1998; Feld, 1994; Stoller, 1989; & Gell, 1995). Here Hendy takes Thorn’s story of Suya Indians of the Brazilian Matto Grosso who used “the term ‘it is in my ear’, to indicate that they have learned something” (116). In this case, hearing is preferred or carries more power and has powerful significance as compared to the visual experience. This bold statement about opting to listen as opposed to watching is followed by an account of a man chased by an ogre. Although he never got to see it, because of the sound it made and through what he heard, he was able to assume that it was an ogre. He created a picture in his mind on the basis of his aural experience. This is Hendy’s effort to show how one is able to create the theatre of the mind, which is the way people interpret what they hear from the radio; and this further highlights its imaginative nature that can be coupled with cultural perspectives.

Lacey (2013) exposes another layer of listening, the idea of listening as a “cultural practice” (22). Accordingly, even though listening practices change over time, they are sometimes unalterable and if they do change, the process of their alteration is quite slow. She takes the idea of listening and culture a step further than Hendy (2000), by inferring that the way people listen is also informed by their social position or access to power and technological advancements. In her chapter, *The Modernisation of Listening*, Lacey (2013) establishes that this perception of listening is not new. Even though listening occurs naturally, it is as dynamic as culture and can be swayed by external influences, which makes listening

interchangeable and dynamic as well. She insinuates that listening, like culture, is influenced by one's socio-economical positioning and is affected by change. To answer the question of how listening has been changed by technologies, Lacey's response is based on her definition of listening, expounding that "listening practices cannot be mapped predictably or straight-forwardly onto changes in technology, or even changes in the soundscape more generally" (22). This implies that it is not easy to illustrate or trace how much influence technology has had on listening, as it is entrenched and synonymous with overall societal and cultural changes.

2.6.3 Listening and music

Hendy (2000) highlights that there can be no certainty in how radio programmes are received by listeners; he contends that people listen to radio in different ways under different conditions, which means that people are likely to have different interpretations of what is being listened to. To unpack listening, culture, and reception of audio, Hendy puts into perspective Hamm's (1995) study on radio music reception that is determined by one's cultural capital. This hypothesis about the different ways in which people listen to radio is also solidified by the way people receive and understand music. An example given by Hamm (1995) is Lionel Richie's 'All night Long (All Night)' and its reception in South Africa by a black community, specifically in the township setup. The song had a 'Motown' sound, and the way people interpreted what they were listening to, was quite different from what was being said. They interpreted the lyrics of the song incorrectly, as they confused 'Tam bo' with their political leader Oliver Tambo. This misinterpretation was aligned with the social issues of the time, which emphasises Hendy's position that, due to different circumstances and social standings, people will have different interpretations of what they are hearing. This narrative gives a sense of how radio listening in some parts of the world was influenced by a dense political agenda and critical analysis of discourse, which shows that people literally listened with political consciousness.

Hamm (1995), in fact, makes it clear in his study, that the 'moment of reception', the hearing of a record on the radio, is never an entirely open, polyvalent event. It is "shaped by the cultural capital of the listener" (1995: 249). There are always clear limits, as Pickering and Shuker argue in Hendy (2000), to the way in which the 'same' music can be experienced in radically different ways by different audiences (143). This was the case in

South Africa, as the difference in interpretation was directly aligned with the socio-economic status of the masses. This resonated with people's linguistic abilities, which is linked to their social standing, as, even though they sang along, they struggled to make the original meaningful interpretation of the song.

2.6.4 Listening in South Africa

For South Africa, broadcasting materialised during the time of colonialism, where there were social boundaries and inequalities (Tomaselli et al., 1989). Accordingly, its emergence can be aligned with social inequalities, as those who were subjugated could relate to radio only as a medium of entertainment and storytelling. It was also utilised as a law enforcement tool by the apartheid government, who used it to foster surveillance.

Consequently, radio with social status quo connotations, determined how information was distributed and how radio was used. "Broadcasting is usually regarded as one of the main sources of ideology in modern industrial societies, and, to a lesser extent in Third World countries" (Tomaselli et al., 1989: 1). The authors take it a step further and present broadcasting as an indispensable tool, which served different social functions. These functions are as diverse as the 'various pressure groups' they served. As a result, broadcasting then was crucial for social interactions, interests and technological advancements.

In strengthening the availability of literature that focuses on radio listening in South Africa, among the observed dearth on this topic, Lekgoathi (2009) is one of the few that dwells on the efforts producers made in *Radio Bantu* production and captured the essence of what radio listening meant to Bantu radio station listeners. Tomaselli et al. (1989) cites Fuchs (1969: 241) who articulated that,

Radio Bantu was introduced to serve the seven Bantu peoples of the country, according to the nature, needs and character of each, and, by encouraging language consciousness among each of the Bantu peoples, to strengthen national consciousness.

Lekgoathi (2009) offers a historical exploration of Northern Sotho radio, established in 1960 by the SABC, in the time of struggle. In his study, he explains the reasoning behind its establishment, the dynamics of listening and listenership, including staffing and the

nitty-gritty of programming. *Radio Bantu* was not only propagandistic, but it also provided jobs for native language speakers as announcers, further granting an opening for the masses to listen to extensive diverse programmes that were not offered in native languages before *Radio Bantu* (Lekgoathi, 2009). Kupe (2006) puts forward the view of how radio is neglected in African scholarly works whereas it played a crucial role in democracy. Lekgoathi (2009) emphasizes this viewpoint by observing radio as a noticeable tool, so much so it has become a channel for communication. He argues that even though this is the case, very little research has been conducted to explore how listening in indigenous languages not only attracted a large number of radio listeners, but also instigated a sense of ethnic pride among South Africans (Lekgoathi, 2009).

Another reason behind the birth of Bantu stations was that it was the way for the government to put an end to the access politically motivated individuals had to amateur radio, that offered politically uncensored content, which contradicted the ‘apartness’ ideology that was being enforced. The cut-off of AM; which allowed people to access ham stations, led to the introduction of FM, which strictly limited access and killed the minimal contact for those who were keen to hear updates from fellow cadres (Lekgoathi, 2009). *Radio Freedom* is another example of a radio station that severely experienced the “the jamming techniques used by the state to block signal transmission” (Lekgoathi, 2010: 139). This was done as the station was a useful platform for the African National Congress (ANC) and its allies to strengthen their anti-apartheid messages (Lekgoathi, 2010).

The importance of radio drama is also central in radio listening, as it resonated somewhat with the cultural orality of the Bantu, such as storytelling around the fire. Radio, therefore, replaced the role of elders as storytellers, as the whole family would gather around to listen to radio drama that was conducted in their own languages. Lekgoathi (2009) confirms that, “those families that had no radios would gather around the families that had one. People started buying their own radio receivers in large numbers” (579).

Gunner (2000), who has extensively covered radio history and radio drama written in Zulu dating from 1941 to the present day, also complements this thought. She records how language (Bantu languages, but specifically IsiZulu) was used by black producers or practitioners in the 1950s and 1960s to sidestep the trap of censorship and to rope in driven

and conscious “urban and rural listeners” (223). Lekgoathi (2009) uses Gunner’s (2000), as well as Fardon and Furniss’s (2000) observations on African broadcasting, to illuminate that language accordingly helped a few black radio announcers and producers to sporadically subvert “white control by inserting hidden messages using the thicket of language” (577).

2.6.5 Listening in a time of convergence

In section 1.1, Jenkin’s (2006) definition of convergence is highlighted and this study uses his contention in order to understand the development of radio convergence in South Africa. Moreover, in trying to set the scene for the current consumption of radio or rather radio listening in the current radio wave of convergence, it is apt to tender another definition that attempts to encapsulate a broader picture of what convergence is. Algan (2013:79) confers a broad perspective on the characteristics of convergence, and claims that,

[m]edia convergence has become a wildly accepted term that describes how we consume media today. While the concept is generally used to refer to the consumption of (mostly old) media using new Internet and mobile platforms, it is used to explain the current trend of media systems across the world becoming increasingly alike with regard to their products, their professional practices and cultures and their systems of relationships with other political, social and institutional.

Algan makes it clear that radio convergence is intrinsically intertwined with current technological platforms and is arguably even more accessible than before. To strengthen the accessibility of radio, as cited by Gazi et al. (2011), is the theory of McLuhan in 1964, which in a sense was prophetic, describing radio as a device that has a power to turn the world to “village size”, currently occurring as ‘radio 2.0’, meaning more magnified and more technically inclined. Scholars (Gazi et al., 2011; Hendy, 2000) have observed that listening in the time of convergence has drastically changed as people have different devices at their disposal that make it easy for them to access radio. The process of convergence, which, according to Hendy started in the early 1990s, can be seen vividly on Internet radio. “In simple technical terms, this involves live radio output being distributed over the Internet for people to listen to on their desktop computer” (56). This development has been gradual and eventually it reached a scale that was seamlessly integrated with the new ways or the up-to-date ways of manoeuvring media platforms accessed via technology. Hendy (2000)

describes the Internet as a space where broadcasters can roam without any fears of being policed or being regulated and reprimanded as compared to terrestrial broadcasters. Price and Verhulst (2005) add that “initial attempts at Internet regulation have tended to move away from direct legal control and toward more flexible variations of “self-regulation”” (1). More so, Freedom House (2015) emphasises the notion of flexibility online, by stating that “a culture of free expression exists online, and the online sphere remains diverse and active”²³. This is convenient and is accepted by radio personalities who are not willing to comply with the regulations and laws set by the BCCSA (Broadcasting Complaints Commission of South Africa) and ICASA (Independent Communications Authority of South Africa). Listeners then are able to listen to raw content, which is not offered by mainstream radio. However, Freedom House (2015) further notes that in a way online media and Internet content in South Africa is regulated by the Film and Publications Board (FPB)²⁴ even though it is not covered by the broadcast legislation. As a podcast or audio file shared via a digital network (e.g. even WhatsApp messaging application²⁵) would be considered to be a publication and its content regulated by the Films and Publications Act. In the case of South Africa, *CliffCentral*, owned by Gareth Cliff, is an example of uncensored radio content. This method of broadcasting is influenced by the character of the owner because part of the decision to leave *5FM* was that the presenter was being censored (People’s Lab, 2014). His outspoken nature has seen him conflicting with the BCCSA over his uncensored or crude remarks. However, his popularity and large following have seen him defy the rules of the regulated world of terrestrial radio by establishing an online radio station, as the online space allows him the opportunity to broadcast uncensored without the fear of being reprimanded for explicit content and vulgar statements. Gareth Cliff inspired this study as he is currently at the forefront of radio convergence in South Africa.

Theorists like Crisell (1994) explored the initial significance of radio as a blind medium

²³ https://freedomhouse.org/sites/default/files/resources/FOTN%202015_South%20Africa.pdf

²⁴ https://freedomhouse.org/sites/default/files/resources/FOTN%202015_South%20Africa.pdf

²⁵ WhatsApp Messenger is a cross-platform mobile messaging app which allows one to exchange messages without having to pay for SMS. WhatsApp Messenger is available for iPhone, BlackBerry, Android, Windows Phone and Nokia etc. (<https://www.whatsapp.com/>)

and the people's fascination that was based on the unseen voice. Blindness as one of radio's distinctive characteristics has been reduced because of the incorporation of technological applications and visual media. The transitioning from the traditional to the online is one of the concepts that has shown change in how radio can be characterized in this day and age.

2.7 Conclusion

Because South African scholarly work covering the phenomenon of radio as a medium is limited, the present study relies heavily on the development of radio in the America and Britain, as the story of radio in South Africa is marked with many similarities. The resilience of radio can be traced back to its humble beginning as a medium that had a capacity to inform and entertain masses, long before the invention of the visual medium. Like other scholars, Lekgoathi (2009) has noted and recorded the listening habits of the Bantu during the time when radio was a medium solely for informing and fully entertaining the Europeans. All these scholars make it possible for one to trace the roots of radio and the impact it has had upon its listeners.

Currently, it seems that young people are at the forefront of the new media wave, which makes them indispensable and relevant in the quest for a deeper understanding of radio convergence. To see how diverse groups of young people access the medium and what convergence, if any, has been brought upon the medium by new media. This has been done through observing whether their socio-economic backgrounds might affect and inform their radio listening practices. The dynamics in the social setup in South Africa dating back to the time of apartheid are still discernible in the current living conditions. The history of apartheid laws designed to separate people clearly shows how this came about. Thus, one would expect the listening experiences of groups from these different areas to differ from each other. In South Africa too, access to the Internet is expensive, which would exclude lower economic classes from engaging in online radio. Another barrier would be the language of the Internet, English, which is limited among these groups.

Radio convergence in South Africa is relatively a new concept that needed thorough investigation. The elements of both terrestrial radio and online radio are thus offered in this chapter. The reception and navigation by young people and the people in general is an

evident via intense use of various networks, also information is circulated. Again, an overall outlook on how this new wave seems as an extension of terrestrial radio and a look at the impact it has on new media.

CHAPTER 3: METHODOLOGY

3.1 Introduction

This chapter will outline the qualitative and quantitative methods used in this thesis. There is a need to realize the impact the social fabric has on the radio listening of young people, focusing specifically on the newly explored online radio space and who gets to listen to it. In order to analyse the act of radio listening, which can be both an individual and a group activity (see Douglas, 1999; Hendy, 2000; Lekgoathi, 2009), it is essential to use a variety of methodological approaches that will assist in gathering data for a group setup, an individual experience as well as what radio offers to young people in order for them to have a certain perception about it. Consequently, this study used both quantitative and qualitative research methods to try to explain the correlation between young people's radio listening, social dynamics, and demographic placement in the time of radio convergence in South Africa. Both research methods are useful in this thesis, especially because of its focus on media consumption.

Brennen (2012) highlights the usefulness of both these methodological approaches in media research studies that explore different groups in communities. According to Brennen (2012), qualitative research is used by researchers to “consider the diversity of meanings and values created in media” (5). Moreover, quantitative research is used to “measure the effects of different types of communication on various groups in society” (5), which in this case is young people. Thus, Brennen's (2012) observation is the reason why both approaches were considered. This chapter outlines and further discusses the methodologies of interviewing, focus groups, and surveys, which were employed in this thesis, and also provides a general introduction to approaches to audience research which serve as a context to the present study.

These approaches will help examine radio listening habits of the youth in this study, but also refers to their schooling and how their demographic placement influences their radio listening habits. The study then aims to examine the intersection of the act of listening, which is intrinsically linked with the spatial existence (Tomaselli et al., 1989), also stressing

the dynamics of radio listening in relation to South Africa's historical setup.

This inquiry does not merely explore radio listening as an isolated act but rather as one that coexists with the aftermath of separate development in South Africa as highlighted earlier (Hamm, 1995; Olorunnisola, 2006) (see also Tomaselli et al., 1989; Tomaselli & Tomaselli, 1981; Teer-Tomaselli, 1998; Teer-Tomaselli, 2005). Zegeye (2008), Ndlovu (2008), and Teer-Tomaselli (1998) have linked media with identity, an element that this thesis also seeks to address.

3.2 Audience research

In the exploration of radio audiences, this study focused on young people's personal narratives of their practices of radio listening through the use of focus groups and completion of surveys. This form of investigation was preferred, as a purely quantitative approach would have served no purpose for this study and given unfulfilling and weak results in reference to the research questions and research aims. The decision was made based on the premise that their personal exploration of radio listening would be best articulated by themselves as was realised in the end, with rich descriptive data being collected that even highlighted additional themes that were originally not going to be included in this thesis.

Expanding on Katz, Blumler, and Gurevitch's (1973-1974) uses and gratifications concept explained earlier (see Chapter 2), Baran and Davis (2000) give a brief history of Audience Theories, especially the origins of uses and gratifications, highlighting the work of the originator of uses and gratification, Herta Herzog, and acknowledging the research she conducted in 1944 on radio listening of 100 radio soap-opera fans. Herzog coined three distinct types of uses and gratification "first, merely a means of emotional release", "a second and commonly recognized form of enjoyment concerns the opportunities for wishful thinking", and the "third and commonly unsuspected form of gratification concerns the advice obtained from listening to daytime serials". (Baran & Davis, 2000: 247-248).

Audience research and uses and gratifications are both used in this study. The uses and gratification concept focuses on the gratification received by audiences when listening to the radio. According to Davis and Michelle (2011: 559-560):

Audience research is growing in scope and complexity with the expansion of audience roles from the traditional reader, listener, viewer, spectator, and citizen to the much more varied roles of user, customer, player, producer, visitor, gifter, fan, friend, voyeur, learner, and participant. In apprehending this complexity, the field of audience research has become a confluence of disciplines and specialties within which a wide range of diverse and to some extent divergent methodological approaches can be identified.

The use of various methodological approaches is also justified by Davis and Michelle's (2011) analysis on audience research studies, as the approach here is to comprehend young audiences' satisfaction, if any, with their radio listening in the context of this wave of radio convergence in South Africa.

3.3 Triangulation

This study was triangulated by conducting surveys with youth in conjunction with in- depth qualitative interviews with key role players and focus groups with young listeners themselves, to gather an in depth perspective and for data validation.

To consider the perceptions and the exploration of radio as a medium, a variety of methods were considered, and the use of these methods aimed to unravel the behavioural approach rooted in the qualitative method; additionally, the quantifying approach was to validate and complete the puzzle (Hammersley, 2008a). The inclusion of the quantifying approach was to also open the researcher to a broader audience, or "greater geographical coverage" (Seale, 2004:166), and to broadly expand and strengthen the argument as well as the findings of the researcher. Hammersley (2008a: 23) refers to this approach as triangulation:

Checking the validity of an interpretation based on a single source of data by recourse to at least one further source that is of a strategically different type. It is worth noting that this does not necessarily involve combining different methods of data collection.

(See also Denzin, 1978; Denzin, 2012; Howe, 2012). Hammersley's (2008a) explanation of triangulation is directly based on its original usage within the theoretical framework of

“social science methodology” (23). The highlighted emphasis on not having to necessarily use quantitative and qualitative together when dealing with this approach, but rather with also an option of mixing qualitative methods only is reiterated by Decrop (1999). He writes that depending on the researcher, triangulation can also be a mixture of various qualitative only methods or a mixture of qualitative and quantitative techniques. Therefore, in this research triangulation is achieved by combining quantitative and qualitative techniques. A number of scholars have written about the individualistic nature and the polar standing of quantitative and qualitative methods (Howe, 2012; Mertens, 2007; Fielding, 2012; Creswell et al., 2010). However, Decrop (1999) quotes the original authors of triangulation like Webb, Campbell, Schwartz and Sechrest (1966) and Jick (1979), highlighting their role in redefining triangulation as hybridization of qualitative and quantitative methods, prescribing that together they are harmonious and interdependent as opposed to being disconnected.

Moreover, Strelitz (2005) confirms the union of these approaches, as the researcher is able to mostly “draw on their respective strengths” (66) in that “qualitative techniques are used to provide information for developing further quantitative research” (Decrop, 1999:157). Additionally, they are often used “as a forerunner to quantitative techniques” (Decrop, 1999: 157). As a stand-alone methodological approach, the qualitative method/approach has advantages and disadvantages, with scholars criticizing it because of its “lack of rigor and credibility” (Decrop, 1999:157). Coupling it with a quantitative method brings more value to the research, as Jick (1979) writes, “qualitative data and analysis function as the glue that cements the interpretation of multimethod results. In one respect, qualitative methods data are used as the critical counter-point to quantitative methods” (609). In the present study, the surveys were used to gather general information and highlight patterns in radio listening practices and use of specific technological devices; whereas the qualitative research methods were used to elicit more detailed stories about youth listening.

One of the original authors of the triangulation concept, Jick (1979), highlights the similarities between geometry and triangulation. Arguing that the assumed “basic principles of geometry, multiple viewpoints allow for greater accuracy. Similarly, organizational researchers can improve the accuracy of their judgments by collecting different kinds of data bearing on the same phenomenon” Jick (1979: 602). Decrop (1999) correspondingly

confirms the idea of “triangle analogy”, where a sole topic is viewed from three dissimilar and individualistic sources (158). Reiterating that the “information coming from different angles can be used to corroborate, elaborate or illuminate the research problem. It limits personal and methodological biases and enhances a study’s generalizability” (Decrop, 1999:158).

In sum, two interpretations of triangulation, validation and complementation interpretation have helped in solidifying and strengthening the data analysed in this research, giving it depth. The survey helped the researcher to gain a broad understanding of the issues related to young people and their listening habits, and the focus groups were useful to further explore themes and findings raised from the survey data. The interviews with key role players helped provide a key context to this study and provided more information about the online radio stations chosen as case studies for this thesis.

3.4 Sampling

Purposive sampling was used to select the participants in this study. Black (1993) describes purposive sampling as a process whereby the research chooses the participants on the strength of “traits to give what is felt or believed to be representative” (47). Thus, participants in this research were selected specifically based on their attributions, for example, for the students their surroundings were an important factor here and their age, and for the founders/co-founders of online-only herein radio stations was their involvement in radio convergence. Therefore, the contributors include the online-only radio founders/co-founders, high schools (previously Model C and township) and University of Cape Town students, made up of Media Students from the Faculty of the Humanities (3rd years), Geology students in the Science Faculty, and Engineering and the Built Environment students (2nd and 3rd years). All groups were selected to show production of online-only radio and the variations in radio listening across different milieus young people exist in. Also, their age range and diversity is suitable and them as a sample can be deemed as representative of young people as they reside in the analysed contexts, attend in the analysed schools and also attest to listening to the radio. Also, one can argue that the wide sample used herein does give some indication of trends across the broad category of South Africa youth as this study sampled across class, race and gender, even though it is limited to Cape Town. Even so, qualitative research has a limitation that links to sampling, in that one

cannot generalise findings; but one cannot, to a degree, reach towards generalisability by sampling across a wide range (Payne & Williams, 2005: 297). However, qualitative research has one powerful, main advantage in that it leads to “thick description” (Geertz, 1994: Hammersley, 2008b) which can tell us more about youth radio listening than quantitative research which can only provide an overview (Jonkman, Van Gelder, and Vrijling, 2003).

Two other sampling techniques that were used in this research are snowball sampling and convenience sampling. The Michael Oak Waldolf School students and Herzlia High School students were recruited via snowball sampling and convenience sampling as the researcher knew a friend with a child that went to Waldolf at the time of this study, doing Grade 11. Snowball sampling is a process where “one subject gives the researcher the name of another subject, who in turn provides the name of a third, and so on” (Atkinson and Flint, 2001:2). She then organised her friends that attended at Waldolf and Herzlia.

Furthermore, snowball sampling “is the most easy, and ‘informal’ method to reach a target population” (Atkinson and Flint, 2001:2). This focus group was hosted at her home and consent forms were signed by their parents, granting them permission for this attendance, and the students themselves also gave their voluntary consent (also see APPENDIX H- A consent form signed by the participants: a sample). In addition, this process of organising these students can also be regarded as convenience sampling, in that there was no prior awareness that the student who organised other participants therefore it was convenient or “accidental” and an option that was “immediately available” (Bouma, 1993:117).

Finally, it is also argued that these different selected groups can be viewed as case studies as they fall under exploratory case studies; this is the case because the aim in this research is to “define the questions and hypotheses” or to “determine the feasibility of the desired research procedures” (Yin, 2003: 5). Yin (2009: 17) also provides a general definition of a case study by citing Schramm (1971) noting that, “the essence of a case study, the central tendency among all types of case study, is that it tries to illustrate a decision or set of decisions; why they were taken, how they were implemented, and with what result”. Yin then analyses the sentiment of the above quote and notes that, the emphasis on “cases of ‘decisions’ as the major focus of case studies” (17). Thus, Yin’s (2003; 2009: 17) overview

on explorative case studies and general case studies speaks to the choice taken in this research to select ‘individuals’, ‘institutions’, ‘processes’ and ‘neighborhoods’.

In addition, in this instance the case studies are: Township schools, former Model C school, the founders/co-founders of online-only radio and Colin Cullis (Product Owner: Talks).

3.5 Focus groups

The data was collected over a period of nine months (3rd July 2015-22 March 2016), excluding the interview conducted with Colin Cullis in 2014. The lengthy period taken to collect all the data used in this study, especially the focus groups and surveys was caused by schools closing in 2015 for summer holidays and the intense nature of the 4th term filled with tests and end-of-year exam preparation. While focus groups were conducted, clips were transcribed and translated, some in between the period the process of data collection; and the final transcription took place after the last focus group on the 28th February 2016. Luker (2008) points out the difficulty in organising focus groups and interviews, suggesting that focus groups are time consuming and intensive to prepare and to get them running.

10 focus groups were conducted: with learners from Luhlaza Secondary School, Michael Oak Waldorf School (situated close to Kenilworth station in Cape Town, Michael Oak is a registered independent school and a member of the Independent Schools Association in South Africa (ISASA)²⁶ combined with a few learners from Herzlia High School (“a Jewish community school that has served the Cape Town Jewish community for more than 75 years. Situated on the slopes of Table Mountain...the school provides a Jewish and secular education to the Jewish youth of Cape Town”²⁷), IkamvaYouth- Makhaza Branch (“a non-profit organisation (established in 2003 and formally registered in 2004) with branches in five provinces in South Africa, IkamvaYouth currently operates in the Western Cape, Gauteng, KwaZulu-Natal, North West and the Eastern Cape. IkamvaYouth equips learners from disadvantaged communities with the knowledge, skills, networks and resources to access tertiary education and/or employment opportunities once they matriculate”²⁸), University of Cape Town Media Studies students, and a mix of Geology

²⁶ <http://www.michaeloak.org.za/about>

²⁷ <http://www.herzlia.com/> (Also see <http://www.herzlia.com/high-school/>)

²⁸ <http://ikamvayouth.org/contact>

and Engineering and Built Environment students. The sessions were recorded and transcribed. Translation was also necessary because most of the focus groups with township students were conducted in isiXhosa, to allow them to express themselves more comfortably in their home language. The following table presents the details of the focus groups:

Table 1- Details of conducted focus groups

Students	Number of participants	Duration	Number of focus groups	Location of groups
Michael Oak Waldorf School mixed with Herzlia High School	11	1h21min	1xsession	Rochester (Salt River)
IkamvaYouth	8	37m49secs	1xsession	Jordan Building (UCT)
Luhlaza Secondary School	22	1=53m32secs 2=49m40secs	2xsessions	Luhlaza Secondary School (Khayelitsha)
UCT Sciences	17	1=50m17secs 2=38m10secs	2xsessions	Geology Building and at University House (UCT)
UCT Humanities	41	1=47m48secs 2=46m05secs 3=55m19secs 4=47m04secs	4x sessions	Jordan Building (UCT)

3.5.1 Luhlaza Secondary School

With assistance from a teacher and the principal's permission, the researcher was able to secure a slot to conduct two big focus groups with Luhlaza students (a mixture of Grade 11s and 12s).

3.5.2 Ikamva Youth in Khayelitsha (Makhaza)

On the 14th of November 2015 through Ikamva Youth the researcher ran a focus group, which comprised young people from township schools, between grade 10 and 11, with pupils aged 15-17. The programme for the day had two parts: the first part involved training the young people on 'Audacity', which is audio-editing software; and the second part was a focus group session. The youth were transported, consent forms were signed, and refreshments were served.

3.5.3 UCT (3rd years) - Faculty of the Humanities (Media Students)

With the help of my supervisor, I conducted four focus groups with undergraduate Media studies students. The data from these focus groups are compared with that from Science students, to get a variety of radio listening habits, and to take into consideration the possibility that media students' consumption habits might be different by virtue of their choice of major.

3.5.4 UCT Sciences - Geology and EBE students (2nd and 3rd years)

The inclusion of Science (Geology) students was to compare the faculty with Humanities (Media) to see if the collected data via focus groups would show variations. It was expected for Media students to explore media platforms and be aware of the daily happenings in the media space as they learn about the phenomenon, whereas it was acknowledged that this might be different for Science students. Making sure these focus groups were possible was a tedious task and emails were sent to relevant Department officials to assist in the organisation of the focus group meetings.

Various researchers utilize qualitative research techniques in which a series of questions are prepared and asked to a collective as opposed to individuals (Priest, 2009). Priest also highlights how focus groups are often termed group interviews. Similar to other instruments

used for data collection, focus groups have advantages and disadvantages (2009:66). In this case one advantage is that when participants interact in a group the researcher is able to collect information even when the participants are interacting with each other. Priest (2009) compares focus groups to an interview set-up, which is individualised, arguing that focus groups offer room for richer data as opposed to interviews. Another advantage of this assembly is the possibility of participants behaving close to their normal behaviour, as they are more likely to overlook the presence of the researcher (Priest, 2009). The disadvantage is to underestimate the magnitude of this process and the assumption of using focus groups in a hasty manner, thinking of it as a quick way to acquire many interviews (Priest, 2009). However, in this study, a number of focus groups were conducted. Strelitz (2005) echoes Priest's (2009) sentiments of what constitutes a focus group and its characteristics, grounding his contention by using Lunt and Livingstone's (1996) concise definition, which is similar to Priest's. Strelitz additionally draws from Deacon et al. (1999), underlining the association focus groups have "with reception analysis, which highlights the social context and media consumption and the creative role that audience members play in decoding media texts" (71).

Anderson (2012: 231-232) emphasises the link between surveys, focus groups, and interviews, stressing the importance of conducting focus groups before administering surveys:

Before designing a survey to be administered to a large number of respondents, the researcher should be systematically talking to a sizeable number of representatives from the study groups either in long-form interviews or in focus groups. Both of these methods are conversations targeted on the topics of interest but open to the directions the respondents want to go.

Thus, this study used all three methods as suggested by Anderson to benefit from the advantages of these three data collection techniques, and to strive to collect saturated data. The focus groups and surveys were coded for themes and systematic information arrangement. Strauss and Corbin (1990) regard coding as "the analytical processes through which data are fractured, conceptualised, and integrated to form theory" (3). Also surveys and focus groups complement each other in that, focus groups can be "conducted before the survey", more so herein they were used to formulate questions and to assess what

concepts need more attention (Wolff, Knodel & Sittitai, 1993:120); which is the case in his study, thus they do accompany each other.

3.6 Surveys

A total of 273 surveys were administered, 142 surveys were administered to Luhlaza Secondary School students, Grade 11s and 12s and another 131 surveys to Westerford High School's Grade 12 students. This methodological decision is due to the comparative nature of the study and to contribute to the data collected through focus groups. The selection of Grade 11s and Grade 12s (17-18 years) was to include a number of mature participants. The surveys were administered with the assistance of teachers by the sampled schools. All the surveys were hand-delivered (Stover & Stone, 1974) and the process of delivering and filling them in took +-45 minutes in each school (see APPENDIX B - Survey). After the surveys were collected from the respondents they were coded and decoded in an Excel spreadsheet; furthermore, they were analysed for themes, with the gathered information compared and linked with prior data from the focus groups and the interviews. This systematic organisation followed the triangulation method highlighted above.

In relation to how the survey was generated i.e. questionnaire formulation, Mouton and Babbie's (2001:233) "Guidelines for asking questions" was used. "Questions and statements" were used as I was keen to gather and to understand "the extent to which respondents hold a particular attitude or perspective", about radio in general and their radio listening (Mouton and Babbie, 2001:233). In addition, the guideline was further used to model an acceptable survey format and to take into account the type and the way questions should be asked to the respondents. In the last stages of putting together the survey, a finished draft was "pre-tested" on 10 respondents (University of Cape Town students) (Mouton and Babbie, 2001: 244).

Wimmer and Dominic (1994) present advantages of quantitative research, highlighting how "the use of numbers allows greater precision in reporting results" (50-51). This type of method is commonly used "in audience research...[and] surveys are regularly used to provide syndicated reports that relate people's product purchase and personal characteristics to their media use" (Donsbach and Donsbach, 2008: 258). Moreover,

highlighting why surveys are a preferred method in social science Strelitz (2005) cites Harvey and MacDonald (1993) noting how surveys give “one access to large amounts of data that are representative of the population and from which one can generalise one’s findings”. Even though surveys don’t give an in-depth perspective of the respondent, they are proven to be the best method as the researcher is able to collect data that will be available immediately. As Wimmer and Dominick (1983) contend, “the survey is also one of the most widely used methods of media research, primarily due to its flexibility” (134). Surveys are utilised “within audience research to map audiences in broad brushstrokes (e.g., by socio-demographic variables and consumption patterns)” (Downing, 2004:172-173). Downing (2004) takes the reviewing of surveys a step further and writes that they are “employed to identify correlations between the mass media and the mass audience” (173). According to Schrøder et al. (2003), surveys are a useful research design, especially when one’s goal is “to determine a single value, describe a variable with more than one value, describe a relationship between variables, explain a relationship among variables, or influence something” (225). This study also aims to show the relationship between one’s cultural capital or social upbringing and their radio listening habits in the time of convergence. Schrøder et al. (2003) supports the importance of surveys and how they help underpin “instances of consumption in specific situational contexts” (223).

A number of emails were sent back and forth requesting permission from the schools that participated in the administering of the surveys and to organizing focus groups (See APPENDIX A - a sample of sent emails). The secretaries of the respective high schools responded to confirm the available times slots during school hours in order for the administering of the surveys to take place.

3.7 Interviews

To obtain broader insight into online radio in South Africa, use of SNS in radio stations and the mechanics of radio convergence, interviews were conducted with online only radio station founder Gareth Cliff of *CliffCentral*; Simon Hill, co-founder of *Ballz Visual Radio*; Kevin Kai, co-founder and Daniel Breiter the station manager of *Assembly Radio*; and Colin Cullis, a Product Owner: Talks at *Cape Talk*²⁹. The structured interviews were about

²⁹<https://www.linkedin.com/in/colin-cullis-76313217>

38 to 45 minutes long; were designed to cover a deep spectrum of each station's identity and the context of the audiences they cater for.

3.7.1 Simon Hill (co-founder) - Ballz Visual Radio

This study is based on technological developments thus a telephonic interview was conducted with Simon Hill. This was done despite the contention of the nature of face-to-face interviews as the ultimate in research as, according to Shuy (2003) cited by Irvine, Drew and Sainsbury (2013), they yield better follow up questions and better rapport.

Going against this assertion in this instance was intentional and also an effort to incorporate the technological devices at our disposal that deliver the same results in the time of convergence, as good signal and good recording devices delivered an audible interview that was easy to transcribe for analysis. This interview was conducted telephonically in Cape Town (18 December 2015), with Simon in Johannesburg. He cleared his busy schedule and the researcher managed to secure 38 minutes of clear audio. Situated in Johannesburg, *Ballz Visual Radio* was chosen to put into context online radio's niche-focused content, as they are a sports-only station, and to further show the difficulty in measuring listenership online³⁰ as opposed to FM. The selection of this station was also to affirm the resilience of traditional radio in light of online radio and the notion of online radio as an extension of traditional radio, as at the time of this study, *Ballz Visual Radio* partnered with *Hot FM*, a terrestrial radio station based in Johannesburg.

3.7.2 Kevin Kai (co-founder) Daniel Breiter (station manager) - Assembly Radio

As one of Cape Town's online only radio stations, similarly to *Ballz Visual Radio*, *Assembly Radio* is also a point of enquiry in this study since they were both launched two years before *CliffCentral*. *Assembly Radio* is one of the stations at the forefront of the preference of online as opposed to traditional radio, broadcasting for Cape Town's music fanatics. Fulfilling another area of interest in this study is the reasoning behind its inception, the programming, revenue and issues of access concerning the station. Kevin

³⁰<http://mybroadband.co.za/news/internet/53479-shocking-claims-about-online-radio-in-sa.html> -A way in by MyBroadband on the online radio claimed listenership stats reported by a service provider (NetDynamix) for Ballz Visual Radio.

Kai and Daniel Breiter were interviewed simultaneously to clearly lay out the standing of their online station. Due to the location of the station being close to UCT, located in Salt River, it was easy to meet up for an in-person interview with them on the 6th March 2016.

3.7.3 Colin Cullis (Product Owner: Talks) - Cape Talk 567MW

While interning at *Cape Talk* in 2014 and at the same time busy with my Honours I came across Colin Cullis who is a Product Owner for Talks. This encounter with him sparked an interest in exploring the current topic within the present study. An official interview with him was arranged on the 12th of May 2014 to get his take on radio convergence.

The interview explored what convergence means for a local radio station such as Cape Talk, including content generation online with SNS. Before becoming a Product Owner: Talks, Colin Cullis was Digital Manager for Primedia Broadcasting, Programming Manager for radio station *567 Cape Talk* and a Content Producer for Primedia Broadcasting, therefore he has vast knowledge on the evolution of content generation and fully advocates for full use of the elements of convergence.

3.7.4 Gareth Cliff (Founder) - CliffCentral

Due to Gareth Cliff's unavailability for a face-to-face interview this study draws on a presentation he delivered at Radio Days Africa Conference at Wits University, Johannesburg. At the time of data collection Cliff had other commitments therefore a face-to-face interview was not possible. Gareth Cliff delivered a presentation followed by a Q and A session explaining a year in his journey of starting *CliffCentral*. Radio Days Africa Conference is The Wits Radio Academy's annual radio conference where trends, improvements and modifications in radio are deliberated³¹. I made it a priority to attend this conference from the 1st-3rd of July 2015, as he is the centre of this study, and to also get an idea of where South Africa is standing in this wave of radio convergence. What was also interesting about this conference is its theme, Radio2.0, thus learning about the technological growth of the radio arena and its challenges helped guide this study. Below

³¹ School of Wits Journalism's explanation of the conference, <http://www.journalism.co.za/radio-days-conference/radio-days-africa-july-1-3-2015/>

is the Radio Days Programme showing the last day of the conference, highlighted in yellow is the details of Cliff's presentation, for the full programme see Appendix G.

FRIDAY, 3 JULY: THE EDGY DAY	
08H30 - 09H00	TEA/COFFEE & NETWORKING
09H00 - 10H00	The Podcasting revolution <i>If you don't know that podcasting has taken off in the US in a big way, you've been asleep. One of the form's leading lights, Nick van der Kolk of Love + Radio, explains what's behind the trend, while Creative Spark's Matthew Buckland as</i>
10H00 - 10H45	Year 1 of Unradio <i>At last year's Radio Days conference, Gareth Cliff of Cliff Central was explaining his plans after leaving SFM. He's here to tell us how the first year has gone.</i>
10H45 - 11H15	TEA/COFFEE BREAK
	Main venue (centre)
11H15 - 12H00	The Love + Radio story <i>Host and director Nick van der Kolk sets out how one of the US's most edgy podcasts has developed.</i>
	Podcasting opportunities <i>Iano carries most of SA's podcasts, mostly cut from on-air content. The service's Fiona Furey sets out her stall.</i>
12H00 - 12H45	Ventures in visual radio <i>For most, the idea of visual radio remains just a catchy phrase. But Zane Derbyshire of East Coast Radio has taken some concrete steps they're pretty pleased with.</i>
	Investigations on podcast <i>The African Network of Centres for Investigative Reporting and the World Policy Institute (WPI) have launched a investigative reporting out on podcast. The WPI's Yaffa Fredrick sets out the plan.</i>
12H45 - 13H30	OPEN MIC & CLOSE <i>Something left to say? Contact the organisers to make use of this slot.</i>
	West venue

Figure 1: Part of Radio Days Programme, 1st -3rd July 2015

The interviews were recorded and were conducted in various spaces convenient to the interviewees, after which they were transcribed. The recordings helped in the analysis of themes, patterns and motifs. Transcription is not overtly defined; it is a process “of reproducing spoken words, such as those from an audiotaped interview, into written text. In addition to spoken words, various authors have debated on the extent to which nonverbal cues (e.g., silences and body language) and emotional aspects (e.g., crying, coughs, and sighs) should be incorporated into transcribed text” (Wellard & McKenna, 2001: 38).

3.8 Conclusion

The use of a triangulated multi-method approach was to undertake the assessment of radio listening through various research strategies. The holistic approach assisted in gathering substantial data and to additionally understand the radio consumption of students through both individualistic methods such as surveys and the use of unit approaches like focus groups. Grounded in the qualitative research method and using one quantitative research method to solidify and acknowledge prior gathered data, surveys not only helped in the comparative nature of this study but they completed the reported themes in the following chapters.

Chapters 4 and 5 follow with an analysis of the inception of online radio in South Africa, and the consumption of radio by young people in Cape Town from different geographical places. This in depth examination includes the last chapter of this thesis i.e. the conclusion

built around the findings and recommendation thereof.

CHAPTER 4: FINDINGS AND DISCUSSION

4.1 Introduction

This chapter presents and discusses the findings of this study. The chapter also analyses the online-only radio landscape in South Africa, its elements and how young people have received it. This exploration also includes the influence of convergence in traditional radio. Furthermore, this chapter presents a comparative analysis of the radio listening habits of young people who live and study in an urban environment and a township environment. Their radio listening is observed in relation to the phenomenon of radio convergence and their geographical placement.

4.2 Radio Convergence in South Africa: the South African online-only radio landscape

This section examines the development and nature of radio convergence in South Africa using qualitative interviews with founders of three online-only radio stations: Kevin Kai (*Assembly Radio*: co-founder), Daniel Breiter (*Assembly Radio*: station manager), Simon Hill (*Ballz Radio Visual*: co-founder) and a public talk by Gareth Cliff (*CliffCentral*).

There are various reasons behind the selection of these stations for analysis. Cliff's sudden move from terrestrial to online-only radio attracted huge media attention. While his station is the most recently established of the three, he is a big brand in South Africa, not only in the radio arena but also on TV, and he and his station are extremely popular. The second station, *Assembly Radio* is a music-based station, catering for young and creative persons, which was appealing for this study as young people are analysed. Also, it is one of the stations that was founded in 2012 at a time when there was an issue of listenership numbers with *2Oceansvibe*, *Ballz Visual Radio* and PE community radio³², which foregrounded an essential characteristic of online radio. (This will be discussed in more detail below). Lastly, in the case of *Ballz Visual Radio*, the interest is in its recent partnership with *Hot FM*, its

³² <http://www.dailymaverick.co.za/article/2012-06-29-the-great-sa-internet-radio-mystery/>

content syndication with community radio stations and how, like *CliffCentral*, it was founded by radio personalities that are brands and had a huge following on terrestrial radio and much experience with radio.

First, a brief outline of the South African online-only radio landscape is presented in the next section. Internationally, online radio dates back to 1993 with the establishment of the first internet-based radio in the USA, Internet Talk Radio, by Carl Malamud (Grobler, 2013). Grobler (2013) reports that online radio (“listening to radio via streaming”) developed slowly in South Africa since then, with most traditional commercial radio stations also offering online streaming today. He further points out that there are “a few radio stations [that] are opting to broadcast via streaming only”³³.

The table below shows a number of online-only stations that have mushroomed in South Africa in recent years:

³³ <http://thediaonline.co.za/2013/07/going-online-for-radio-entertainment/>

Table 2: A selection of online-only radio stations in South Africa- (Compiled by the author from data sourced from the Internet- 2016)

Name of station	Website	Type of station	Province
TransAfrica Radio (Established-2000)	http://www.transafricaradio.net/	Music and Talk: Africa's very first satellite/ digital radio station broadcasting	Gauteng
Uitssaines internetRadio (Established-2006)	http://www.liveonlineradio.net/south-africa/uitsaaines-internet-radio.htm	Afrikaans music station-African music	Western Cape
Impala InternetRadio (Established-2009)	http://www.liveonlineradio.net/south-africa/impala-internet-radio.htm	Music radio, oldies	Gauteng
ChillOutRadioSA (Established-2010)	https://www.facebook.com/ChillOutRadioSA-142395935842499/about/?entry_point=page_nav_about_item&tab=page_info http://www.chilloutradio.co.za	House Music Promotion	Limpopo
The Taxi Radio (Established-2010)	http://www.thetaxi.co.za/	Mostly local talk	Western Cape
Republic Radio (Established-2011)	http://www.republicradio.co.za/	Adult contemporary, oldies	Western Cape

Interwebsradio (Established-2011)	http://www.interwebsradio.com/	Rock and indie music	Gauteng
Zone Radio (Established-2011)	http://www.zoneradio.co.za/	Adult contemporary music	Western Cape
PubRock OnlineRadio (Established-2012)	www.pubrock.co.za/	Alternative rock	Western Cape
2oceansvibe radio (Established-2012)	https://www.2oceansviberadio.com/	Talk and trending music	Western Cape
Assembly Radio (Established-2012)	http://theassembly.co.za/radio/	Live music events 3 nights a week from a club in Cape Town by the same name	Western Cape
BakGat Radio (Established-2012)	http://www.bakgatradiostation.co.za/ https://www.facebook.com/bakgatradiostation/info/?tab=page_info	Mainly all music genres “100% home-grown, local-is-lekker” and a bit of Sport.	Gauteng
Ballz Visual Radio (Established-2012)	http://www.xvr.co.za/	Sport, business and entertainment	Gauteng
CliffCentral (Established-2013)	http://cliffcentral.com/	“Share in real conversations about everything that happens in our world - ...It’s about the stuff that connects us on this journey called Life”	Gauteng

Springbok InternetRadio (Established-2013)	http://www.springbokinternetradio.co.za/#!tuis/c1vo1 http://www.springbokinternetradio.co.za/	An Afrikaans station-focusing on traditional Afrikaner music	Western Cape
OutLoud Radio (Established-2014)	http://outloudradio.co.za/	Music and talk, DJs broadcast from home	Gauteng
The Grind Radio (Established-2014-15)	http://www.thegrindradioco.za/	Rock, metal, indie and alternative music	Gauteng
Gay SA Radio (Established-2015)	http://www.gaysaradio.co.za/	A 24-hour content and music focused on the LGBTI (Lesbian, Gay, Bisexual, Transgender, Intersex) community	Gauteng
KeithNgesiRadio (Established-2015)	http://keithngesiradio.com/	Talk- Spirituality, Motivation and Entrainment	Eastern Cape
Ubuntu RadioZA (Established-2015)	https://www.facebook.com/ubuntu.radioza/about/?entry_point=page_nav_about_item http://www.ubunturadio.co.za/ www.ubunturadio.com	Talk-African perspective to global affairs: South African and African stories- public diplomacy	Gauteng

As can be seen from the table, the first station, *TransAfrica Radio*, dates back to 2000 and the most recent was established in 2015. This indicates the viability of online radio in South Africa. The majority of stations are centered in Gauteng, with the Western Cape (where Cape Town, the site of this study, is located) being well represented. The content of the stations seem to be niche-based (see section 4.8. below) and also vary widely, which speaks to the heterogeneity of the listeners.

South Africa has recently witnessed a huge shift in radio convergence. An example of this shift is the relatively new *CliffCentral*, which was started in 2013 (Radiobiz, 2014a). Gareth Cliff is hailed as the “poster boy of mischief” (Radiobiz, 2014b) and that of digital/online radio in the country with the extension to online radio of the amalgamation of cell phones (Kotton & Balliah, 2014). *CliffCentral* can also be streamed via the cell phone platform WeChat: “an all-in-one mobile social communication app for smartphones” (People’s Lab, 2014). Cell phones have played a pivotal role in introducing consumers to new media, paving the way for radio convergence (Ling & Campbell, 2011; Ling & Pedersen, 2006). Evidently, Gareth Cliff saw the power cell phones have, especially when it comes to young people, and subsequently took radio convergence a step further. This evolution of radio is a reflection of the general technological advancements of our time that affect every facet of our modern lives, in that through convergence radio, people get to keep up with the new social demands because technology has changed how information is accessed and stored. How people access and store their music has also generally changed, as have the reasons for tuning in, because the radio is no longer the sole provider of news, music and general entertainment- this is explored in depth below). In addition, the way in which people access this medium has also evolved. There are various ways one can listen to online-only radio. *CliffCentral* for example, can be accessed in the following ways using a PC, laptop, tablet, car radio, or smartphone:

1. Audio streaming on a web browser
2. A dedicated (*CliffCentral*) app on a smartphone
3. A social conversation app called WeChat
4. Streaming on a variety of other apps (e.g. Tulentulu or TuneIn Radio)

5. Downloading the podcast of whatever show you want to hear
6. Connecting a smartphone to a car radio by cable or Bluetooth³⁴

These ways of accessing online-only radio are used by most online-only radio stations.

The sentiments of convergence on online-only radio are not only about the devices used to access online-only radio but also about the use of SNS and people's behaviour (Jenkins, 2006), including the production of radio by radio producers. Radio convergence is an inevitable albeit rather challenging concept for both listeners and radio presenters who are accustomed to terrestrial radio, Cliff's disregard for the structure and conduct of radio personalities reflects the much essential reform to traditional radio, "you are a big bullshit artists [sic] that's a replicate of the past and you are about to become an endangered species [laughter]..." (Cliff, 2015 July 3). The way in which people communicate has evolved over time, from the first technological gadgets, such as the telephone, which largely eliminated the need for face-to-face communication. Cliff believes that the same should occur for traditional radio, as he sees the online space as a more progressive way of producing radio, and he views traditional radio as a somewhat outdated model:

We've got this thriving and growing community and I feel like once everybody realises that there is a world outside, of the very finite possibilities of terrestrial radio that would give you listening pleasure and interaction and engagement and a sophistication of information and knowledge and entertainment... (Cliff, 2015 July 3).

The limited nature of traditional radio could be seen as hampering the much expanded and diverse nature of today's interconnected world. Cliff is convinced that migrating to online space is an unavoidable part of people's radio listening growth and therefore it makes him optimistic that online-only radio will at some stage be adopted and normalized for mass consumption:

It's gonna happen. It's a natural process of organic growth. It'll happen, because people have always find better content. You know when they started Mnet they said, 'A paying TV channel? No one is gonna pay for something you can get for free'. Ummm

³⁴ <http://cliffcentral.com/how-to-listen/>

and this is the argument I had to face last year. People saying, ‘ah dah the cost is too high and nobody is gonna listen to you’ well it turns out quite a lot of people and the right people. Because these are the people who set the trend for everybody (Cliff, 2015 July 3).

Another stimulus for the development of online radio in South Africa has been the rigidity of programming and control on terrestrial radio stations. Traditional radio stations, as stated by Cliff, represent the old way of doing things: “I fell out of love with the technology of radio, I fell out of love with the restrictions and regulations and the complications around doing radio” (Cliff, 2015 July 3).

The media world is filled with regulations and a code of conduct to uphold, the formation of Independent Communications Authority of South Africa (ICASA) and the Broadcasting Complaints Commission of South Africa (BCCSA) as the legal board entrusted with regulating the radio waves and general media and its mandate to be on the lookout for any content that might make listeners or viewers uncomfortable (this is in terms of the Constitution of the Republic). Cliff cites the regulations as the number one reason why, when he was on his FM slot, he was not able to deliver ‘authentic’ content because the management were an ‘obstruction’ and demanded that things be done differently. It is the very same management that he faults for stifling the radio presenters’ creativity by applying endless rules and regulations. The Internet space is unregulated and licensing is not needed³⁵ for expansion of one’s territory and this is one of the reasons Cliff cites for his enjoyment of the Internet space: “There is no limit to how far I can expand this thing, I don’t need to go to ICASA for license every time, we can open up a hundred different channels” (Cliff, 2015 July 3).

Cliff’s modernistic approach to how things should be done is rather fitting: a modern approach to the ‘instant’ nature of things. Thus, instead of having to go through endless channels and strict regulations, the Internet gives a far more viable space for expansion. Thus, migrating to the online-only space where there is flexibility in regulation can be seen as an intelligent choice for those who do not like regulation.

³⁵ <http://www.r2k.org.za/handsfourinternet/>

4.3 Online-only radio's programming and leadership

Aside from the extremely different forms of regulations for online-only radio versus terrestrial radio, another interesting finding is the different way presenters on online-only radio handle their shows, as compared to terrestrial radio. *Assembly Radio's* approach to leadership or radio employment is slightly different to traditional radio, as the criteria they use for hiring are slightly different and people are encouraged to do as they see fit. For instance, on *Assembly Radio*, Kai states that, "everyone is involved in curating and creating their own shows" [Kai, personal interview, 2016 March 6]. This gives the presenters a totally different kind of space as "at *Assembly Radio* we give a lot of freedom to our host to create what they want to create" [Kai, personal interview, 2016 March 6]. This 'freedom' implies that the presenters are given free reign and their shows are unscripted: they improvise and formulate their own content according to the needs of their programmes without having to report to anyone in this regard. Based on Breiter's perception, this is what makes online radio a more pleasant space:

[O]nline radio stations as opposed to broadcast radio stations, are not governed...by, say ICASA you know...you are not governed by a body that's limiting what you are saying, limiting what music you are playing and that sort of thing (Breiter, personal interview, 2016 March 6).

This can be viewed as a sentiment that pushed the founders into the online space: from how shows are structured, to censoring of content and having to be accountable for what you say and how you say it. These two structures, online and traditional radio, are very distinct and serve different social functions.

4.3.1 Online-only radio and revenue

The difference between online-only radio and terrestrial radio was also evident in the ways they generate revenue. Just as terrestrial radio stations rely on advertising as the means of survival, online-only radio also generate revenue through advertising. However, online-only radio stations deliver advertisements in a slightly different manner and Hill states that this is sometimes not easy for advertisers to understand. Hill further highlighted the rigid need from the advertisers to hear their commercials and also explained how they design their adverts:

So what we do is, this is sometimes a difficult thing for a brand to understand, they want to hear their 30-second commercial being played for example but what we do is we pride ourselves on creating content and we sell that content. For example, we will create a cricket feature or a football feature, which is let's say twice a week. The football feature is with the famous ex-footballer player or a current footballer that a lot of people know and we will do say for an example a 5-minute chat with this person twice a week and we would then sell this concept - it's called a feature - will sell this feature to a brand. So rather than getting a brand to pay for a whole bunch of 30-second commercials on our platform where people listen and they go 'aha not another 30-second radio ad'; we get brands to buy features that people actually enjoy listening to. We think there is more value to that, to the listener and I think there is more value for the brand as well (Hill, personal interview, 2015 December 18).

Differing from *Ballz Visual Radio* advertising format, *Assembly Radio's* Kai's account of how the station generates its revenues paints a slightly different picture. He stresses the amount of pressure from advertisers who are more familiar with the traditional radio set up for advertisement and sponsorship; thus, even though they are online, they are still expected to (and still do) use the traditional model of advertising but this proves to be quite a challenge: "[W]e try to implement our advertising as seamlessly as possible, so it's not a hard sell" (Kai, personal interview, 2016 March 6). Although the functions of advertising in the two arenas are the same, the scope is quite different. This is a unique feature, a unique selling point for online radio: a determination to produce creative, novel avenues for all relevant stakeholders.

With the South African radio landscape as a backdrop, in the following section on 'Young people's radio listening habits' (4.4) this study presents the radio listening experiences of young people and how the components of radio explored above have influenced their listening.

4.4 Radio convergence: Young people's radio listening habits

In this section, the socio-economically divided nature of Cape Town presented in Chapter 2 is used as a lens to explore the radio listening habits of young people, ranging from learners in Grade 10 to third-year university students (Science and Humanities). Mainly, this section seeks to also show the influence cultural capital and technological

advancements, i.e. cell phones, radio evolution, use of SNS, and so forth, have on young people's radio listening.

Young people seem to still see radio as an apparatus that informs, educates and entertains (Asemah et al., 2014) as highlighted in Chapter 1. Even though new media provides young people with a variety of gadgets that entertain and inform, there are still young people who are dependent on terrestrial radio for such activities. Radio's diversity through broadcasting in all the eleven official languages (Bosch, 2016; Moyo, 2012) and its affordability (Girard, 2003) make it the most accessible and relevant form of entertainment. Cell phones are indeed essential for social connections (Walton & Marsden et al., 2012; Kreutzer, 2009); the accessibility of cell phones allow young people from all walks of life, even those who live below the poverty line, to be part of this social connection no matter how limited. The use of this device includes listening to radio as stipulated earlier on, and its impact on radio listening is corroborated by most of the young people in this study.

The findings gathered from the student's focus groups are presented in a way that the anonymity (see Chapter 1-1.6.) of the participants is maintained, pseudonyms³⁶ are given instead of using their actual names. In addition, during the focus group sessions participants were given numbers in order to identify them instead of using their actual names. This was done to further assure them that their real names would not be used in this research.

Furthermore, the following findings and discussion are presented according to themes, which emerged in trying to understand listening in relation to the environment or the sites of this study. The issues of the 'haves and have-nots' are presented here, while class and its strong influence on radio listening will also be showcased. The comparative nature of this study permeates throughout this section, which attempts to highlight the differences and similarities in radio listening of those from different educational and social backgrounds. Again, the patterns presented here stemmed from the focus groups, which were the primary method of this study, as well as the interviews and the surveys (see Table 3, the four pie charts and the two graphs below, show detailed demographics of the compared schools/students from different social setups and educational backgrounds- these

³⁶Pseudonym is "a fictitious name used by an author to conceal his or her identity; pen name", Dictionary.com: <http://www.dictionary.com/browse/pseudonym>

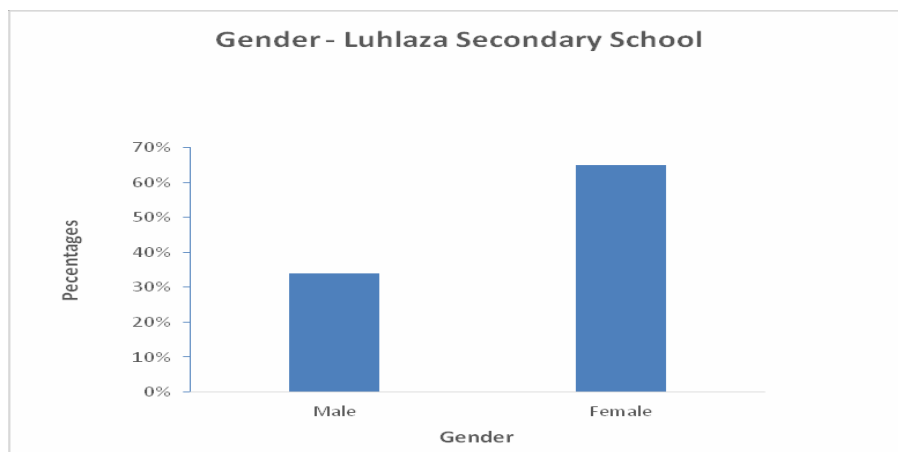
illustrations specifically show gender, race, age, number of students who filled the survey, the citizenship status of the respondents, the Grade they are in, and the province they were born in), which solidified the data gathered through the mentioned qualitative method.

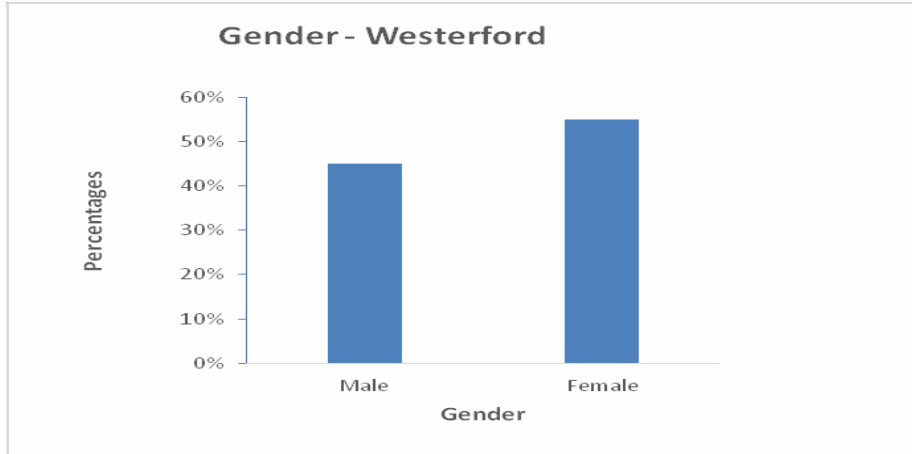
Table, pie charts and graphs presenting demographics of the high school participants gathered through a survey;

Table 3: Township (Luhlaza Secondary School) and Urban (Westerford High School)

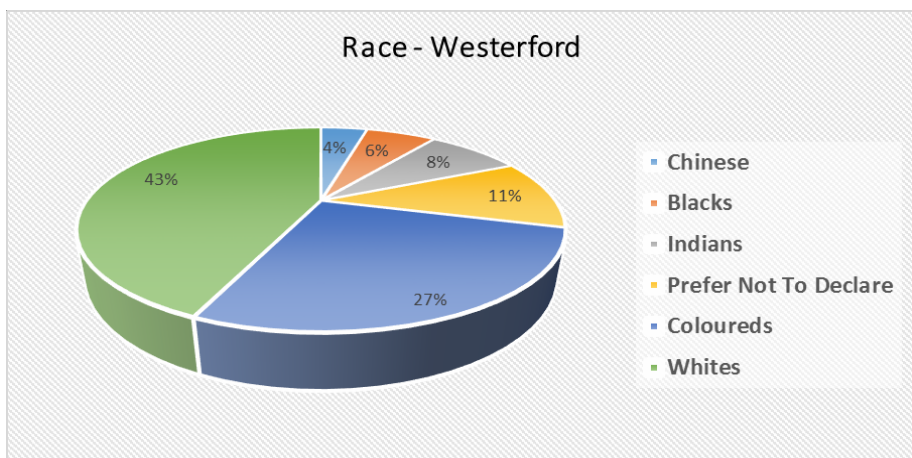
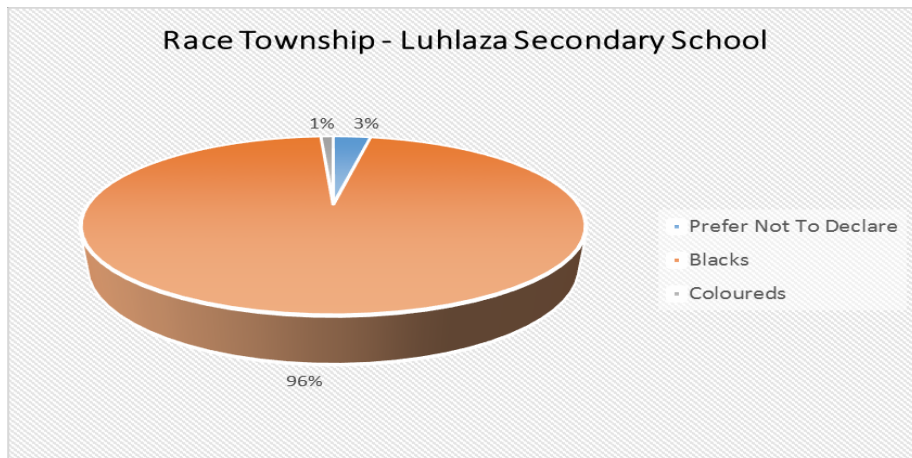
Area	Total number of students	Type of School	Ages	Grade	Citizenship
Township (Luhlaza Secondary School)	142	Township = Quintile 3	17-18	11-12	All South African
Urban (Westerford High School)	131	Former Model C= Quintile 5	16-17	12	All South African

Graphs presenting the gender of the students: Township (Luhlaza Secondary School) and Urban (Westerford High School)



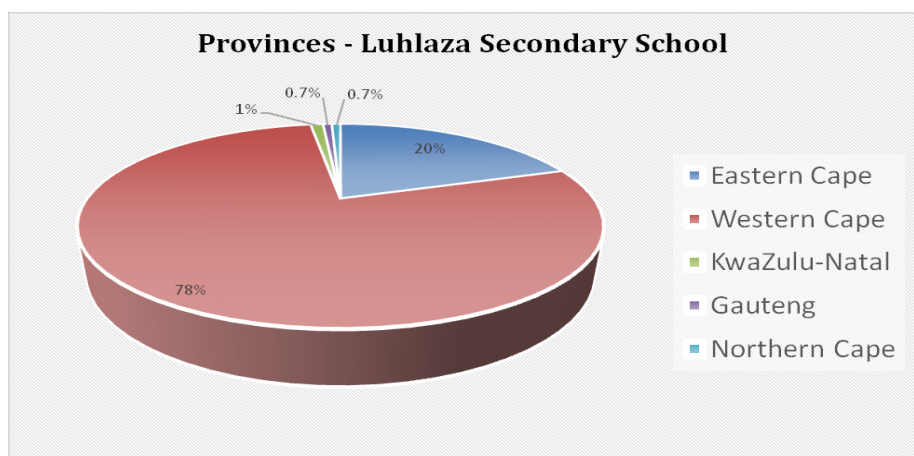
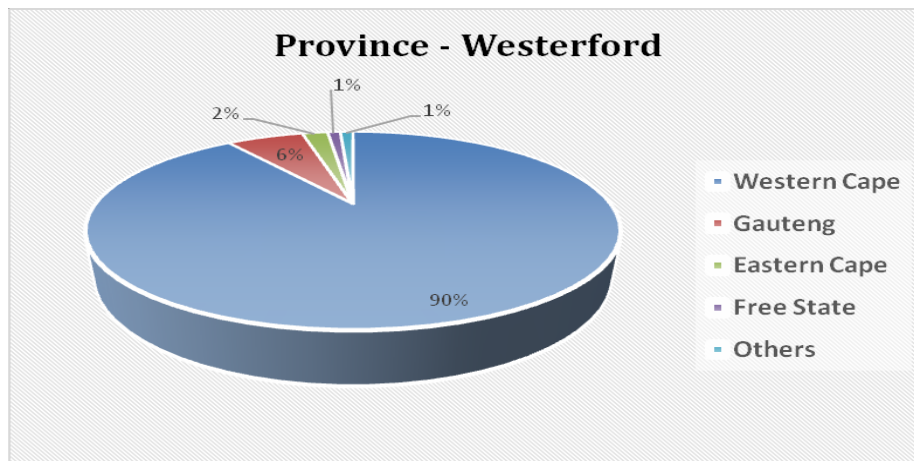


Pie charts presenting race of the students: Township (Luhlaza Secondary School) and Urban (Westerford High School)



The information presented in the pie charts below shows that both the urban and township young people were born in different provinces. In the urban areas, the majority were born in the Western Cape (90%), 6% in Gauteng, 2% in the Eastern Cape, 1% in Free State and 1% checked Prefer Not To Declare. In township schools the majority of students (78%) were born in the Western Cape, 20% in the Eastern Cape, 1% in KwaZulu Natal, 0.7% in Gauteng and 0.7% in Northern Cape. This echoes Brodie's (2015) historical narration of the influx of various people coming from different provinces to settle in the Western Cape for either employment or other personal reasons.

Pie charts presenting provinces the students were born in: Township (Luhlaza Secondary School) and Urban (Westerford High School)



4.5 Radio Convergence: Terrestrial radio and Online-only radio

The group of urban students demonstrated that they are very well versed in the use of the Internet and can explore the medium to enhance and advance their radio listening. Their level of use is highly developed, showing knowledge of radio convergence and various means used to access online-only radio, as well as traditional radio. Their listening is not confined to one source or to only South African local radio stations, but instead they navigate through different international radio stations. One student highlights her preference for international radio:

Megan (16, female, from Michael Oak Waldolf School): I don't enjoy the music played on most South African radio stations...like I listen to radio...as in all overseas radio...because it's like they have really cool conversations.

The young people also have in-depth knowledge of the variety of radio stations that are accessible online, as well as the medium of podcasts to access content. The same respondent indicated:

Raphaella (16, female: Michael Oak Waldolf School): I go to BBC 'cause they have such cool music and you also got the podcasts of their archive and stuff ...like the BBC and all like what's it called? TuneIn Radio like you can listen to all the other radios; they have such interesting conversations, such interesting programs like Desert Island Discs... it's all overseas stuff and it's all podcasts of what happened.

The youth also expressed a preference for the choices of music that are available online over the programmed, repetitive nature of terrestrial radio. One respondent's opinions were:

Jerome (16, male, from Herzlia High School): ...if I like listen to music it wouldn't be like Top 40...everything is played so many times and it's cringy....I also find like overseas sites they play more different music, it's not like the same stuff all the time.

This view of the repetitive nature of music on traditional radio is also apparent in Cliff's perception of traditional radio format. He goes so far as to question the very foundations of traditional radio: commercials and music. He believes that the very way in which traditional radio stations generate income is not only outdated, but could also be the root cause of a

number of listeners completely losing interest in radio. He states that even though advertisers provide a service which is a necessity for radio stations to generate revenue on which stations are heavily dependent, listeners, and especially youth, are turned off by the traditional 30-second programmed commercials. He also challenges the emphasis placed on music by most radio stations, as young people nowadays mostly tune into other channels for music. The Internet has made it easy for young people to access and download free music.

Gareth Cliff's views on these issues may be summed up in the following quotation:

Most people have access to a library of 30 million songs with a touch of a button, why would you need a programme director ever again ... and for so long I have wanted and lusted for the day when programme directors lose their jobs... Nobody listens to commercials anymore, they don't work, so if you are not doing branded content you are just not going to matter very much longer (Cliff, 2016 July 3).

Thus, based on the similar opinions of Cliff and the urban students on the repetition of music on terrestrial radio, one can argue that online-only radio provides what terrestrial cannot provide; moreover, the weaknesses of traditional radio are used to build online-only radio. It is also apparent that urban students and university students are critical of what they consume. For instance, the university students have a similar attitude to commercials, echoing Cliff's critique of traditional radio's dependence on 30-second programmed commercials. As a result of these commercials, university students resort to channel hopping and they skip certain segments when these no longer serve their needs; this behaviour is attested to especially by the Humanities students. They are also critical of the radio production of terrestrial radio especially the content dealt with by the presenters, for example inside jokes and irrelevant mean comments, which they found as offensive and which drove them away. For traditional radio, this means that they lose listenership, which reflects negatively on them, also when considering issues of revenue or marketing. This is an advantage for online-only radio stations that have podcasts with the pause, rewind and replay option, and for traditional radio stations that have slowly adopted certain elements of radio convergence. However, it is a disadvantage for live radio, and especially those stations that rely heavily on live content and rarely upload podcasts of important interviews and important segments.

Megan (16, female, from Michael Oak Waldolf School): I'll skip through the boring part. Cause like they've got all the archives, so you can just go back.

4.5.1 SABC's 90% local music 2016 regulation

Urban students did not only critique the presenters of terrestrial radio, but their entire radio production, commenting on how South African terrestrial radio stations fail to play South African music and how the repetition of songs shows this lack. Interestingly, after this data was collected, in 2016 (12 May) the SABC started to play 90% local music (in all genres) across the 18 radio stations³⁷. This commitment has been implemented on SABC's TV channels, SABC 1, 2, and 3³⁸ the 80% local percentage quota is mostly dedicated to the local programmes and music fillers. The SABC's former Chief Operations Officer (COO), Hlaudi Motsoeneng, is the main implementer of this initiative, and this has created a conversation in South Africa, especially on SNS, with listeners, radio stations³⁹ and artists⁴⁰ voicing different views about the regulation, with most stating that it has been long overdue.

This regulation came months after I collected data for this study and while in the process of writing it up, so is not reflected in the data. What is interesting is the link between the implementation of this regulation and the findings of this study (the urban student's critique of commercial radio especially SABC owned stations about their America influenced content and the modeling of American presenting styles). The decision by the SABC to implement 90% local music metaphorically acts as a response to the students' query. With the collected data, what stood out in both the urban students and university (Humanities) students is how they engage with and evaluate radio production, especially the radio production of South African radio stations. Again, this active listening is also visible in their preference of overseas radio stations as they see faults with South African radio at

³⁷ <http://www.sabc.co.za/news/a/8e9707804cb99140a118e18d7727b2d8/SABC-commits-to-play-90-local-music-across-all-platforms-20161105>

³⁸ <https://www.enca.com/south-africa/sabc-announces-80-percent-local-tv-new-shows>

³⁹ <http://mybroadband.co.za/news/broadcasting/164832-sabc-radio-stations-playing-90-local-music-is-a-great-idea-gareth-cliff.html>

⁴⁰ <http://ewn.co.za/2016/05/30/More-artists-throw-their-weight-behind-90percent-local-music-quota>

large, especially on terrestrial radio stations, stressing the delivery of the presenters, the copying of American radio format, and being unimpressed with the airplay prioritisation of South Africa music.

Chad (16, male, from Herzlia High School): I feel like one of the main reasons why I stopped listening to radio intentionally was because...it got to a point where I realised that the music became very repetitive, so the material within the radio station is just so...like if I changed between radio stations I wouldn't really notice the difference. It's different people...yah, that's great but the end up doing the same thing

Q: You mean South African radio stations, specifically? Chad (16, male, from Herzlia High School): Yah, South African radio stations specifically...and then I realised like with the TuneIn and like getting to listen to other radios online and stuff like that...like it's great but then I kind of also felt like...you know what, it's too much of an effort in the sense that you go online and then to choose a radio out of like a hundred radios and stuff like that and then I realised that it's kind of like depressing 'cause I wanted like some local good radio, but then like yah....

Q: Other opinions?

Michaela (16, female, from Michael Oak Waldolf School): What number 9 said...like a lot of they are trying like most of the radio stations try and be like up in the trend or whatever, but...most...if you want to hear overseas things you could go on overseas radio, why not show the local music? Cause I really like the local

Q: So you feel like South African radio stations don't really play like the local stuff?

Michaela (16, female, from Michael Oak Waldolf School): Yah they do play local but it's like they focus on the international...it's like trying to be like that (They all agree) **Megan (16, female, from Michael Oak Waldolf School):** There is like a limit...like you have to play a certain amount of South African music, I don't know...but if feels like there is a limit, they only do that, and as little as they possible have to, cause it is literally like 1 in every 10 songs and it's like the same one that they play again and again. It's like the same the same Beatenberg song (Everybody agrees).

Q: If it's in trend, then we all have to hear it...

Megan (16, female, from Michael Oak Waldolf School): Yah, and they play that one song like 3 times....

Q: So have you found like a difference in the international stations that you have surfed on the Internet to see if they don't

do the same as well? Like playing the same music? You are saying the trend in South Africa is just to repeat same songs...

Megan (16, female, from Michael Oak Waldolf School): Yah, it's like...

Q: So the international stations that you have kind of explored, have seen that they've got a different way of doing things?

Megan (16, female, from Michael Oak Waldolf School): Yah...also like recently I've been listening to lots of like I really like Nick Grimshaw. I have been listening to him actually, like every morning this past week because I've been at home.

Chad (16, male, from Herzlia High School): That's dedication right there (Laughter)

Megan (16, female, from Michael Oak Waldolf School): Just because he is on in the morning...he is so cool

Chad (16, male, from Herzlia High School): He has such a sexy voice... **Megan (16, female, from Michael Oak Waldolf School):** Yes, he is so cool (Laughter)

Megan (16, female, from Michael Oak Waldolf School): Like I have listened to him and the last three mornings he hasn't played a single song that's the same...it's all different and it's not just brand new music, there is also some old stuff...it's like...it's like a mixture.

Q: Oh stuff you haven't heard before...

Megan (16, female, from Michael Oak Waldolf School): Yah exactly it's stuff that I haven't heard before

Chad (16, male, from Herzlia High School): I have a really close friend who lives in America...in LA specifically and they have some really good radio stations around there because what they do...I find is that they kind of split up radio stations according to genre. Which is like really cool but I don't think you could possibly do that with local South African radio stations...

Reason?

Chad (16, male, from Herzlia High School): Because they are quite similar even though they try and do different things...

Q: In terms of music or in terms of genre?

Chad (16, male, from Herzlia High School): In terms of music and also the topics that they talk about on the radio and stuff like that and what they cover on radio. I feel like in LA specifically they go into depth within what they do and what they originally focus on...let's say like about jazz they'll talk about previous jazz artists or like up and coming trends and like background.

Megan (16, female, from Michael Oak Waldolf School): Also

that's what's cool about TuneIn radio you can find like categories and you can find genres and you just click that and it says what the station actually offers ...so it's not just like Top 40 which is...like what we get here.

Q: Interesting...

Megan (16, female, from Michael Oak Waldolf School): You can actually get...like you know what's on it.

It would be interesting to go back and hear young people's perceptions about the regulation, now that all the SABC stations comply with the 90% quota and to see if their attitudes towards the type of radio production South African terrestrial radio stations produce have changed; mostly to observe how this has affected their radio consumption patterns in general.

These are the types of young people that are likely to embrace radio convergence and the online space. In this case, they are already exposed to a number of gadgets that perform different actions and already give them access to the type of information they feel they should be exposed to. When it comes to online radio stations, the ability to return to the archives at the click of a button and to pause and rewind radio is appealing to this type of a young person. In essence, it means that the elements of convergence are explored and these types of consumers have a desire to look for novel information and to make links amidst dispersed "media content" (Jenkins, 2006:3).

4.6 Radio Listening: Passive and active listening- BCCSA

Young people, especially the urban students, strongly feel that the airwaves should be a regulated space, even though this has been one of the contributing factors that caused Gareth Cliff and Simon Hill to break away from traditional radio. The young people strongly believe that regulation would foster the respect that listeners deserve from radio presenters. Thus, if and when they listen to Gareth Cliff or any other online-only outlet, it is an informed decision and the listening is intentional; it is not impulsive or accidental but it is calculated and intentional. This even occurs with Cliff, because their listening is intentional and they are familiar with his work, thus those who follow him online do so intentionally just as they had critically listened to him when he was on traditional radio:

Martin (16, male, from Herzlia High School): I listened to him

when he was on traditional radio, when he was on *5FM*. I feel like he's the essence of like...not trying to be uncensored...like he would just say what he wants and he wasn't like, 'Okay cool...' So he's like the Gordon Ramsay of radio...I went to his wine show (Gordon Ramsay) he's so nice...(Laughter).

Therefore, following or not following him or other online-only radio stations would have been done intentionally; this would not be because of the lack of Internet connectivity but it would be solely based on what the station offers:

Luvuyo (16, male, from Herzlia High School): I only saw one episode. Getting to him is an effort...it's like...I don't feel like that passionate about him...I am not gonna go like...he was cool but he wasn't like...It's a mission getting to him.

Their exposure to a variety of resources assists as this is reflected in their insight or knowledge, and how they view the different social landscapes.

Kelleigh (16, female, from Michael Oak Waldolf School): I don't...it's like... they have new sections and then they'll say it in the news and they'll be like, 'hahaha...I thought this...' and you'll be like, 'why don't you just shut up'

Q: So mostly it's their views, so they are putting their own...twisting stuff...

Kelleigh (16, female, from Michael Oak Waldolf School): I don't know why they make inside jokes on radio...why...it's between the people in the radio

Q: Is it because you don't get the joke or you don't understand it? **Kelleigh (16, female, from Michael Oak Waldolf School):** No it's because it goes like, 'Yeah Mary the last time I saw you...hahaha...and then they go hahaha!' (Laughter) ...4 minutes later...hahaha!

Q: So it's inside jokes and stuff that doesn't make sense...makes you angry as compared to...

Michaela (16, female, from Michael Oak Waldolf School): Especially if it's a stupid opinion, I know that sounds rude but if you are giving like...you can yell when somebody doesn't think about what they are saying...it's like giving random things...just like...when they go, 'hahaha' **Q: Okay. So what were you saying number 11**

Ethan (16, male, from Herzlia High School): When they have those like...live interactions with like...listeners, where they ask you questions and stuff I feel like they kind of make fun of them

Q: The callers now?

Ethan (16, male, from Herzlia High School): ... afterwards when they don't get the question right.

(Everybody agrees) and when the callers come in with their own opinions and stuff...it's just like... (Everybody agrees)

Ethan (16, male, from Herzlia High School): It's like they don't take it in, they got the caller in but they don't listen to it

Chad (16, male, from Herzlia High School): One of them had this like, general knowledge question...like...if you got it right you would win like a TV screen ...whatever and these, they did horrendously it wasn't even...but the guy bashed them with his own comments...he was like, 'Yah you are obviously ladies and you are obviously like... (Everybody exclaims, he must have gestured) and I felt like reaching through the radio and kind of like...

Q: And the thing is don't you think that maybe somebody reported that to the BCCSA? They usually do...like if there's a sexist comment...

Chad (16, male, from Herzlia High School): Obviously they would report it but it's also could you take the responsibility or like the time to actually think before you say...but also...I think it's also best that they just bloat it out so that they can never be on radio ever again, so it just helps us all on the long term...

Q: But is he still there?

Chad (16, male, from Herzlia High School): Oh, no...

Q: He got suspended or what happened?

Chad (16, male, from Herzlia High School): I think he got expelled...if that's even...

Q: So he never came back?

Chad (16, male, from Herzlia High School): He never came back because he also made another stupid joke he's like, 'What would you do if your clothes get blown off as a woman?' Like... 'What part would you cover first?' and he was like... 'I would cover the top part cause the bottom part is already covered.' So he made those kind of stupid comments.

The issue of passive listening and critical engagement is experienced differently in the case of township students. As compared to the urban students, the data highlighted a lack of critically engagement with radio content. Again, this might be a result of geographical placement as township students are not exposed to a variety of channels to turn to for entertainment and information (communicative ecology which is one of the reasons for this

lack of exposure which will be looked at in depth in section 4.13).

4.7 Uses and gratifications

The idea of listening for personal satisfaction is evident across all the participants in this study, be it university students, township students or urban students. All those who make an effort to listen, do so to placate whatever space gets filled by turning on the radio; even when radio is a faint background noise, its presence is still felt.

Huang (2009) touches on how inclination plays a pivotal role in how listeners engage with both online and offline radio. He utilises the uses and gratification theory to explain how “young people chose media and content to satisfy their own needs and why they have done so in the ways they do” (105). This theory consolidates the view that young people are not arbitrary listeners, but that they listen intentionally. In the present study, it was found that both township and urban youth listen to radio intentionally and unintentional, and as highlighted by Huang (2009) they listen to content that serves or satisfies their needs.

Urban

Martin (16, male, from Herzlia High School): Since I am a big sports fan, I am really into boxing so I find thus listening to radio gets me in the mood of training but I work on my mind sets, so hip hop puts me in the right mind set depending on the artist...yah, that's basically how radio influences my life.

Township

Elethu (16, female, from Luhlaza Secondary School): I like *KFM* and I listen to it on Saturdays, I listen to their Top 40 count down with Twala Gambi. I also like *Umhlobo Wenene FM*... there I like BEE and the children's show on Sunday that teaches biblical studies with Sis' Thoz.

Themba (18, male, Luhlaza Secondary School): I like *Metro FM* because I like listening to Hip-hop, the reason why I specifically like *Metro* is because they also host the *Metro Awards*...and I just like music. But I don't listen to it that much, as the listening is mostly done in passing and I have never actually turned it on by myself.

Londiwe (17, female, Luhlaza Secondary School): I like *Umhlobo Wenene*, in the morning when I wake up and even in the taxi they are listening to the same morning programme.

University

Jessica (22, female, from University of Cape Town): Yah I'd listen from my car or my sister is a musician and her songs were playing on the radio at one stage. So whenever her songs were playing, even if I wasn't...because that's important to me...if I wasn't in my car, then I would go and stream online as it was something that I really want to listen to but other than that I don't really stream. As I've said before I don't really... Like I just don't do it, but if it's something that somebody has told me about like, 'Oh my word, you won't believe so and so is being interviewed on *5FM*; you should...like...go and listen to that' I would make an effort, like...if it's something that's really interesting and is really important to me...

These quotes above further highlight and solidify Katz, Blumler and Gurevitch's (1973-1974: 510-511) contention of uses and gratification that "media choice lies with the audience member". Based on what is articulated by these students, it is clear that the preference is very much linked to the type of the programme, what it offers and how it relates to their lives.

4.7.1 Intentional and unintentional listening

It is argued here that radio is a conduit for updating people, and that is one of radio's initial features (Asemah et al., 2014; Edegoh, Asemah & Nwammuo, 2013; Bora, 2011) and this feature was found to be relevant and important to the urban, the township and the university students; but its level of importance varied. This led to the conclusion that the half-hourly and hourly news updates on the radio are a crucial feature and instant source of information. Information gathering includes the content delivered by the radio personalities, updates on current events taking place locally and internationally. The Humanities and Science students find this feature as informative as well as a boredom compensator, leading these students to also listen intentionally and unintentionally as a result of gratification. The distinct types of radio receptions further link to the earlier mentioned unpredictable nature of radio listening (see Lacey, 2013). This 'messiness' is driven by preference and again, at times it is rooted on cultural capital.

Intentionally and unintentionally listening examples -

Mihlali (18, female, from Luhlaza Secondary School): I listen unintentionally because I use a taxi to come to school so the driver usually has the radio on, so it's like in the background.

Nosipho (16, female, from Luhlaza Secondary School): Sometimes I listen intentionally as I would actually turn it on but sometimes I listen to it because somebody at home turned it on...because usually I am used to listening to *KFM* but at home they don't listen to it. They like listening to the stations that broadcast in vernacular like *Umhlobo Wenene* and *Radio Zibonele*.

Sisipho (17, female, from Luhlaza Secondary School): I also agree with number 3. I listen to radio both intentionally and unintentionally, when I switch it on by myself or it's played wherever I am at.

Unathi (18, female, from Luhlaza Secondary School): For me at home, I do both. We have the actual radio in my aunt's room and it's always on but I like *Heart FM*, especially on Saturdays because they play music ...they play Top 40 and I listen to it. When I want to listen to the Top 40 I listen on my phone ...as *Umhlobo Wenene* is the only radio station tuned in on the one we all listen to.

Lihlume (17, male, from Luhlaza Secondary School): I wouldn't say I listen to it as I always hear it in passing and it'll be playing music, so that's how I would end up listening. Even then I don't listen attentively, as a result I would never turn it on as it does not interest me.

4.7.1.1 Urban- news feature engagement

The majority of urban students showed that they are not really interested in keeping up with the news on radio. On a scale of 0-10, 82% of learners chose 2 to show whether or not they listen to the radio in order to keep in touch with the news. However, interestingly enough, they use the radio to keep up with current events/topics as they were all in the range 5-10 for reliance on radio for keeping up with current events and topics. A number of the learners said that radio was irrelevant for them and gave the following reasons:

1. Music is repetitive.
2. Have other means for listening to current events and news.
3. Have a preference for visual media.
4. Music is generally or not to my liking.
5. Not always relevant often too young or too old.

6. I keep up with current affairs through different avenues.

While they indicated that they are indeed interested in keeping up with current events but, as they have a variety of gadgets at their disposal, they don't feel the need to depend entirely on radio as means for keeping up with social trends. However, even those who felt that radio is irrelevant also put forward arguments that showed that indeed they listen to the radio:

1. To keep up with current events.
2. It is relevant because it is a source of news and current events.
3. There is certain news that is relevant to life.
4. I don't often read the news or watch the news so it is one of the few ways for me to get news and hear new music.
5. I feel the positive energy it brings.
6. The radio keeps you up to date with the latest news.

Such reasons depict radio as a relevant and reliant source they use to connect and keep updated and entertained, which makes radio still very much relevant to these high school learners. Thus, as expected, they all think that the FM stereo is not only meant for older people.

4.7.1.2 Township: news feature engagement

On a scale of 0 to 10, with 0 being not interested at all in radio they rated radio 1 which means it is not that interesting to them. However, just like their urban counterparts, township students, even though they had said they were not interested in keeping up with the radio, they showed that they used the radio to keep up with current events and topics. Also, a majority of them indicated that they strongly use the radio for music, rating it from 6 upwards and 38% gave it a full 10, meaning that they indeed use radio for music.

1. Only 8% students felt that radio in general is irrelevant to them and these are the reasons they gave:
2. Because I don't like radio.
3. Because I don't like listening to radio.
4. Because it doesn't give me more information.
5. Because most of SA radio stations never talk about budget news.

6. I have a TV to watch news and listen to music, so a radio is not relevant to me.

Their responses, or lack of clearly articulating the reasons why they don't listen to radio as was done by urban students, can be linked back to exposure. This brings to the fore the question of critical listeners who have a preconceived idea of what radio should and should not do, as was picked up by urban students.

Just like the urban students, in the township group, there are a significant number of students who feel that radio is still very much relevant and these are the reasons they gave:

1. Because they address most of the things that are around me.
2. Because it gives us news from around the world and also local.
3. Because we get to engage with news.
4. It has all the languages.
5. It teaches us.
6. It updates me on what is happening in the country.

Because of limited sources, it connects them to the rest of the world, which is why they also feel like radio is not necessarily only for older people. Radio has shaped their worldview; it has exposed them to English, which is the other language that they feel inclined to learn and be fluent in. It also brings them closer to their idols, which explains why a number of them follow radio personalities online.

4.7.2 Online-only radio: Deliberate, not just background noise

With the intentional and unintentional listening habits shown by young people, online radio has proven to have an advantage of intentional listeners as previously pointed out by Cliff. This is also stressed by Kai, highlighting that “this is online radio; the figures that we are talking about are not the figures that you have on traditional as it's a more direct audience” (Kai, personal interview, 2016 March 6). This direct audience may be described as listeners who actually go online and download the podcasts and also live stream whatever content they want, also likely to channel hop through whatever content it is they come across, personally searching for this content. Kai adds that “they have purposely and intentionally clicked that button whether it's on the app or the website to listen to *Assembly Radio*” (Kai, personal interview, 2016 March 6). This is one feature of online radio that makes presenters

of online radio more certain that whoever is listening to their content has made a conscious decision, not just to turn the button but to log on, select what they want, and download or live stream it. These are the very listeners Cliff claims to appreciate than those of traditional radio, stating that he traded a thousand FM listeners for one *CliffCentral* listener. By this he means that, whereas the numbers are low, loyalty is more established. The content is what the listener wants and relates to.

Does this mean that the general tone of traditional radio currently ought to be improved? Breiter (Breiter, personal interview, 2016 March 6) justifies this view by pointing out the repetition of the same songs played time and again and the similar tonality of radio presenters, or ‘modeling’. Could this new radio then not be the death of radio but the future of terrestrial radio – with technology meeting up with the traditional radio to create radio that meets people’s changed listening habits? Could it not be that the future of radio is in fact ‘unradio’, ‘uncensored’, and ‘unregulated’? Is online radio an extension of traditional radio that fixes the slight glitches in traditional radio and creates a radio platform that is customised to suit all the diversified needs of the diverse listeners that are technologically savvy? It could be argued that online is not the eradication of traditional radio but rather its innovative extension.

What is still in doubt about radio convergence is whether young people will listen only to online radio, since currently, they do not religiously tune into online radio or channel hop through different radio stations, because listening to terrestrial radio is part of their social norm.

4.8 Branded and niche-based content

Deliberate listening on online-only radio is also allied with niche-based content. With the urban students, their understanding of the dynamics of online-only radio was also noticeable as there were a few who were interested in branded or niche-based online-only programmes. This is a concept Cliff, Kai, Hill, and Breiter mentioned as key in their online-only stations, and they aim to please a listener similarly to the students quoted below. Here it is clear that some young people listen for particular things and their listening tastes are definitely different (an exploration of tastes - Bourdieu’s (1989, 1990) cultural capital will

be discussed in depth in section 4.14.1). In addition, there is noticeable educational component on online-only radio.

Ethan (16, male, from Herzlia High School): Oh another reason I got hooked on “Doug Loves Minis” is because I realised that, with podcasts, they talk about people you most likely don’t know... I like that cause you feel like you are obligated to look up their names and stuff... It was really nice and, funny enough, that podcast never played music at all, it was just like talk all the time, which was really interesting. They review like magazines, like books and like random stuff and the dude is just like crazy.

As can be seen from Table 2, the nature of content on online-only radio is strongly niche-focused. *Ballz Visual Radio* is South Africa’s first and only online radio station dedicated solely to broadcasting sports, Simon Hill and Darren Scott established the station in 2012. Hill points out that they were inspired to establish the online radio station as a pair, (both validated radio presenters and they left terrestrial radio with invaluable knowledge gained from respective traditional radio stations): “We took the model of the talk sports. Talk Sport is a radio station in the UK, we took that model and we decided to start a radio station” (Hill, personal interview, 2015 December 18).

This was a concept that was new to terrestrial radio and they felt it was a much-needed inclusion to FM radio as the majority of South Africans are sports fanatics who are loyal to their diverse sports interests. However, in 2012 they decided to migrate to online. Although there were not many options that served as examples for what awaited them should they migrate to the online space, still they went ahead. This venture proceeded with the hope that their loyal listeners would migrate with them. Hill recalls the huge following the founders and the original presenters had on terrestrial radio: “...I mean these people have got a huge following and which they still had a large presence and people were still aware of them. So, when they found out, when the word got out that they were doing online radio, then people naturally gravitated towards that” (Hill, personal interview, 2015 December 18).

Loyalty and content relevancy can be regarded as the backbone of the trust on which rests the listeners’ ability to gravitate towards the new avenue that requires much more effort to be part of than the turning of a button. *CliffCentral*, *Assembly Radio* and *Ballz Visual Radio*,

Branded content as one of our key findings has emerged as the response of or as one response to the changing consumption that people have when it comes to media and digital technology. The old advertising model is not working anymore because it is interrupting people, and people don't want to be interrupted and branded content is something that people choose to engage with it needs to be so valuable that people 'pull it'...and this is necessary because of the digital development⁴².

(Also see Figure 1). As seen in the word cloud, branded content links with digital technology, thus one can argue that branded-content is also about 'instant' communication and access in abundance. Using branded content as a cornerstone of online-only radio, Cliff questions the very foundations of traditional radio, namely, the static nature of traditional radio, where things go according to a pre-determined time frame: time is set aside for commercials and time for links – and everything should happen in its rightful slot. That is not the case for online radio, whatever is missed is not lost; as Cliff says: “[I]f you miss something on the radio, you miss it” (Cliff, 2015 July 3). However, with online radio, podcasts make content available even long after the show has ended. This is similar to Cullis's insight of radio convergence as highlighted in Chapter 1. These questions Cliff directs to the rudiments of traditional radio go as far as doubting the connection that people have with traditional radio: “...if all radio died tomorrow... We are radio heads so we love radio but as a listener, would you really miss it?” (Cliff, 2015 July 3). Such insights really interrogate people's radio listening across all ages.

With a similar take on branded-content is *Assembly Radio*, since its inception, *Assembly Radio* has managed to stay up to date and continues to function online. The station's tagline is: “...online we can do whatever we want, without having to subject ourselves to the scrutiny of any broadcasting board requirements”⁴³. Bearing in mind that rules and regulations are one of the reasons that Cliff chose the online radio over terrestrial radio, it would appear that unregulated reign is one of the reasons behind the very establishment of online conducted radio. Though *Assembly* and *CliffCentral* serve different purposes – *Assembly* is more about music and *CliffCentral* does not give much regard to music – their focal point is content generation. *Assembly Radio* is more about music and youthfulness; as Breiter and Kai put it, in general, there is nothing that is catering for *Assembly Radio's*

⁴² <http://www.thebcma.info/bcma-defines-branded-content-for-the-digital-age-new-report/>

⁴³ <http://theassembly.co.za/radio/>

audience: “[I]t’s a station created for young people...a music based radio station or like a music based venue” (Kai, personal interview, 2016 March 6). In addition, Breiter (personal interview, 2016 March 6) frames their followers in depth saying they are an “audience that are not finding what they want in traditional broadcast radio. Also in terms of getting heard and communication from the other side, apart from the audience is that we are giving a platform for young people to be heard”.

The station is not just for any young person, but also for the creative type of a young person. This therefore means that, unlike *CliffCentral*, *Assembly Radio* has a very specific target market and is a platform for music lovers and pursuers. This is a cause that the station is entirely committed to, as they emphasise that, through the station, they want “young artists to be heard” (Kai, personal interview, 2016 March 6). This kind of nurturing and prioritization of the creative is not really a norm in the world of traditional radio as doing this would be entirely impossible since brand marketing in radio is not advocated. Thus, the station plays host to both undiscovered and discovered talent in the form of bands and gifted individuals. Like *CliffCentral*, *Assembly Radio* has a high regard for content as well, as they also believe in delivering “on demand content or live streaming content” (Breiter, personal interview, 2016 March 6) with a strong focus placed on content above everything else: ‘content that people can consume when they want to’ (Breiter, personal interview, 2016 March 6). Both *CliffCentral* and *Assembly Radio* believe that there is no room for personalised content in traditional radio: “[T]raditional broadcast radio has limited content out there” (Breiter, personal interview, 2016 March 6). This goes hand-in-hand with podcasting which is vastly popular and needs to be taken seriously: “[P]odcasting is on demand just like catch up-on on DStv” – (Breiter, personal interview, 2016 March 6).

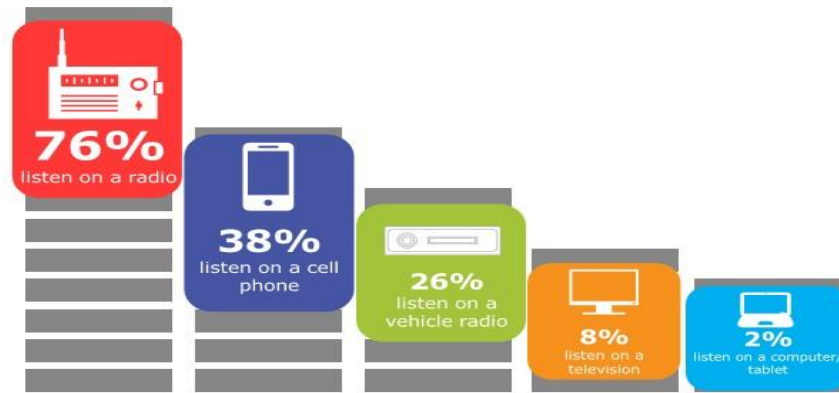
4.9 Young people and devices used for radio listening

As noted in Chapter 1, convergence is experienced in various ways, “across multiple media platforms” (Jenkins, 2006:2). This is also highlighted in the observation by Chuma (2014) on the fascination young people have with their cell phones, and the influence cell phones have in media convergence at large. In this section, these contentions are fundamentally

linked with the findings on devices used by young people to navigate radio. Giger (2014) confirms that young people still listen to the radio and they use different devices to listen. Turning to cell phones, we explore the power these devices have in radio convergence and young people's radio listening. Among the different devices used by these young people, the cell phone's built in radio stood out for township students with 62% using it and 12% usage by urban students. This also supports Mudhai's (2011) and Mabweazara's (2013) views of the cell phone as a pervasive and dominant device in Africa.

Another device that is used extensively is the car radio, particularly among urban students (89%), with some stating that this activity happens mostly when they are driven to school by their parents. 53% of township students also listen to car radio as well, reporting that they listen on their way to school or town in public transport or in the family car. For the university students, both the Humanities and Sciences students, the car radio is also popular, as most of them travel with cars when going to university. Other devices used mostly for radio listening by urban students include tablets and computers. DStv (satellite television) is also one of the devices young people from the townships use to listen to the radio. Growth of DStv (MultiChoice) in South Africa, especially in townships, is evident with the South African Audience Research Foundation (2015) reporting an increase of a "stable weekly audience figures of 39.9%" compared to prior numbers. This explains the popularity of the DStv in the list of used devices. In addition, 8% of township students have listened to the radio via computer; however, this is not from home but from the school library. Also see Figure 2 as there are similarities between this study's findings and the Broadcast Research Council's findings, even though they considered people in general and did not specifically look at young people.

DEVICE listening brings a new dynamic, capturing HOW people listen



Source: BRC RAM Jan-Jun'16 (n=36,447)

Figure 2: Devices used by people to listen to the radio according to The Broadcast Research Council of South Africa⁴⁴.

4.10 Young people: time spent listening

Giger (2014) warns about the limited amount of time spent by young people listening to radio. This assertion does not correlate with the data gathered in this study. Even the Model C students that seem to sometimes only listen on their way to school, which is about 15 minutes in the mornings, attest to finding time on weekends and during holidays to listen to their favourite radio programmes, which means listening time can extend to three hours daily. The township students even have it as a background noise throughout the day, for mainly music, increasing their listening hours. Particularly popular are Sunday slow jams, especially on *Metro FM*, *Good Hope FM*, *KFM* and *Heart FM*, and house music was popular as well on Sunday evening on *5FM*. On Saturdays, the choice is radio stations that announce Top Charts (internationally and nationally) (it should be noted that this finding was made before the implementation of the 90% regulation).

Introducing new music to the line-up seems to make young people excited; for instance, the township students say that if one hears a song first it's a joy for them as they will later share with their friends. Also, once they have downloaded these songs or shared them via the Bluetooth, they use radio to listen for relaxation, adding that the relaxation element is also

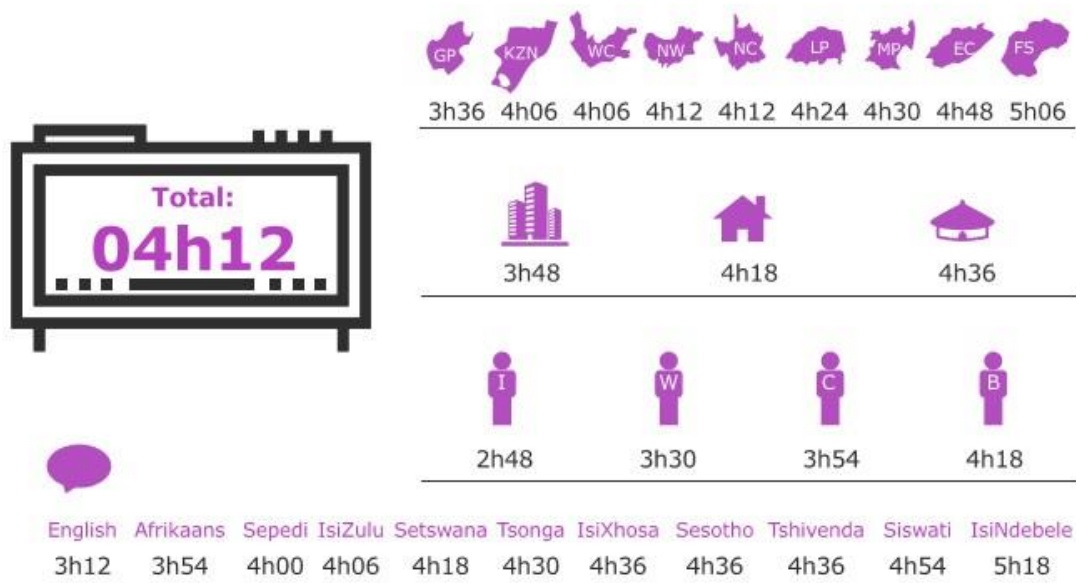
⁴⁴ <http://www.brcsa.org.za/brc-ram-launch-presentation-august-2016/>

brought by radio as they sometimes put it on before bed and it helps them to sleep. This can also be seen as media domestication, which will be discussed in the following paragraphs.

Another interesting finding is that a number of Science students enjoy listening to radio while they are working on their studies or in between lectures. Moreover, this listening includes listening to their downloaded music. Thus, as with most of the participants in this study, they do enjoy recorded music as well as music driven radio stations.

The South African Audience Research Foundation (2016) revealed that, according to its Radio Audience Measurement Survey (RAMS) in 2016, people spend up to a maximum of three hours and 48 min per day in the metropolitans listening to radio (see Figure 3). The findings by RAMS might be a representation of adults, however, the young people show a corresponding consumption pattern of radio to that of adults.

Longer listening per day



Source: BRC RAM Jan-Jun '16 (n=36,447)

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Figure 3: Radio listening hours per day according to The Broadcast Research Council of South Africa - RAMS⁴⁵.

⁴⁵ Ibid.

4.11 Applications

Radio applications on computers and on cell phones, especially currently on Android cell phones are used to listen to radio (AMPS, 2016). AMPS (2016) revealed that:

[J]ust over half of all adults have smartphones (51.1%), use of which has risen significantly in the upper LSM (Living Standard Measures).

Currently, 80.6% of adults in LSM 8-10 use a smartphone, up from 77.8% previously, while 49.7% of LSM 5-7 use smartphones, followed by 21.8% of those in LSM 1-4.

Also see other cell phone activities according to the AMPS (2016) in Figure 4:

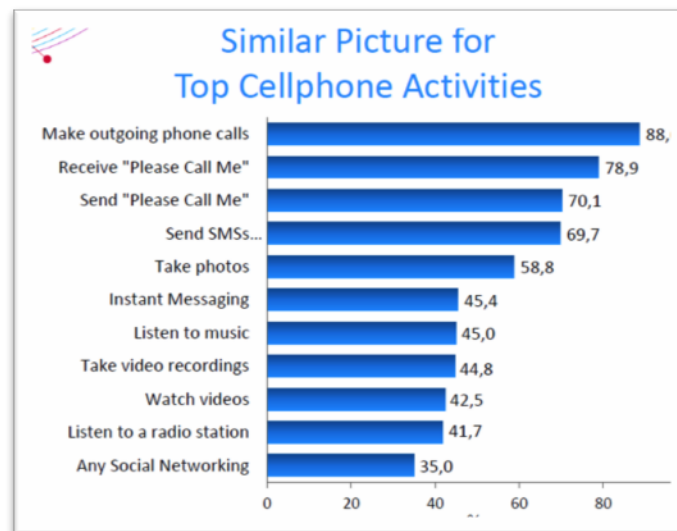


Figure 4: A graph of cell phone usage by adults in South Africa.

In essence, the cell phone is intertwined in people's daily lives or rather domesticated in their lives (an in-depth analysis on media domestication follows in the paragraphs below).

These statistics apply to most of the urban students most who use smartphones, and this is evident in the familiarity they display with what applications are and that they use them quite often to listen to radio. They also access these applications via the computer.

Martin (16, male, from Herzlia High School): I use Spotify, well... you need to download it from the PlayStore via your phone and you can go and listen to international stations.

Brian (16, male, from Michael Oak Waldolf School): I also use Youtube for Radio 1's Live Lounge and SoundCloud.

Luvuyo (16, male, from Herzlia High School): *5FM* app.

However, with township students they mostly use feature phone or cheap smartphones, with a huge number claiming to be still using the Blackberry, which operates on BIS and prepaid data. Thus, hardly any students use radio applications to listen to the radio, as only 0.7% of the learners claimed to use the *5FM* application. The limited access to Internet and lack of exposure to the virtual space hinder them from exploring the cyber space (reasons about this limitedness are related to issues of communicative ecology which will be explored in the communicative section below).

Lastly, as compared to Humanities students, Science students explored radio applications more, such as TuneIn Radio and CliffApp and to live stream international stations using, for example, Pandora, Sway, Deep House Radio, and so forth.

4.12 Young people and Social Networking Sites (SNS)

South African radio stations, whether online-only or traditional, use SNS excessively to connect with their audience (Bosch, 2016a). SNS are very visible in radio convergence and young people are part of this growth. There are South African studies that have explored SNS such as Twitter, Instagram, and Facebook in relation to young people (Bosch, 2009b; Bosch, 2016b; Bosch, 2016c) and their use of these social networks. These studies found various patterns of how young people use these social networks; for instance, an analysis by Bosch (2016b) on ‘#FeesMustFall in South Africa’ looks at the influence and the depth of Twitter as a tool that young people utilise to call for the redress of social inequalities within the tertiary education system using their mobile phones. Regarding the use of mobile phones during the #FMF campaign, Bosch (2016b: 5) stated, “most tweets were posted from mobile platforms, demonstrating the importance of mobile telephony and the mobile Internet in fostering online political participation”, elucidating the role of that cell phones played within the #FMF campaign. Even though, according to their participation levels, university students that participated in this study were not the most vocal users of Twitter during the campaign, they attested to following the directives from the leaders of the movements who used Twitter to inform them of the progress of the campaign. The above

confirm how Bosch (2016b) describes SNS, especially Twitter, as a mode which young people can use for ‘digital activism’. Also, another interesting analysis by Bosch (2016c) is #RhodesMustFall (also an initiative by young people to remove the statue of Cecil Rhodes that was preserved within the varsity grounds at the University of Cape Town). Here Bosch (2016c) highlights the role that Twitter has on social dialogues, by focusing primarily on how it “sparks conversations about change” and this inevitably spills over into young people’s activism in social transformation in their times. This is even though she admits that this is not reflective of all the “politically active” individuals as some of them do not have access to nor use SNS. Lastly, young people’s political activism was also seen on Facebook where Bosch (2009) argued that young people use Facebook as opposed to conservative media to express their political views or rather their activism. The interest herein is the participation of young people on SNS in relation to radio, as SNS in radio are very instrumental for audience lobbying and for stations to engage with their audiences (Cullis, personal interview, 2014 May 12).

An interesting pattern emerged from the study participants when asked if they followed radio personalities on SNS and reacted when prompted to participate on SNS by radio personalities. There were different responses, with a few who did follow their favourite DJs and actively participated on radio shows’ social media sites. This directly links to the passive and active listening, and similarly in this case of SNS, there are active online participants and passive online participants. The finding was that a majority of urban students do not follow radio personalities on SNS (93%). The learners at Westerford High also revealed that whereas they all have Facebook accounts, they don’t use Facebook or Twitter to actively comment on posts posted by radio stations; this is even though they all have Internet access at home (they are all able to access Internet from their homes in a form of uncapped Wi-Fi), gym, restaurants, or cafes. While students at Westerford may not use their SNS to follow radio personalities and radio stations, the few who actually had favourite presenters showed that they were not passive listeners but they liked such presenters for specific reasons:

1. I love their voices and humour.
2. They are critical and intellectual.
3. Entertaining and informative.

The above claims by the students do not only show that they are very critical of what they are listening to, but for them, listening to radio is a choice and they are listening for specific reasons, namely, for keeping up with current trends and to be part of the conversation.

Ayesha (16, female, from Michael Oak Waldolf School): I follow my favourite on Facebook...*Good Hope* at the end they would like ask a question, say for instance I answer...and it's actually like really exciting when they say your name on the radio...

Martin (16, male, from Herzlia High School): I think I have only done that with *UCT Radio* on Twitter, I followed Mark Fitzgibbon. He puts out like tweets and then he goes like later into the radio and talk about what's trending on twitter. So one time he put like a question...well not a question, he put a trend on #FeesMustFall and he would bring up the trend on what people are saying about it.

Luvuyo (16, male, from Herzlia High School): I follow DJ Warras and Tumi Voster; it's the only people that I follow. And yeah that's the only people that I listen to.

For township students a similar pattern is demonstrated, where most have Facebook and a large number do not have Twitter. When asked if they use these SNS to participate on the radio programmes they listen to and to follow radio personalities on SNS, it was clear that only a few participated, with 70% saying they do not follow any radio personalities on SNS. Similarly, to the urban students, only 30% followed their favourite radio personalities on SNS, this is similar to the urban student's pattern. The township students participated on their local radio station, *Radio Zibonele*, by also using WhatsApp *Zibonele* has a WhatsApp number that the listeners can use to communicate.

Noluthando (17, female, from Luhlaza Secondary School): Sometimes they air birthday shout outs and whenever the message you WhatsApp to the radio station gets read, you can't help but feel glad.

For both the Humanities and Science university students, SNS are part of their daily routine, but especially the Science students showed interest in radio shows' social media extension. Similarly, to the participation on political issues, university students are present on SNS and they use this space for personal communication, to connect with the world and to address their grievances. Whether they follow radio personalities or journalists or listen when they are prompted by radio personalities, it can be argued that their participation is

due to the Internet access they have.

Sizwe (20, male, from University of Cape Town): The other day I was watching a soccer match I wasn't at home in fact...on Twitter I follow AKA and he was like he was gonna be on *Highveld* he was gonna have a live show on Anele Mdoda's show... so he gave a link to the live stream like where you could actually watch...I was away from varsity and I had data to waste...so I clicked the link and actually watched the interview.

Mellisa (21, female, from University of Cape Town): I follow all my favourite journalists on Twitter and if I see they are on air and there is something to listen to, then I'll go online and listen to it off my computer. But because there's certain people or if I'm enjoying the topic they are talking about and that would be intentional and I would participate.

However, the Humanities students are also more critical about online-only radio and complain heavily about the issue of the effort it takes when accessing it but the Science students do not mind even following the musician and doing what the DJs tell them, such as to follow them online and to listen to certain shows and they are the ones that seem to explore online-only radio more as compared to the Humanities students. It is significant that even the media students did not explore this medium, as they study about it and have the advantage of the Internet resource.

Even though young people feel that these various spaces used by online-only radio require effort for them to login, online-only radio founders see these spaces, specifically SNS, as focal points for online-only radio stations on which they mostly rely. The Humanities students also indicated a negativity regarding online-only radio, which revolves around the effort in downloading applications and podcasts, and the buffering (disruptions in connectivity) of programmes while listening. Issues of signal and the high data prices also seem to generally frustrate and discourage these young people. Hill confirms that “[they’ve] relied quite heavily on social media... Facebook, Twitter, Instagram...” (Hill, personal interview, 2015 December 18). In essence, for online-only radio stations, SNS are a necessity since it is through such platforms that their visibility materialises. SNS, however, exclude the multitudes that do not have access to them, because their interaction is limited and they do not form part of this Internet surfing group.

4.13 Communicative ecology

Communicative ecology is crucial when looking into issues of radio access, especially online-only radio. Chiumbu (2012) defines communicative ecology as “a number of mediated and unmediated forms of communication existing in a community” (198). As the participants in this study come from different backgrounds where technological infrastructures differ, it is important to see how that influences their radio listening. For instance, because the township students have limited access to the Internet in their environment, especially in their households, they are hindered in their exploration of the growth of the radio sector seen in recent years. They do not even have access to entry level connectivity by means of dial-up modems (such as Wi-Fi dongles), which can be acquired either on a contract with a service provider or on a pay-as-you-go basis. By comparison, the students that attend former Model C schools and those at UCT are in a much different position, as some pointed that their parents made efforts to even listen to Cliff for instance when he moved on to produce online-only radio. These students then modelled their parents and followed suit. They currently listen to *CliffCentral* and still find Cliff relevant and humorous and also because they have the means to access the station. Thus, transference was high compared with township students, most of whom reported that their transference was limited to consumption of traditional radio by their parents via FM, using built-in cell phone radio, DStv radio, DVD and, rarely, car radio when using public transport like taxis to go to school. This also can be seen as another form of influence, as the students get to listen unintentionally with other passengers and that process makes one acquire other tastes.

There were indications of their parents using the Internet at home, possibly on their cell phones to listen to radio online. The schools these students attend do not provide Internet access and the paid service provided by local Internet cafes is used only occasionally as the rates are higher than students can afford. The lack of Internet access results in their missing out on new media trends and not having a holistic idea of the experience, especially of online-only radio and radio convergence in general. This is where the LSM (Living Standard Measure) plays a role, for instance LSM 1-6 (SAARF, 2016). Parents living in townships, specifically those in the site of the study, Khayelitsha, fall under LSM 1-6 and below. Thus, the Internet in such cases would not be a priority as there are other necessities required to run a household. Comparing this to the urban students, there is a huge

difference: in terms of LSM they fall under +6-10. For instance, the student below shared how they have uncapped connectivity at her household.

Urban

Raphaela (16, female: Michael Oak Waldolf School): We have like...we've got a 20 meg line...so it's like... (Everybody laughs) ...well I've got a brother and a parent and another parent...so (Everybody laughs) my dad's work pays for the Wi-Fi, so it's fine.

The laugh might mean two things: the access for this participant is in abundance as compared to her classmates or/and that she is from a high economic class.

Moreover, the township students surveyed had never heard of podcasts even though almost all of them use their cell phones to access Facebook. They also use their cell phones for WhatsApp and to get information for homework, as there is limited space and few computers in their school. They also reported that only students that study Computer Applications Technology (CAT) have access to computers at Luhlaza Secondary School. To access computers, most of them visit their friends in the CAT class. They are also not allowed to use SNS online; only the teachers are allowed. This rule also applies to the handful of computers they have access to at the public library, in addition to which they operate on the basis of first-come-first-served and sometimes the Internet is very slow.

The idea of live streaming radio here is slim to non-existent, thus Cliff is only known as an Idols judge⁴⁶ not as an online-only radio trending guru. Some of the participants remembered only when he was advertising the new venture on TV⁴⁷, and via the other broadcasters who have mentioned him on their radio shows in relation to the court case he had with M-net, allegedly making racial comments in the beginning of 2016⁴⁸. Below are examples of how township students are affected by their limited access to the Internet:

⁴⁶ <http://idolssa.dstv.com/judges>

⁴⁷ <http://memeburn.com/2014/04/heres-the-tv-ad-confirming-gareth-cliffs-new-venture-has-heavy-wechat-integration/>

⁴⁸ <http://www.timeslive.co.za/entertainment/2016/01/29/Cliff-thrilled-about-winning-court-case-against-M-Net>

Township

Lizzy (16, female, Luhlaza Secondary School): I log on to Facebook and listen to Moshe's videos...I use my contract airtime.

Noluthando (17, female, from Luhlaza Secondary School): I also buy airtime and convert it to data.

Liyabona (18, female, Luhlaza Secondary School): Sometimes I feel left out because sometimes you listen to a radio show and they say, 'you can go visit our page and see this and that picture'. And you are not able to see such pictures, maybe at *Umhlobo Wenene* we will post the picture of so and so and you don't have access to the Internet to go and see that picture. So I feel left out especially when people discuss such topics ...you wonder how it feels like to be able to access such.

Lutho (17, female, Luhlaza Secondary School): It makes us feel bad, because we are not able to access things that other kids are able to access. Do you see those schools that have things that we wish we had, that we don't have in our schools.

Communicative ecology also impacted the listening of university students. There is a noticeable difference in how the university students listen to radio when they are at varsity as opposed to when they are home, especially among those that come from other provinces. For instance, the infrastructure and issues of signal play a pivotal role in this listening fluctuation. When they are at varsity they tend to explore a variety of devices, ranging from computers to cell phones to cars. There is apparently high usage of cell phones and computers to listen to both traditional and online-only radio, which can be accounted for by the infrastructure that delivers Internet availability. Students also do not abandon the stations they listened to when they were younger or those that are enjoyed by their immediate family. For example, some even make an effort to access their local radio stations via live streaming and those who are fortunate to still get the signal use their cell phone built-in radio. When at home, an actual FM radio is mostly used, and participants cited issues of Internet access, like capped or inaccessible Internet, as some of the reasons for the change in listening. Furthermore, there is a sense that their listening also expands when they are in a different province as they are bound to be learning about local stations

that offer the same content as those at home. Thus, their listening options are expanded and influence their tastes.

The online-only radio founders canvassed for this study are also aware of issues of access in the context in which they exist. As established earlier, the Internet is a pivotal tool that the founders utilise in order to heavily market their stations. For example, issues of accessibility do not bother Hill; he is confident that their loyal listeners do follow *Ballz Visual Radio*. The station targets people who already have access to the Internet, people who already know how to find their way around the net; these people are their primary targets. For Hill, what differentiates listening to traditional radio from listening to online radio is that “in our days...now with people being glued to their phones and cameras and stuff, it means that anyone can listen. It also means that you know people can pick and choose what they want to listen to” (Hill, personal interview, 2015 December 18). This type of listening is highly dependent on an individual who already has access to the required gadget(s) to actually tune in. Not only is online radio dependent on its instant availability, but it is also dependent on what is being offered.

Whether online or offline, radio’s objective has always been entertainment and informing, but because people are exposed to new media, there is huge exposure to a greater variety of things, meaning getting loyal listeners is becoming more difficult. The true dynamics between online and offline radio rest on the parameters in which each operates, and how much fluidity exists in each realm. Change is the only constant for traditional radio; this however, does not mean that there is no functionality in traditional radio, as it is a thriving sector on its own and has heavily adapted to new media.

With regard to the solution to the lack of connectivity, *Ballz Visual* co-founder, Hill offers this opinion: “[I]n order for it to be something to compete with FM commercial and public broadcasters like the SABC, I think that a few things need to happen – data charges need to fall dramatically” (Hill, personal interview, 2015 December 18). The hindrance of the unaffordability of data remains an aggravating factor and cuts off a number of people from tuning into online radio, remaining a challenge as far as access to the online space is concerned.

Income generation is also affected by the limitation of accessing online radio flowing from high data costs. *Ballz Visual Radio* had to find a way to be germane and survive the online drought by compiling content through content syndication for traditional radio stations, especially community radio stations. As a result of the inaccessibility of online radio, it only made sense for the station to turn to traditional radio (*Hot FM*) for visibility, which translates to survival for them. This raises the possibility that online radio may have to revert to traditional radio.

Access is a major issue when it comes to online radio. However, the pioneers of online radio in South Africa (Cliff, Kai, Hill and others) say access is not an issue that could divide them from their target listeners because their content is tailored for a particular audience, which has already evolved and is technologically advanced.

4.14 Cultural Capital and radio listening

Lareau (2011) analyses unequal childhoods and the role the parents play in their children's education. He argues that, unlike working class and poor parents, middle class parents are able to adapt their parenting strategies to respond to the adversities of the ever-changing environment; seemingly putting their offspring ahead of themselves by being actively involved in enhancing their epistemological growth and transmitting favoured social norms. Working class parents also try to provide their children with basic needs, e.g. food and shelter, but are not able to match up fully with the modern demands of child rearing. Nurturing one's child has become increasingly more expensive and demanding, so much so that these parents are often not able to provide their offspring with rigorous cultivation of their performance at all social levels. This therefore leads to an unequal transmission of social skills, with middle class parents being at the forefront of actively cultivating and modelling the desired behaviours for their children.

These social occurrences unconsciously affect how children interact with their environment, as those who had early exposure and were cultivated earlier on, show an ability to interact, adapt and thrive in the broader social set up. Those who were not molded experience certain anxieties when having to adapt to a certain social set up, as not much was done to influence how they interact with their surroundings. Lareau's (2011) viewpoint

is very much aligned to cultural capital Bourdieu & Passeron, 1986, 1990 (also see Bourdieu, 1984) and how education feeds into one's listening.

Cultural capital is evident in so many ways in how these young people listen to radio. Both types of students' listening are influenced by their immediate family and their environment. For the students from the urban environment, the act of often listening to radio in cars, in most cases with parents or immediate family when travelling to and from school can be translated to the involvement of the parents. The child's schooling and car possession can also place the parents in the higher rank of the society. The continuation of this habit is seen in the varsity students who indicated that most of them have cars. Thus, this habit is passed down to them, as they attest to listening when travelling to and from campus.

Township students live a distance from their schools, use public transport and do not have a choice in what they listen to. Thus, they acquire other people's random listening tastes (Bourdieu & Passeron, 1986, 1990). This is where the environment is seen to influence their radio listening.

Examples of the influence parents, the environment and family members have on young people's radio listening habits (Young people: radio stations, identity, language and background)

Township

Noluthando (17, female, from Luhlaza Secondary School):

When I was younger I used to listen to programmes such as Takalane Sesame as we didn't have TV ...and I would listen to it whilst preparing for crèche. Even Maka Ma-asi's programme... as now I listen unintentionally as I don't have time for it... As I have said before I only listen to it before I go to sleep, as it only comes to mind then.

Elethu (16, female, from Luhlaza Secondary School):

When I was younger I didn't listen to it... and I was used to watching TV for cartoons, and at home they would say radio has children's programme like Takalane Sesame. Every time I switch the radio I feel like, 'Oh this *Umhlobo Wenene*' I had no idea that there were other stations.

Nosipho (17, female, from Luhlaza Secondary School): When I was younger I used to listen to it, I loved listening to radio dramas...

There's one in particular that I don't remember entirely but it was very scary and one of the characters' name was 'Gonond'omkhulu'. I listened to it with my brother. We used to listen to it every day and we both knew that it would start at 6pm. So even as children we loved radio because you already knew what you enjoyed listening to but now my listening has changed as I no longer listen to it every day of the week. Like sometimes when I come from school I would think that I would listen to it or in the morning but I never do...as I end up doing other things. I end up listening to radio during Saturdays or sometimes after school but I no longer listen to time regularly ...as I used your when I was younger.

Zola (18, male, from Luhlaza Secondary School): My uncles love me, we watch cricket and talk about Jazz music and cricket, so I also feel like an adult. So I got... ja... and I also have experience now.

Liyabona (18, female, Luhlaza Secondary School): I first heard *Umhlobo Wenene* at a taxi and from people generally when they talked about BEE and the various conversations brought up at the show. Even at school people would talk about the show so I also decided to listen for myself. But I was not introduced by anybody to *KFM*, *Good Hope FM* and *5FM*. At home they don't really listen to the radio; I am the only one who listens to it...So nobody in particular encouraged me to listen to the other stations. So I could say that nobody introduced me to the other stations I just got curious and I listened to other station as well. Yah.

Conversations with family about radio

The conversation differs from family to family.

Phelisa (16, female, from Luhlaza Secondary School): My mother wakes up early in the morning, so she misses out on the morning programme that I listen to, so when I come back from school I tell everything that she missed out on and everybody gets to laugh at all the jokes from the breakfast programme.

Lizole (17, female, from Luhlaza Secondary School): I listen to some programmes with my father, whenever he listens he also calls me to listen as well...programmes like *Umhlobo Wenene*, a popular breakfast show.

Nosipho (17, female, from Luhlaza Secondary School): I don't normally discuss what I hear on the radio with much family, as my cousin sister [sic] hardly listens to it and my aunt listens to it I her

own...but my friend chats about radio with me.

University

Both Humanities and Science students showed changes in their radio listening when at university as opposed to when they at home, stating that their upbringing and what they used to listen to when younger stayed with them. This then directly links to the contention of cultural capital and how one's upbringing, or rather socialisation, plays a role in their radio listening. Another observation is that there is a continuation of listening to the car radio, as most of the participants in this study seem to drive to the university.

Like the urban and township students, both the Humanities and Science students' listening habits have been influenced by their parents, immediate family, and their geographical placement. In addition, the issue of language was also highlighted when recalling their journey of radio listening starting from when they were young; for example, listening in order to learn to speak better English or of the other 10 official languages and listening on cultural shows to learn more about their culture.

Mihlali (21, female, from University of Cape Town): I have like a family chat on WhatsApp... If I was listening on the radio and heard a special like on Shoprite for example, so I'll be like, 'Yoh guys, there is a special or whatever'. If there is a certain message that is being advertised that could help you with something, someone would say, 'Guys, there is something I heard on the radio that helps with...' or they will listen to the story and say someone's character is very similar to you. Stuff like that.

4.14.1 Socialisation and cultural capital on radio shows

There are shows that have been highlighted as important by these young people and it appears that the student's surroundings, or where they stay and their immediate family, have an impact on their radio listening. The following are shows that are strongly loved and appreciated by the participants in this study.

Laughter or comedy in South Africa seems to be an antidote to the high level of unhappiness that is experienced. There is a sense of happiness brought by radio; the jokes delivered in certain programmes bring joy to the listeners. The morning laughter brought by the BEE (Brekfesi Eyondlayo Ekuseni) on *Umhlobo Wenene* sets a high tone for a positive and jovial

day for these students. This perception is supported under the show description on their website⁴⁹:

Brakfesi Eyondlayo Ekuseni (BEE) show offers its listeners a sense of belonging and keeps them rooted to their culture within a modern context, fusing latest news flashes, traffic updates, weather updates, weird worldwide news, quizzes and competitions. The show is designed to be fast-paced, informative, provocative and has upbeat music to start your day on a positive note. This show which is closing on 2 million listeners, recently won 2014 MTN Best Breakfast Show of the year PBS⁵⁰.

The radio comedy genre is growing in popularity on South African radio stations, where known vernac comedians⁵¹ are given segments to deliver their material, be it on prime time shows or on general slots, for example Skhumba Hlophe on *Kaya FM's* breakfast show⁵² and 180 With Bob⁵³. In some stations the comedy features are in a form of prank calls or rather, recorded phone calls, for example The Great Escape's Random Ridiculouness on *Metro FM*, 1st Avenue's Carmen Prank Calls on *Metro FM*, and so forth. These segments are also accessible via podcasts and on YouTube. It is different with the BEE though, as all the contributors of the show (Putco Mafani – main presenter, Pastor Nozewu – producer and presenter, Mafa Bavuma –news reader and coach-sports presenter) are all humorous and mix their specific breakfast content noted with jokes, laughter, a heavy element of storytelling and language appreciation. These are practically all the things that appeal to the students, especially the sharing of bizarre and yet relevant jokes on the show, executed through creation of funny and fictional characters, and quizzes especially cultural and language focused quizzes. The students had the same feeling and emphasised the love and appreciation of these elements in this radio programme. 49% of students enjoy this show and regard the BEE Team as their favourite.

⁴⁹ <http://www.umhlobowenenefm.co.za/sabc/home/umhlobowenenefm/shows/details?id=3a6ffd0c-d010-4532-a9e8-badf419a7a87&title=iBrakfesi%20Eyondlayo%20Ekuseni>

⁵⁰ Ibid.

⁵¹ www.iol.co.za/tonight/news/local/putting-vernac-on-the-comedy-map-1879452

⁵² <http://www.sowetanlive.co.za/entertainment/2015/05/23/penpusher-by-day-comedian-after-work>

⁵³ <http://www.kayafm.co.za/skhumba-on-180-with-bob-03-june-2016/>

Thobeka (17, female, from Luhlaza Secondary School): I listen by myself because they start with ‘gossip/imihlinzo/humour and people used to laugh so I decided to listen as well. Then on Saturdays on *Umhlobo Wenene* at 10’clock I always listen to Zintle’s Reggae show. And then on Sunday starting from 3pm I listen to *Metro FM*.

Elethu (16, female, from Luhlaza Secondary School): We mostly share topics from BEE; for instance, that guy who was expelled from jail because he was eating iron...because his hobby was too expensive for the government. So whenever I meet up with my friends we all want to discuss the topics from the show. So that show is important because it has issues that have an impact on our environment, so it’s general knowledge and things like that. Even new songs, so I get to share with my friends.

Unathi (18, female, from Luhlaza Secondary School): It informs me about new songs. And there’s a segment in BEE which I am not sure what it’s called, which is very educational and teaches one Xhosa...like the meaning of certain Xhosa sayings which is very helpful in teaching one about the language. I wait for it...and sometimes I get to school late because I wait for the answers. The segment starts at 20 to 8am and ends at quarter past 8am and by then the answers are already given.

Lutho (17, female, Luhlaza Secondary School): The problem for me is that I am doing History and my teacher encourages us to listen to the radio and read newspapers but we also bring the gossip from BEE she says we are not serious. So she tells us to bring headlines and we discuss based on that.

Another radio programme that is popular with the township students is ‘Imvuselelo’ [Revival]. It is described as follows: “The show is a revival programme that restores hope, shuns grief and despondency through the word of God. Imvuselelo has gained more popularity with the Outside Broadcasts that are taking place in various provinces”⁵⁴.

This show airs on Sunday evenings on *Umhlobo Wenene FM*. In an attempt to understand the huge following of this show and the reason behind its reception, I was able to inquire about the relationship between young people and church socialisation in the South African landscape. Through socialisation an infant is assimilated, familiarised and connected to

⁵⁴ <http://www.umhlobowenenefm.co.za/sabc/home/umhlobowenenefm/shows/details?id=d81af4ee-b4ee-4de5-a253-185e91853641&title=Imvuselelo>

their immediate environment - the social environment, as well as the parents, play a crucial role, through modelling and enforcing the desired way of thinking, living and viewing the world (Harris, 1995; Stewart & Zaaiman, 2015). Further explaining the process of socialization, Harris (1995) quotes Rogoff, Misty, Göncü and Mosier (1993), asserting that “verbal instruction is less likely to be important, because in many preindustrial societies children are given little or no explicit instruction - they are expected to learn the necessary skills and behaviours by observation” (462).

Thus, in this case, their parents or grandparents or family members, especially their parents, influenced these township students to listen to the programme. In addition, some listen because their congregations would be part of this programme or they listened because the main presenter, Reverend Faleni happens to be their priest. Thus, listening to this programme is an extension of the sermon they receive at church, and the parents use this medium as a tool to socialise their children for moral and spiritual moulding.

Whether this is verbalised or not by the parents to their children, when the parents switch on the programme the children get to listen whether they pay attention or not but they listen and they get to know of the programme. Looking at religion as a social system of meaning, Stewart and Zaaiman (2015) referencing Max Weber (1864-1920), mention that his exploration of different religious systems such as “Hinduism, Buddhism, Taoism, ancient Judaism and Christianity have often produced social transformation”. This concept can be seen to be applicable to the township students as religion has an influence in their society. It has been observed that there is a perception that if young people have been socialised into associating with church then they are bound to portray good conduct⁵⁵ and this association is also said to assist with good behaviour in the society⁵⁶. Church also creates a sense of belonging: church as ‘family’, which also includes ‘traditional values’ (Mpedi, 2008: 114). Traditional beliefs and religion are important concepts in the South African landscape. This sense of belonging is seen in the example below, this student was introduced to radio by her grandmother and she mostly listens to radio unintentionally, her grandmother’s favourite show ended up being hers as well.

⁵⁵ <http://www.christthekingdiocese-anglican.org/index.php/eti>

⁵⁶ <http://www.aboutcatholics.com/beliefs/christian-morality>

Sisipho (18, female, from Luhlaza Secondary School): I listen to it unintentionally like when I wake up in the morning my grandmother had already put it on, as she wakes up at 5am and puts it on even on Sundays. Also I could say my grandmother introduced me to *Umhlobo Wenene*.

And:

I only listen to *Umhlobo Wenene FM*. I listen to BEE and then on Sundays I listen to the revival that starts at 7pm and ends at 10pm. Another reason that makes me listen to that programme is that Pastor Faleni frequents it and he is my church pastor. Also when I get to church, there's someone that I go to school with who goes to the same church and he doesn't listen to it so I tell him all about it...I even tell him which verse was discussed, so that he can be able to look it up when he gets home.

Also, about 21% of township students enjoy church-based radio programmes on *Umhlobo Wenene*, namely Lelika Yehova Ihlabathi Nenzaliseko Yalo (a religious women's programme)⁵⁷ and Sakh'Abantwana kuKholo ne Ngqiqo (Children's Sunday school program)⁵⁸ and Imvuselelo as well. What can be also noticed here is that radio as a source to educate in religion.

Elethu (16, female, from Luhlaza Secondary School): At home, whenever we talk about radio we talk about the Biblical programmes...as they know that I don't know my scriptures well...so they use the radio to teach me the Bible.

Looking at religion and the household Doran, Methuen, and Walsham (2014) confirm that, "the family and the household have long been regarded as microcosms of the social and order, basic buildings blocks of the state and society" (xxi).

The three tiers of radio in South Africa (Wigston, 2001; SAinfo, 2015-6) are all mandated to serve the people consistently. The community tier was also popular in this study, again the importance of community radio in our societies is demonstrated. These young people attest to this fast-growing tier. Apart from it being an alternative to the main commercial radio and skills developer in communities (Mtide, 2000; Thorne, 1999 cited by Bosch,

⁵⁷ <http://www.umhlobowenenefm.co.za/sabc/home/umhlobowenenefm/shows/onairpersonalities/details?id=e2d81bd7-8fc7-4a7f-8035-0fdfe34fb4d7&title=Nomthunzi%20Vuza>

⁵⁸ <http://www.umhlobowenenefm.co.za/sabc/home/umhlobowenenefm/shows/onairpersonalities/details?id=b34f78e8-d5fd-4a56-a8c2-61620d9bf13f&title=Tozama%20Ngcongolo>

2007), community radio appeals to young people as it brings local content that is extremely relevant. Local radio personalities are also appreciated, as the participants feel closer to them as they are often people they know and live within the community. In this case, township students listen to *Zibonele Radio*⁵⁹ community radio station, with 35% claiming the station as their favourite. In giving their reasons for their love for this station, the participants highlighted that they relate and they feel up to date with the happenings of the community. This was also observed with the UCT students, as *UCT Radio* was popular on the list of the radio stations they listen to. Also, like the township students who enjoy community radio, what is unmistakable is that they enjoy listening to their own i.e. *UCT Radio*⁶⁰ (a University of Cape Town campus radio station, which also operates as a community radio station). For example, some have friends that either present or produce shows on the station; therefore, they listen consistently and also listen to stay updated with campus events.

Sarah (22, female, from University of Cape): I also agree with her

...like...*UCT Radio* is the only radio is the only radio I will ever stream online otherwise I would just listen to it in my car but often it's the radio that holds relevant discussions to a point that everybody is talking about and like you have to go and listen to it because it's like a relevant thing on campus so people are Facebooking about it or whatever like especially with the Rhodes Must Fall when they brought people in to talk about it. It was like something that you would actually go and stream instead of just listening to it.

For the urban students, stations that stood out are *Cape Talk*⁶¹ (10%) and *Fine Music Radio*⁶² (5%) as they claimed these stations were mostly listened to by their parents and they too by default would also listen, and they also considered as them, respectively, as one of their favourite stations.

⁵⁹ <http://zibonelefm.co.za/#>

⁶⁰ <http://www.radio.uct.ac.za/>

⁶¹ <http://www.capetalk.co.za/>

⁶² <http://www.fmr.co.za/>

4.14.2 Popular radio stations

The commercial music stations are dominant, especially the drive and breakfast shows, as well as the weekend music shows. The radio stations that stand out as their favourites are mostly music stations/commercial radio stations such as *5FM*, *Metro FM*, *Good Hope FM* and *Heart FM*⁶³. Another factor that seems to spark interest in listening to these stations is that some of the presenters are brands, have a large following and are regarded as celebrities. Also, they have other gigs that allow them to also be on television: they are, for example musicians, TV presenters, actors, models, motivational speakers, emcees, and so forth. Furthermore, the websites of these stations clearly stipulate their mandate as well as their targeted audience, which in all cases seem to focus on a young person.

Although there is a slight difference as to what type of a young person these stations seek to appease they all target a young person be it urban or rural and mostly young professionals. This detail is all laid out on their websites under station profile and on demographic details and listenership ratings on annual rates cards- (see APPENDIX I- SAARF's statistics and rates cards of *KFM*, *METRO FM*, *GOOD HOPE*, *UMHLOBO WENENE* and *5FM*).

For instance: *5FM* is youth focused⁶⁴, as illustrated on *5FM's* rates card in Figure 10- (Age% pie chart: APPENDIX I), 30% of the 15-24 year olds form listenership of the *5FM* and is the researched age group herein. It is also reported in the listenership province graph that Western Cape, the province which this study is based forms 17, 2% of the *5FM* listenership (see Figure 10-province% graph: APPENDIX I). Whereas this provincial percentage is reporting on Western Cape citizens at large, it can be argued that this percentage corroborates the observed popularity of the station in the survey results of this study and from the focus groups. Lastly, in relation to the LSM, the majority listenership is between LSM 6+ and LSM 10+ (see Figure 10-LSM% graph: APPENDIX I).

⁶³ <http://www.1049.fm/> or https://www.facebook.com/Heart104.9FM/about/?ref=page_internal

⁶⁴ <http://www.southafrica.info/about/media/861608.htm#.V6M7wSOriko>

Metro FM, has a “core Age Group of 25 – 34yrs, Secondary Age Group 16-24: LSM 6+ and Epicenter (yr) 30 yr old LSM 7+”⁶⁵. Moreover, Figure 13 (LSM% graph- APPENDIX I) shows the listenership majority is between LSM 5+ and LSM 9+ and 30% of young people between the ages of 15- 24 form the listenership (see Age% pie chart). In terms of race, the card shows that 91% of the listeners are Black, 7% Coloured, 1% Indian and 1% White.

Good Hope FM- is an “ideal platform for advertisers to reach the affluent 20-something market of metropolitan Cape Town”⁶⁶. In addition, *Good Hope FM’s* rate card stipulates that 34% of 15-24 year olds listen to *Good Hope* (see Figure 11- Age% pie chart: - APPENDIX I), and their race% pie chart depicts listenership of 72% Black, 15% Coloured, 15% Indian and 1% White. With also 97% listenership in the Western Cape Province.

Lastly to conclude the detailing of the music stations that seem to appeal to young people is **KFM**, even though it targets 25 to 49 age group, the music component (“current and past hits”)⁶⁷, these specifics seem to be the pulling factor for the participated group in this study, as most of the stations offer music and are targeting the age group of the participants herein (also see Figure 7-Demographics: Age% pie chart and Race% pie chart: APPENDIX I).

The overall percentages of the provincial listenership in the detailed popular stations, the broad race listenership and the high percentage of 15-24 year olds in the above-mentioned stations prove the contention of young people’s preference for music stations.

The findings in this study also revealed that for urban students specifically, **KFM** was a favourite station for 47% students (see Figure 7, 8, 9 - APPENDIX I) and for township students, **Metro FM** is the favourite of 40%, with *Umhlobo Wenene* taking the lead as a favourite station for them with 75% followers. There are a few reasons for these results: for the urban students **KFM** is a local music stations and again it’s serving a younger audience and delivers content in English and Afrikaans (see Figure 5 and 6- APPENDIX I).

⁶⁵ <http://www.metrofm.co.za/sabc/home/metrofm/aboutus>

⁶⁶ <http://www.goodhopefm.co.za/sabc/home/goodhopefm/aboutus>

⁶⁷ <http://www.kfm.co.za/general/about-us>

Thus, Model C students further relate to the kind of a lifestyle and the identity of the station as well. The reason for township students loving *Metro FM* might be ascribed to three things: firstly, it is a commercial music station accessible nationwide; secondly, it is catering for youthful urban adults, focusing on multiculturalism⁶⁸; and thirdly, language wise (even though English is dominant, the element of multiculturalism is palpable as one gets a feel of all the 11 official languages (also see Figure 13- APPENDIX I). Another favourite for township students, *Umhlobo Wenene*, an IsiXhosa nationwide public broadcaster with over 4 million listeners (AMPS, 2016; SABC Rates Card, 2016). Thus, this might be the case because Khayelitsha is an IsiXhosa speaking community, the language might be one to the reasons for the community's love for this radio station. *Umhlobo Wenene's* rates card depicts 25% listenership of 15-24 year olds, their race pie chart shows 99% of Black listeners and Western Cape's provincial listenership at 18,3% (see Figure 12- Age% pie chart, Province% graph and the Race% pie chart: APPENDIX I). Lastly, the majority listenership in terms of the LSM ranges from LSM3+ and LSM7 (see Figure 12-LSM% graph: APPENDIX I). This shows that *Umhlobo Wenene* also caters for the way less privileged.

4.14.3 Language

The urban students did not articulate or comment on how the radio assisted them with issues of language; however, judging by the stations they listen to, they seemed to be drawn more to English stations. For township students, it was noted that the radio is not just listened to, but is a source of awareness and in-depth social connection that acts as a window to how things are done, a source for social awareness:

Lwanda (16, male, from IkamvaYouth): When I listen to English news I get exposed to bombastic words... I don't really look at the stations, as long as I hear people speaking English I tune in.

Language is a very crucial issue in South Africa, as it was used in relation to self-identification (Zegeye, Liebenberg, & Houston, 2000). Also, as highlighted earlier,

⁶⁸ <http://www.sabc.co.za/wps/wcm/connect/7541a9004f35415b9d05fd3fdb56b4e8/SABC+Radio+Rates++April+2013.pdf?MOD=AJPERES&CACHEID=7541a9004f35415b9d05fd3fdb56b4e8>

separate development (Tomaselli et al., 1989) and apartheid influences or their ramifications led to the categorisation of radio in South Africa according to ethnicity and languages. In addition to redress past inequalities post-1994, stations were renamed and more were added to reflect all 11 official languages (Tomaselli et al., 1989; Teer-Tomaselli, 2004).

A pattern that was identified in this study is that a radio station that broadcasts in one's mother tongue (or a language mostly used in their household) will often be more prominent in young people's radio listening. Even if it is not, they will have more exposure to it be it via their parents or the networks they are part of. For the township youth that like English stations, it was also shown that listening to English stations was sometimes a conscious effort to enhance their vocabulary and fluency in the language. The university student participants indicated that when they were at school, they used radio as a medium to better their mother tongue, especially those black students who had attended previously Model C schools. This also applied to those who went to township and rural schools and wanted to express themselves better in English. The influence of their environment in their radio listening was evident; for example, the need to share what they heard on the radio with their peers, especially when at school in their respective circle of friends.

4.14.4 Identity and background

According to Zegeye, Liebenberg and Houston (2000) identity is "open-ended, fluid and constantly in a process of being constructed and reconstructed as the subject moves from one social situation to another, resulting in a self that is highly fragmented and context-dependent" (153). Traditional radio is not only a source of information, but it is a source of family entertainment for the entire family and handed down to the young people, who in turn, listen it as an additional source of entertainment after television, which is a more visual form of family entertainment.

Asive (16, female, IkamvaYouth): My brother introduced me to radio, he liked listening to radio on Sunday evenings...

Lwandile (17, male, IkamvaYouth): I was introduced by my friends, for an example they told me that Saturday's playlist was

great, the DJ was dope.

Phila (15, male, IkamvaYouth): I was introduced by my old lady...she used to listen to the radio stories from Monday to Thursday.

‘Tuning-in’ to radio, is done unconsciously and is part of one’s daily routine. Young people tune in because everybody at home tunes in, as sometimes radio is the only source of entertainment that the family can afford and this largely influences how they will interpret radio listening. Young people listen for the following reasons:

Township

Lihleli (15, male, from IkamvaYouth): They impress me.... the presenters...when I am listening to them I feel free.

Mpumelelo (17, male, from IkamvaYouth): She is brilliant, for instance when she is playing songs...in between the songs she’ll say, ‘The roof is falling!’ and terms like that.

Urban

Brian (16, male, from Michael Oak Waldolf School): It’s *BBC* and a show called XXX or something like that...it’s European I listen to their podcasts mainly.

Megan (16, female, from Michael Oak Waldolf School): I think it’s *Fine Music Radio*, it’s my dad who introduced me and BBC 4 I find that myself because there’s quite a lot in the Internet and then...the Gospel I was just browsing and looking for a jam...and you found it. Also I got like TuneIn app. One day like my dad was like... ‘You should get that’ and I was like, ‘Okay!’ and I got it. Yah...

Ethan (16, male, from Herzlia High School): I was...my favourite podcast is Doug Loves Minis and for some reason I was looking through SoundCloud and I found it. I liked Minis and I also found it because and like it just happened to be, it was like a meant to be relationship between me and Doug Loves Minis.

Ayesha (16, female, (from Michael Oak Waldolf School): I was the only girl, I grew up with two boys my cousin and my brother and we just listen to *Good Hope* because it was like a hip hop station...and house and deep...whatever...yah and like when they grew up they moved out and I still continued to listen to it...

(1999), writing that in its early stages, radio used to bring people together as they would listen as a group, listening to radio diaries, and so forth, like these young people being entertained by radio.

Ayesha (16, female, from Michael Oak Waldolf School): Like we don't have the actual radio, it broke the second after we bought it. So like basically only when my dad needs to...like he does this thing for work...where he will message someone about the important part of what's on this Afrikaans radio station, I am not sure what it is called but...yah so that's the only thing that I'll like... listen to, but I won't even intentionally listen to...and I'll understand like a really small portion.

Brian (16, male, from Michael Oak Waldolf School): So in the morning...just when I go to school, my dad drops me off at the train station and I listen to it but he listens to *Good Hope FM*...and then when he fetches me from station.

Even though the parents, family, and the environment transfer some of their radio listening habits to these young people, the data from the university students shows that these listening habits change over time, as one grows to become an adult. They adopt other ways, as 'identity is fluid' as are radio listening habits (Zegeye, Liebenberg, & Houston, 2000).

4.15 Domestication and radio listening

The domesticated nature of radio is apparent in this study as well; radio is used to mark time mostly as an alarm in the morning as the students wake up and prepare for school. Also, students listen to certain radio programmes at particular time, which then becomes or translates to a norm. Thus, sometimes they use these programmes to mark or to diarize their schedule or their day-to-day activities as Berker et al. (2006) suggest.

Clive (23, male, University of Cape Town): I also tune in on phone but we have like an actual radio in the kitchen so that on Sundays they would just the radio on and it plays for the whole household...

Many scholars (e.g. Silverstone & Haddon, 1996; Berker et al., 2006) on domestication list radio as one of the devices that are linked to people's daily endeavours. These include devices such as cell phones, computers, Internet, and television. Tacchi (1998) also

localises radio in the domestic environment and sees it as “domestic soundscape” (43). Tacchi (1998) further quotes Navigator (1993:10) noting how radio in a “domesticated sphere” (Tacchi (1998, 36) “is...being used primarily as a backdrop: therefore, it follows that whatever the primary activity is, it may intrude further onto the radio station and the drop out again” (37). Therefore, is for that reason that radio can be easily domesticated.

With regard to the idea of an old listening habit that required people to sit down and listen to radio, when asked if they still see it as such, these young people had similar viewpoints.

Urban

Ethan (16, male, from Herzlia High School): I think if you really want to appreciate what’s being played through the radio, then yes it does require you to kind of sit down and like basically just take in the radio. For me basically, cause it depends if it’s a podcasts or just talk...and it’s kind of like goes to the back of my head if I am walking or doing other stuff but if I like sit down and listen...and if it’s like music, then...I don’t know depending on the person but for me I don’t mind, it’s like walking around or dancing or whatever...like...whatever activity.

Township

Township students have the same feeling as their urban counterparts about the preference of sitting while listening to programmes that have heavy content and noting that one can move while listening to music. There is general agreement that all of this depends on whether these programmes hold any emotional investment for the listener.

Elethu (17, female, from Luhlaza Secondary School): It’s fine if you listen to it whilst you do your chores but if it’s an interesting talk you feel like sitting down and listen without interruptions.

Lutho (18, female, from Luhlaza Secondary School): I think it’s no longer as it used to be, that in order to listen to radio one has to sit down, you can even listen on headphones and listen whilst you do your chores...you can even walk to the shop whilst you are listening. You don’t have to necessarily sit down.

Noluthando (17, female, from Luhlaza Secondary School): I would say the same thing, but I would say that for us as girls they normally say we lazy if we sit down, so if we sat radios would be banned from our homes. So I think it’s fine to do your chores whilst you listen to it.

4.16 Traditional radio's imagination element

Concerning the fascination of people for radio as a blind medium, imagination, and the unseen voice feature (Crisell, 1994) versus the visual aspect of online-only radio and as well as webcams installed in traditional radio stations, the youth interviewed in this study feel there is definitely a difference seeing presenters as opposed to listening to them. They further explain, and thus appear to confirm Crisell (1994) and Hendy's (2000) contention, that when one is listening to the radio they use their imagination, but it is different with watching something on the screen. It should be noted that for the video aspect of radio, it makes one feel as if they are part of the radio show as compared to offline radio/traditional. The imaginary element of radio was identified in these young people and how radio is an escape medium. This element was found in the listening of both the urban and the township students.

Township

Zola (18, male, from Luhlaza Secondary School): Radio in general, whichever show it is makes one to be able to think and imagine the unseen. Like for instance, when they talk a certain artist or certain beats...like the sound I listen to through the sounds of Urban Jazz.

Like...for instance I think of coffee tins...like gives one ideas especially if you'd like to be an artist one...you could produce music through coffee tins or pilchard tins...you could never know.

Urban

Chad (16, male, from Herzlia High School): Like listening... you are kind of using your imagination... like what they're doing. Cause all of this stuff that is going on in the background you can hear... And things like they...well...do on the TV...it's different...a different thing.

Visible elements of traditional radio appreciated by young people, such as the imagination, as the "theatre of the mind" (Verma, 2012) is enabled by radio, and therefore even though radio has evolved with time, it has maintained some of its original components. Breiter admits that, with all the new things introduced to radio, there is some good in traditional radio that needs to be acknowledged: "I think there's a lot that the FM stations do have right...like they know how to convey things concisely and convey things clearly and that's

something I think we learnt over time” (Breiter, personal interview, 2016 March 6).

CHAPTER 5: CONCLUSION

5.1 Introduction: Overall summary

Currently the act of radio listening seems to be synonymous with the current trends of the modern societies we live in, as it is not only unconsciously carried out or merely resultant of socialisation. It is rather on the terms and conditions of the young people who make the decision to consciously tune in and listen. This affects and defines the role that young people play in radio convergence, as the concept itself has proven to be rather a dynamic one that is interlinked with other social manifestations that emerge to drive and outline the need to communicate and stay informed. Currently listening to anything, whether it is listened and also watched at the same time, means making a choice to actually spend time to listen to that particular programme. Hence to some extent, the act of listening is closely tied to one's immediate environmental encounters, which in South Africa are unique to one's geographical placement. Geographical placement is a phenomenon that appears to impact how and what young people listen to on radio; and certain competencies are required for effective listening or accessing of certain portals.

Simultaneously, most of the time, language has acted as a determinant of what one is able to consume. Therefore, looking at radio listening from a young person's perspective means taking all the above factors into consideration, especially the young people's environment; for a better understanding of their acquired social competencies one has to accurately profile the type of listeners these young people are. It is very striking that youth from backgrounds that encouraged and cultivated critical listening by providing them with different points of reference for information attainment, displayed a tendency to critically analyse any kind of information that they encountered. It can be argued that the resulting immunity to unconscious imbibing of information without critically analysing it first is due to their inherited awareness of the role of media.

Therefore, it is not surprising that young people from Khayelitsha have their listening options narrowed down to what is linguistically and culturally relevant and that they appear to be less critical of content quality or the quality of delivery by the presenters. Thus,

socialisation and cultural capital influence and inform the way young people approach and define meaningful radio listening (Bourdieu & Passeron, 1986, 1990) (See also Szeman, 2011; Julien, 2015; Fowler, 1997; Bennett, Savage et al., 2009). In radio listening, to some degree the level of one's engagement affects how critical or passive one is when listening to radio.

Authors such as Tomaselli et al. (1989) in relating the history of radio development in South Africa have shown how the laws of the apartheid era, especially separate development, resulted in divisions that are still evident today in the country's communities. The effects of apartheid geography and the concurrent socio-economic divisions, are still very much in place today. These divisions are directly linked to the inherent economic imbalances, with the result that township and urban populations consume media, radio in particular, differently. Crisell (1994), Hendy (2000), and Douglas (1999) helped in linking the history of radio and listening evolution in the Global North and in South Africa including the orality of people's experiences with radio. Their documentation of radio listening and the development of radio, as described above, are very similar to how the sampled young people listen to radio. For instance, the act of listening with family has endured and these young people attest to this act (at both high school and university level). Their listening for personal gratification is also similar to when radio was still a novelty when, for instance, men used it to show their manhood, by assembling their own sets or making an effort to obtain a proper signal (Douglas, 1999; Hendy, 2000; Hamm, 1995). Douglas (1999) adds that, in the early radio days, people in general even chose to stay at home and listen to the radio instead of going to the theatre; thus this reflects the listening experience of the young people in this study as they also listen to gratify their listening needs –of course not dismissing that they do go out as well. Even though radio has developed technologically, it has, however, remained true to some of its early elements. Thus, the above gratification comparison further supports one of the arguments put forth in this study, that radio convergence must be seen as an extension of traditional radio as opposed to something that is meant to replace it.

As highlighted in Chapter 1, convergence, which Jenkins (2006) views as a circulation of content in various media spaces, has expanded and opened up the constantly evolving world of radio and now young people are able to use technology to interact, critique and

internalise what they are listening to. Their radio listening is also influenced by social interactions and the media which also bring different layers to radio convergence in South Africa, as young people are exposed to a variety of gadgets that serve the same purpose as radio and are even more convenient to their fast-paced daily schedules. The exposure has also influenced young people to listen and follow radio presenters that impress them; they rarely follow celebrities blindly but follow those who embody aspired-to values.

Both those who listen to radio in its traditional form and those who use modern means to access radio, seem to have been somewhat influenced by their parents or an older person in the family. This listening is passed down passively; it was not forced but it rather happened naturally. Years later, those young people have fond or not-so-fond memories of their early radio encounters (Tacchi, 1998) with their parents, making listening to radio a somewhat sentimental and nostalgic experience that connects them to their childhood. Thus, whether they acknowledge it or not, young people have at some point been influenced into listening to radio, therefore suggesting that the act of listening to radio is not an impulsive or uninformed, but rather informed and intentional, even though levels of awareness may differ according to individuals' experience. Still, young people listen because they have made a conscious decision to do so. Ergo, the people who embrace radio convergence are most likely responsible listeners who listen to radio for a range of reasons; and who, even though they are exposed to information at their fingertips, still return to radio because of its familiarity.

Radio listening in the time of convergence requires awareness and the ability to use technology at one's disposal to participate in the technological advancements. In addition, it is shown that the online-only radio stations in this study (*CliffCentral, Ballz Visual Radio and Assembly Radio*) use these technological advancements to their advantage, as they rely heavily on SNSs, Internet based applications to interact with their audiences.

Also, while the content of these online-only radio stations differs, the establishment of each one was driven by a need to escape the restrictions of programming that is a fundamental feature of terrestrial, traditional radio, as well as the regulatory watchdogs, BCCSA (Broadcasting Complaints Commission of South Africa) and ICASA (Independent Communications Authority of South Africa). The founders of the stations recognised that

the new technology was delivering news, music and general entertainment and that they needed to attract listeners by means of branded content. Their audience comprises a new breed of intentional listeners who seek to access the stations actively as opposed to the almost passive turning of a button to access terrestrial radio. Though a number of individuals who work on online radio stations, especially those included in this research, have turned their back on traditional radio, they admit that the years of experience in traditional radio make it easy for them to function and thrive in the online radio spaces. They use the acquired knowledge of what works and what does not work in traditional radio to make the best of the newly formed stations.

5.2 Limitations

There were mainly two limitations in the process of collecting data for this study. The first is the process of organizing a face-to-face interview with Gareth Cliff. As mentioned earlier, Cliff had other commitments therefore I was not able to secure a face-to-face interview with him, even though I made several attempts to interview his manager instead, here too I was unsuccessful. However, the talk he gave at the Radio Africa Days Conference provided similar depth in order for me to understand his station and his experiments in radio convergence. Secondly, the process of organizing the administration process of the surveys to schools was also challenging. The schools I was looking at operated in their own time frames because at the time (September –December 2015) and later (March –April 2016) students were either busy with tests, prelims, or final year exams. Thus, I encountered difficulties, struggling for quite some time to obtain access to them; however, I eventually did so by constantly liaising with the secretaries, the teachers involved and the principals of the schools. Also, the sample size is a limitation in this study as it is small, thus broad conclusions cannot be made. Despite the small sample, the present study serves as an important pilot, giving us a sense of youth radio listening patterns, and laying the groundwork for further research in this area, particularly given the dearth of existing academic literature on this topic in South Africa.

5.3 Recommendations for future research

There are various recommendations that one can offer after completing this study, especially for those that want to further analyse the radio arena and the phenomenon of radio convergence in the South African context, where there are various socio-economic imbalances.

Firstly, the 90% local music regulation by the SABC is an interesting and important development - a study into the effects of this policy on how the youth and the populous at large listen to radio currently, would be very relevant. Secondly, the new collaboration between TBO Touch (Thabo Molefe – ex-presenter on *Metro FM's* Afternoon Drive) and *CliffCentral*⁶⁹ could result in an interesting study. This study could present an in-depth exploration on the recent trend of radio personalities with a huge following and are also considered as brands or household names. Thirdly, an exploration of the installation of free Wi-Fi by the government in metropolitan cities could explore the impact on accessibility of online-only radio, to further determine if it has played a role in online- only radio listening habits. This in turn may also assist in observing and analysing the changes in communicative ecology in townships, especially the technological infrastructure.

In addition, there could be a specific focus on the Internet penetration of people living below the poverty line in South Africa, as those living on the margins or the poor are usually excluded from the dominant sphere or dominant discourse as compared to those who have access. Fourthly, the question of the high Internet rates in South Africa deserves investigation. The effect of high data costs on the use of the Internet by the masses and its influence on the full exploration of radio convergence should be analysed. This may deliver a solution to eliminate the effort that is involved in accessing online- only radio, as was highlighted by the young people interviewed in this study. A fifth interesting area for further research could be a study of South African radio presenters, as the young people in this study questioned their delivery, stating how they are annoyed about the inside jokes they share on the radio. An examination of those who do not have the necessary skills to

⁶⁹ <http://www.timeslive.co.za/entertainment/2016/07/29/Tbo-Touch-joins-forces-with-Gareth-Cliff-to-launch-first-online-music-channel>

be on radio and further questioning the recruitment process, especially the trend of employing celebrities who are brands in other entities and work in the media industry as either TV presenters, actors, models, choreographers etc., may prove illuminating.

Finally, if the government could provide all schools, especially those falling into quintiles 1, 2, and 3, with free Internet connectivity as soon as possible, the learners would be able to use the Internet for exposure/awareness. Being exposed to technology will not only tremendously improve their social awareness but it will also open them up to the technologically modified learning environment that will be part of their tertiary education. Introducing the learners as early as possible to the world of computers equips them with the necessary skills to analyse and synthesize knowledge, as technology is another sphere of education that determines how far a person can progress, as far as internalisation of knowledge is concerned. Thus, modifying the school environment would support these learners who come from homes that are not able to provide them with the necessary tools for them to be able to effectively use technology in a way that enhances the learning processes and helps them access information at their fingertips.

How and what they are currently listening to is very much informed by this inability to access all that is available, leaving them thinking that radio listening is only about the voice on the radio, oblivious of other processes that have to take place for radio to exist. Thus, investing the modification of the learning environment could affect how the learners from disadvantaged backgrounds deal and interact with knowledge. It is acknowledged that the Department of Education has programmes currently, such as Operation Phakisa, UKUFUNDA Virtual School⁷⁰ and so forth to implement ICT in disadvantaged communities or in quintile 1-3 schools, including the free Wi-Fi initiative accessible in public spaces in various provinces (Department of Telecommunications and Postal Services, 2015). However, the slow pace in implementing e-learning, the burglaries (theft) and the lack of support from the communities⁷¹ make these programmes ineffective.

⁷⁰ <http://www.education.gov.za/Newsroom/Speeches/tabid/298/ctl/Details/mid/1749/ItemID/3210/Default.aspx>

⁷¹ <http://businesstech.co.za/news/government/87334/gauteng-withdraws-88000-tablets-from-schools-because-of-theft/>

Lack of resources to access the Internet limits the role that these young people could play in engaging and analysing what radio convergence is about, as they are not really involved with the technological advancements of their time. Therefore, they remain on the edges, looking in from outside.

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Personal interviews

1. Kevin Kai (*Assembly Radio*: co-founder), in *Assembly Radio* meetings corner on the 6th of March 2016. Cape Town.
2. Daniel Breiter (*Assembly Radio*: station manager), in *Assembly Radio* meetings corner on the 6th of March 2016. Cape Town.
3. Simon Hill (*Ballz Radio Visual*: co-founder), telephonically on the 18th of December 2015. Cape Town.
4. Colin Cullis (*Cape Talk*'s Programme Manager), in his office on the 12th of May 2014. Cape Town.

Public Talk

1. Gareth Cliff (*CliffCentral*: founder), a public talk at Wits Club- Radio Days Africa

Conference, 3rd July 2015. Johannesburg.

APPENDICES

i. APPENDIX A - Email

An email sent on the 1st of March 2016 to a secretary in one of the schools used in this study:

To Whom It May Concern

I'm a Masters student (MA Media by dissertation)-final year.

My research interest is radio convergence: focusing mainly on young people's radio listening habits. The study is carried out with Dr Tanja Bosch's close supervision at UCT. I need assistance, as I am currently trying to collect data for my study. I am in need of a previous Model C high school that I can use to administer my survey.

Hence the focal reason for this correspondence is to seek the school's permission in administrating surveys that will make it feasible for me to see how through technology young people are in the forefront of convergence. The study compares radio consumption of young people in township schools and previous Model-C schools. In addition, using UCT students as a grey area or a meeting point for students from various backgrounds (comparing Humanities and Science student's radio consumption).

Furthermore, the study is looking at how radio broadcasting and listening has evolved over time. The survey will take +-10minutes to complete, and they need to be filled in by all Grade 12s. I have also attached my approved ethics document and consent forms if needed by parents as well as the actual survey sample.

Thanks, I hope my request receives favourable consideration.

Regards,

Noluyolo Ngomani

Masters Candidate,

0732620953

ii.APPENDIX B - Survey
SURVEY

You are invited to take +-10 minutes of your time to answer this survey. Your participation will assist in a Masters research study at the University of Cape Town. The purpose of this questionnaire is to examine young people's radio listening habits. The Centre of Film and Media Studies Ethics committee has approved this research. This information will be shared anonymously in a MA thesis.

1. What is your gender?

1. *Male*
2. *Female*
3. *Other*

2. Age?

3. Grade?

4. Race?

1. *Black*

2. *Coloured*

3. *Chinese*

4. *Indian*

5. *White*

6. *Prefer not to declare*

5. Which province were you born in?

6. Are you a South African citizen?

1. *Yes*

2. *No*

7. If you are a citizen in a country other than South Africa, please provide details

here: __

8. Which of the following best describes where you live?

1. *In a suburb*

2. *In a township*

3. *Other (please specify)* _____

9. How much time do you spend listening to the radio per day?

1. *15-45minutes*

2. *1-2 hours*

3. *3 hours*

4. *More than 3hours*

10. Do you listen to radio on a radio set?

1. *Yes*

2. *No*

11. If YES, how much time do you spend listening per day?

1. *15-45minutes*

2. *1-2 hours*

3. *3 hours*

4. *More than 3hours*

13. Do you listen to radio on your phone (be it built in or via radio applications)?

1. *Yes*

2. *No*

14. If YES, how much time do you spend listening per day?

1. *15-45minutes*

2. *1-2 hours*

3. *3 hours*

4. *More than 3hours*

15. Do listen to radio on the computer (e.g. via applications or live streaming)?

1. *Yes*

2. *No*

16. If YES, how often do you visit radio stations online?

1. *1-3 times a day*

2. *More than 3 times a day*

3. *Once every few days*

17. Do you listen to ONLINE ONLY radio stations (e.g. *CliffCentral, The Taxi Radio, Springbok Internet Radio, TotalRock* etc.)

1. *Yes*

2. *No*

18. If YES, LIST the ONLINE ONLY radio stations you listen to?

19. What other devices do you use to listen to radio? Tick all that apply.

1. *Tablet*
2. *Phone (via built-in radio/ internet/applications)*
3. *TV (DSTV)*
4. *Car radio*
5. *MP3/4*
6. *Other, specify* _____

20. Do you use any mobile radio applications (5FM app, *CliffCentral* app etc.) to listen to the radio?

1. *Yes*
2. *No*

21. If YES, LIST the mobile radio applications you use?

22. Where do you listen to radio the most? Tick all that apply.

1. *At home*
2. *While in transit (e.g. in the car, train or in the taxi)*

- 3. *At school*
- 4. *At friends home*
- 5. *Other, specify* _____

23. On a scale of 0 to 10, how interested are you in keeping up with news on the radio?

Scale 0 to 10 (not at all to extremely interested)	
----------------------------------------------------	--

24. On a scale of 0 to 10, how interested are you in keeping up with current events/topics on the radio?

Scale 0 to 10 (not at all to extremely interested)	
----------------------------------------------------	--

25. On a scale of 0 to 10, how interested are you in keeping up with music presented on the radio?

Scale 0 to 10 (not at all to extremely interested)	
----------------------------------------------------	--

26. Do you feel radio in SA or in general is relevant to you?

1. *Yes*

2. *No*

27. If NO, why is it not relevant to you?

28. If YES, why is it relevant to you?

29. Do you agree with the following statement: '*FM radio is meant for old people*'?

1. *Yes*

2. *No*

30. What is/are your favourite radio station(s)? *List.*

31. Who is/are your favourite radio personality(ies)? *List.*

32. Why are they your favourite radio personality?

33. Do you follow any radio personality on social networking sites (SNS)?

1. *Yes*

2. *No*

34. If YES, who? *List*

35. If YES, who suggested you should follow them on these social networking sites?

Tick all that apply.

1. *Facebook/ Twitter suggested/recommend them to me*

2. *A friend suggested I should join/follow them*

3. *Because they told me via their shows to do so*

4. *Other, specify* _____

36. Do you actively comment on posts (on Twitter or Facebook) posted by radio stations or presenters on their accounts?

1. *Yes*

2. *No*

37. Do you have access to the Internet at home?

1. *Yes*

2. *No*

38. If YES, how many gigs do you have access to per month?

1. *Don't know*
2. *Less than 2gig*
3. *2gig - More than 2gig*
4. *10-20gig*
5. *Uncapped*

39. Do have access to the Internet aside from home?

1. *Yes*
2. *No*

40. If YES, where?

41. And what type of Internet connection is it? Tick all that apply.

1. *Uncapped Wi-Fi*

2. *Capped Wi-Fi*
3. *Uncapped cable*
4. *Capped cable*
5. *Contract bundles*
6. *Fixed broadband connections*
7. *Monthly BIS*

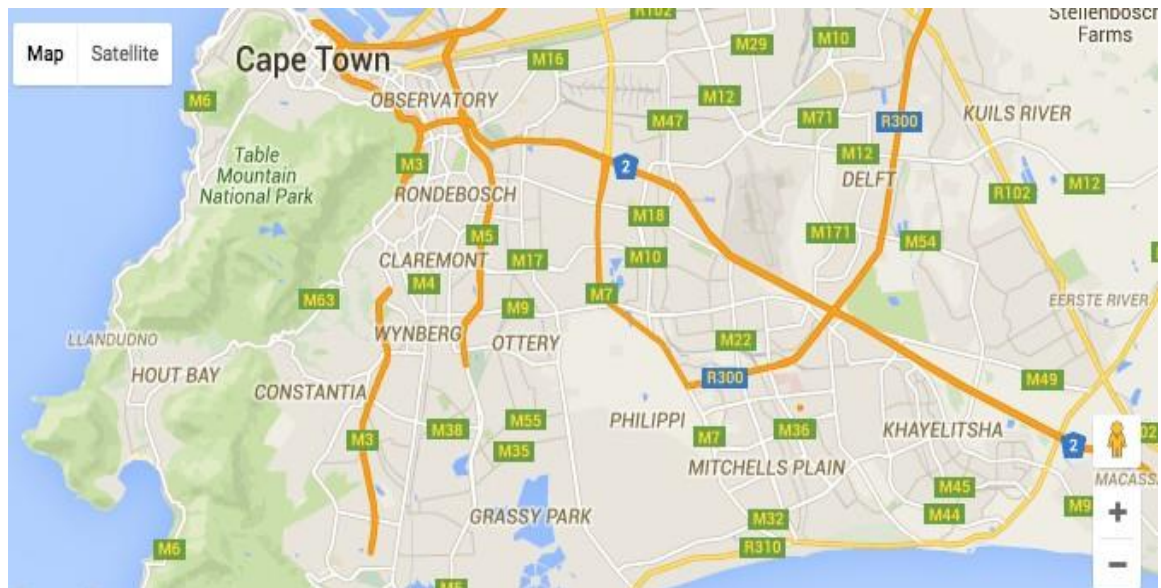
42. Do you talk about radio content with any of the following? Tick all that apply.

1. *Parents*
2. *Friends*
3. *Fellow students*
4. *Teachers*
5. *Family*
6. *No one*
7. *Other* _____

For more inquiries on this research please contact the researcher Noluyolo Ngomani at Noluyolo.Ngomani@alumni.uct.za or on

**0732620953, alternatively you can contact Dr Tanja Bosch at
Tanja.Bosch@uct.ac.za**

iii. APPENDIX C - Map 1



(Cape Town geographical divisions-aerial view⁷², dichotomy (urban vs township) spatial distance from the city centre; Khayelitsha and Rondebosch).

⁷² Extracted from <http://www.drivesouthafrica.co.za/about/partners/budget-south-africa/bidvest-car-rental-rondebosch/>

iv. APPENDIX D - Map 2 (Khayelitsha setup)⁷³.



⁷³ Extracted from <http://www.designindaba.com/articles/creative-work/alfredo-brillembourg-rebellious-architect-tackling-south-africa%E2%80%99s-housing> - BT-Section of Khayelitsha

v. APPENDIX E - Map 3 (Rondebosch view, a shot taken from Rondebosch Boys School)⁷⁴.



⁷⁴ Extracted from <http://www.rondebosch.com/>

vi. APPENDIX F - Map 4 (Cape Town's central business district)⁷⁵.



⁷⁵ Extracted from <http://www.theguardian.com/cities/2014/apr/30/cape-town-apartheid-ended-still-paradise-few-south-africa>

vii. APPENDIX G - Radio Days Africa Conference Programme⁷⁶

Programme



THURSDAY, 2 JULY: THE PUBLIC & COMMUNITY DAY			
0930 - 0940	TEA/COFFEE & NETWORKING		
0940 - 1040	Overcoming the conditions for digital radio The process towards digital television is still stalled, but we should already be thinking about digital radio. Deputy Communications Minister Stella Ndabeni-Abuhmbe, South Africa's Lynn Mansfield (Ibc) and Isaac (Ibc) debate the options and priorities.		
1040 - 1045	A new Danish model for public broadcasting The Danes have come up with a really different approach to radio: a public radio network run by private business. Go figure. Broadcasting consultant Kater Skovner talks to Jürgen Hansson of Radio 24ve about how it works.		
1045 - 11415	TEA/COFFEE BREAK		
11415 - 1240	Is prime-time radio a viable proposition? Are women presenters always going to be just substitutes on peak-time shows? That seems to be the picture, with rare exceptions. Jani Moore of TRUSTC debriefs the show with Muzibabazi LINDIWE of Zimre FM.	Radio and development We all know that radio is Africa's most powerful medium, and should therefore play a key role in developing the continent. But how? Marissa Kibet of Radio Tunzi Abadi and Noreen Brennan from Irish Radio discuss the issue.	Masterclasses: interviewing It's one of those mysterious skills that just about everybody needs, and too few do really well. Here's your chance to learn from one of the real experts: IBC's Iben Mjølhus.
1240 - 1245	Reporting terror Africa radio journalists have faced some tough challenges in covering conflicts and terror. Knight Fellow Tunde Akpan discusses covering Boko Haram in the north of Nigeria, while BFF's Sophie Mwanuzo shares experiences and lessons that were learned after 9/11 and reporters in Iraq's conflict.	Digital radio & immigrant communities Rights of Cologne, Germany, has developed a unique way to build different radio services on digital platforms, aimed at immigrant communities. The station's Kai Knapp explains how it works, raising the question whether there are lessons here for SA in its work with communities.	
1245 - 13445	LUNCH		
1345 - 1445	ASK THE ADMINISTRATION Fast forward what digital radio actually looks and sounds like? The SABC's David Maitse joins on a show.	Speed during the radio stars Here's your chance to talk directly to your favourite radio personality, and ask them questions about career or anything else you like. Here's how it works: interested delegates will be placed in small groups, and the stars will spend exactly five minutes with each group before moving on. So on your time well. And no, it doesn't include drinks and dinner. The stars will be: Lightbulb Memory and Arlene Lenny of Metro and others (to be confirmed).	Networks and hubs Many argue that the only way for community radio stations to prosper is to work together. Ake Nwagwu of Vukosi discusses the Eastern Cape's recipe.
1445 - 1540	Speaking the African language web The SABC's African language stations have embarked on a concerted effort to put their content on new and social media. The corporation's Jack Msimoni and Luranga Nkomo explain.	Community projects for fun and profit Public outreach of this kind doesn't have to be dull and boring. Radio 702 has been particularly successful at building initiatives that are good for the community and the station, and Phisoa Gwagwe describes how they've gone about it.	Priorities for community radio support The MCOA is at the centre of the government's efforts to support community media, and has seen significant changes recently. Aking GED Mshababzi Mshababzi explains what the agency sees in its priorities.
1540 - 1545	Pop-up station Ultimate Media's Simon Perkinson presents a project to create pop-up stations for a major insurance company.	Five tips for marketing community radio Alpha Mkhongo of Just FM gives away some of the secrets behind his station's success.	Making all voices count Two Southern African radio projects were chosen at an international contest to find progressive ways of bringing marginalised voices into the mainstream. Neelke Egel-Quaden of WRC explains the competition, while Paul McNulty of WRC and Muzibabazi's Luranga Nkomo set out what their projects hope to achieve.
1545 - 1640	Seven tips for effective social media Finding the right type of social media can be a challenge. Anwar's Kevin Fine provides some tips.	Recipes for great imaging What is a station without its imaging? YFM's Carol Oken shares her techniques.	Sherto Radio Sherto Radio's Nancy Ochieng describes a unique radio project in Nairobi, Kenya, designed to reach out to the poor.
1640 - 1705	Provide Chat: How to fill big shoes It happens to most presenters at some point: the chance to take over an important slot presents the challenge of how to take over from a bigger name. The WRC Radio Academy's Karl Mwanuzo chats to Janie Lethbridge, who took over from Mervyn's presenter Paddy Smith about what that was like.		

That's all folks! Travel well, and see you next year!

Programme

FRIDAY, 3 JULY: THE EDGY DAY			
0930 - 0940	TEA/COFFEE & NETWORKING		
0940 - 1040	The Publishing revolution You don't know that publishing has taken off in the UK as a big new, yet-to-bee-thing. One of the firm's leading lights, Nick van der Kolk of Lane & Radio, explains what's behind the trend, while Christine Spald's Matthew Buxford assesses the chances for SA to follow suit.		
1040 - 1045	Year 1 of Shabelle It's not just Africa's Dava conference, it's also a CDF Central unit providing the platform for the future. We're here to tell us how the first year has gone.		
1045 - 11415	TEA/COFFEE BREAK		
1145 - 1240	The Lane & Radio story How and director Nick van der Kolk sets out how one of the UK's most edgy podcasts has developed.	Publishing opportunities Here comes most of SA's publishers, mostly cut from on-air content. The service's Fiona Perry sets out her stall.	Masterclasses: Managing sexual danger in conflict reporting Journalists face all kinds of danger in reporting conflict, but best making various kinds of sexual threat and attack. BFF's Sophie Mwanuzo gives some useful tips to minimise the risk.
1240 - 1245	Ventures in virtual radio For most, the idea of virtual radio remains just a catchy phrase. But Zane Dedyshenko of East Coast Radio has taken some concrete steps. She explains.	Investigations on podcast The African branch of Carfax for Investigative Reporting and the World Policy Institute (WPI) have launched a project to put investigative reporting out of its pod. The WPI's Paddy Smith sets out the plan.	
1245 - 1340	OPEN MIC & CLOSE Community radio is still a controversial proposition in making use of this site.		

That's all folks! Travel well, and see you next year!

⁷⁶ <http://www.journalism.co.za/wp-content/uploads/2015/06/Radio-Days-Programme-v2.pdf>

viii. **APPENDIX H** - A consent form signed by the participants: a sample

UNIVERSITY OF CAPE TOWN



Faculty of Humanities

Consent Form

Title of research project: Radio Convergence: Young People's Radio Listening Habits

Names of principal researcher(s): Noluyolo Ngomani

Department/research group address: Centre for Film and Media Studies, University of Cape Town (UCT), Private Bag, Rondebosch, 7700.

Telephone: 073 262 0953/ 084 062 3678

Email: Noluyolo.Ngomani@alumni.uct.ac.za

Name of Participant:

Nature of the Research: Masters by dissertation (thesis) - data collection done through focus groups, interviews and survey administration

Participant's Involvement:

1. What's involved:

The participants are expected to participate in focus groups, sharing their radio listening habits in the wave of radio convergence. The focus groups and interviews will be recorded; in addition, the information gathered via surveys will be coded, analysed and discussed in the paper.

2. Risks:

There are no risks in this study as the participants will be anonymous in the final paper.

3. Benefits:

This research project is relevant as people will be able to understand to what extent or how instrumental mobile phones and social networking sites are in the phenomenon of radio convergence. This research is important as even regional radio stations also rely heavily on radio convergence. Consequently,

through this research an understanding of how young people perceive and navigate online and offline radio will be beneficial to audience research and ideas generation for programming.

1. I agree to participate in this research project.
2. I have read this consent form and the information it contains and had the opportunity to ask questions about it.
3. I agree to my responses being used for research on condition that my privacy is respected, subject to the following:
 1. Will be used in aggregate form only (only as part of collected data), so that I will not be personally identifiable (identity anonymous in research project and archived transcriptions of data).
4. I understand that I am under no obligation to take part in this project.
5. I understand that I have the right to withdraw from this project at any stage.

Signature of participant: _____

Signature of Parent/Guardian (if participant is under 18 years of age): _____

Name of Parent/Guardian: _____

Signature of person giving consent: _____

Signature of person(s) who sought consent: _____

Name of person(s) who sought consent: _____ **Date:** _____

ix. **APPENDIX I** - SAARF's statistics and rates cards of *KFM*, *METRO FM*, *GOOD HOPE*, *UMHLOBO WENENE* and *5FM*.

(KFM)

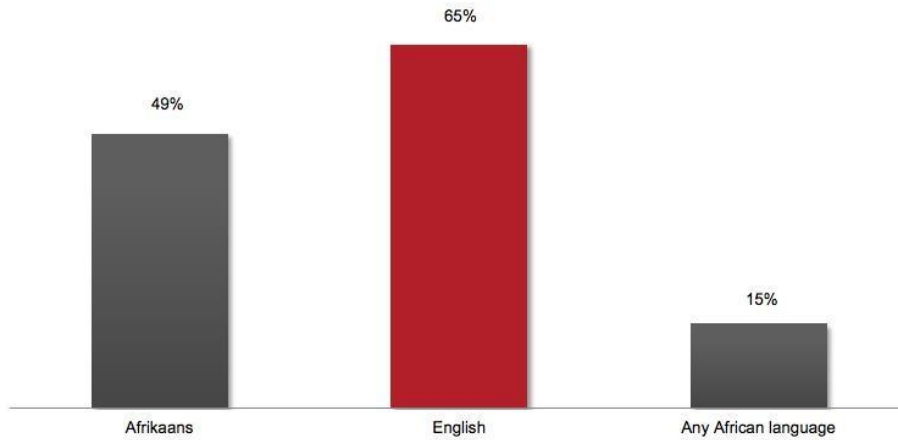


Figure 5: *KFM*'s Broadcast Language⁷⁷

⁷⁷ http://res.cloudinary.com/primedia-broadcasting/image/upload/v1437129619/KFM_FUTUREFACT_wgkudn.pdf

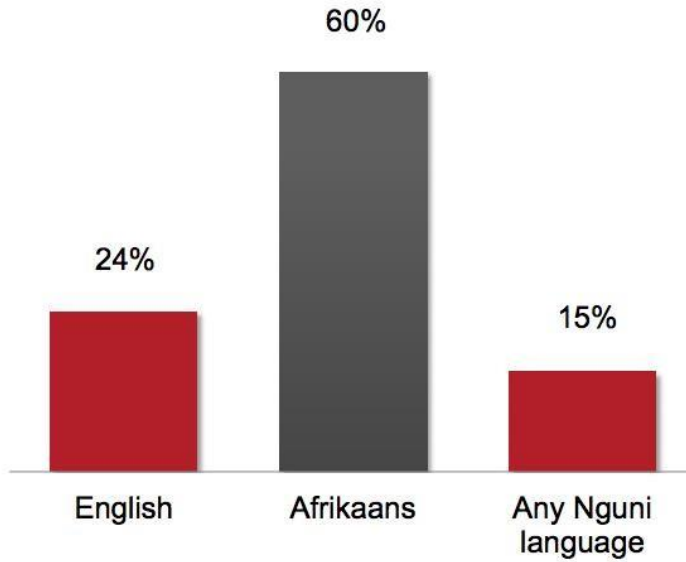


Figure 6: *KFM's* mother tongue profile⁷⁸.

⁷⁸ http://res.cloudinary.com/primedia-broadcasting/image/upload/v1437129619/KFM_FUTUREFACT_wgkudn.pdf7878

Demographics

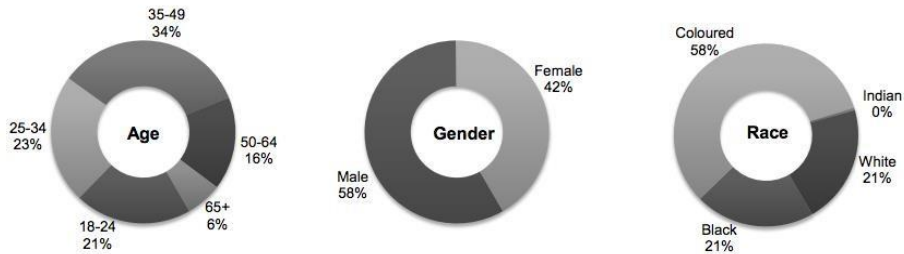


Figure 7: KFM's demographics⁷⁹.

School going children in the home

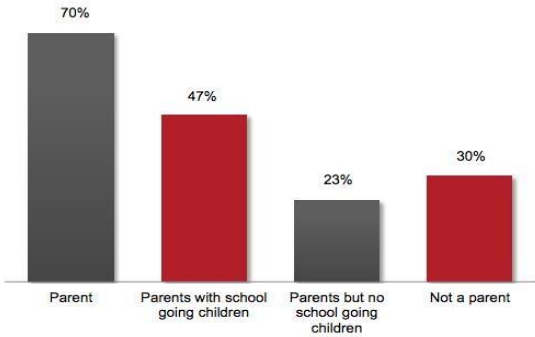


Figure 8: KFM's analysis of who listens in relation to schooling⁸⁰.

⁷⁹ http://res.cloudinary.com/primedia-broadcasting/image/upload/v1437129619/KFM_FUTUREFACT_wgkudn.pdf

⁸⁰ http://res.cloudinary.com/primedia-broadcasting/image/upload/v1437129619/KFM_FUTUREFACT_wgkudn.pdf

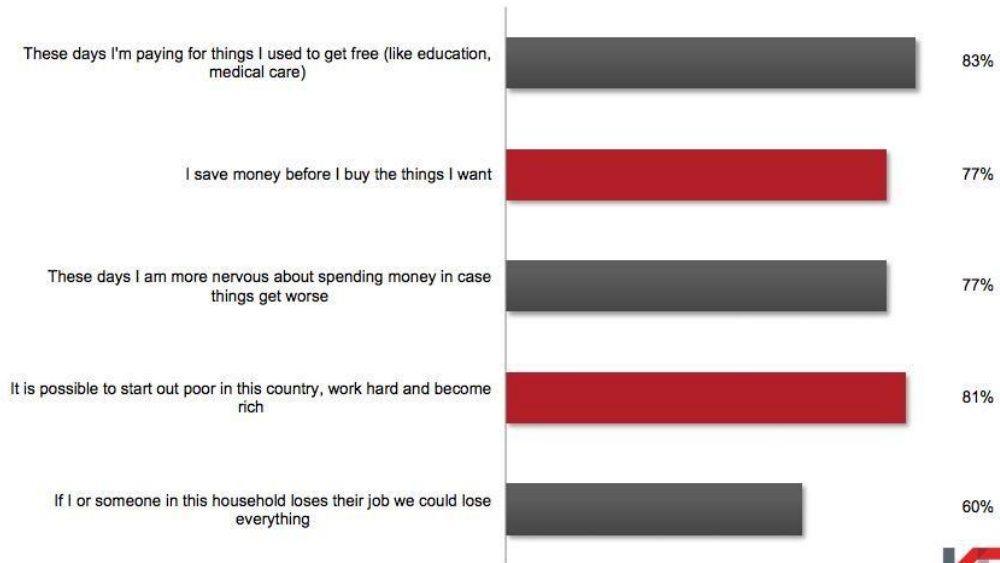
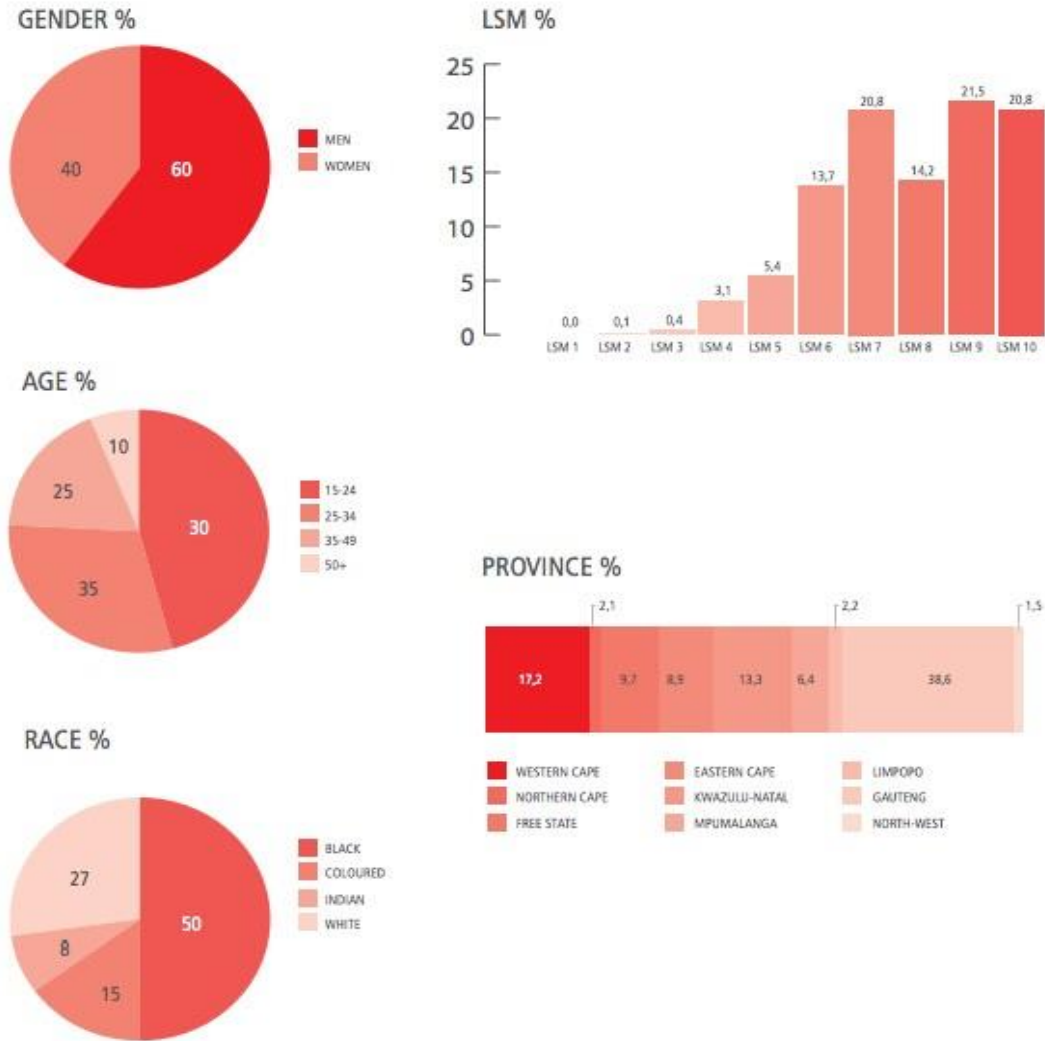


Figure 9: Financial standing of the listeners -KFM⁸¹

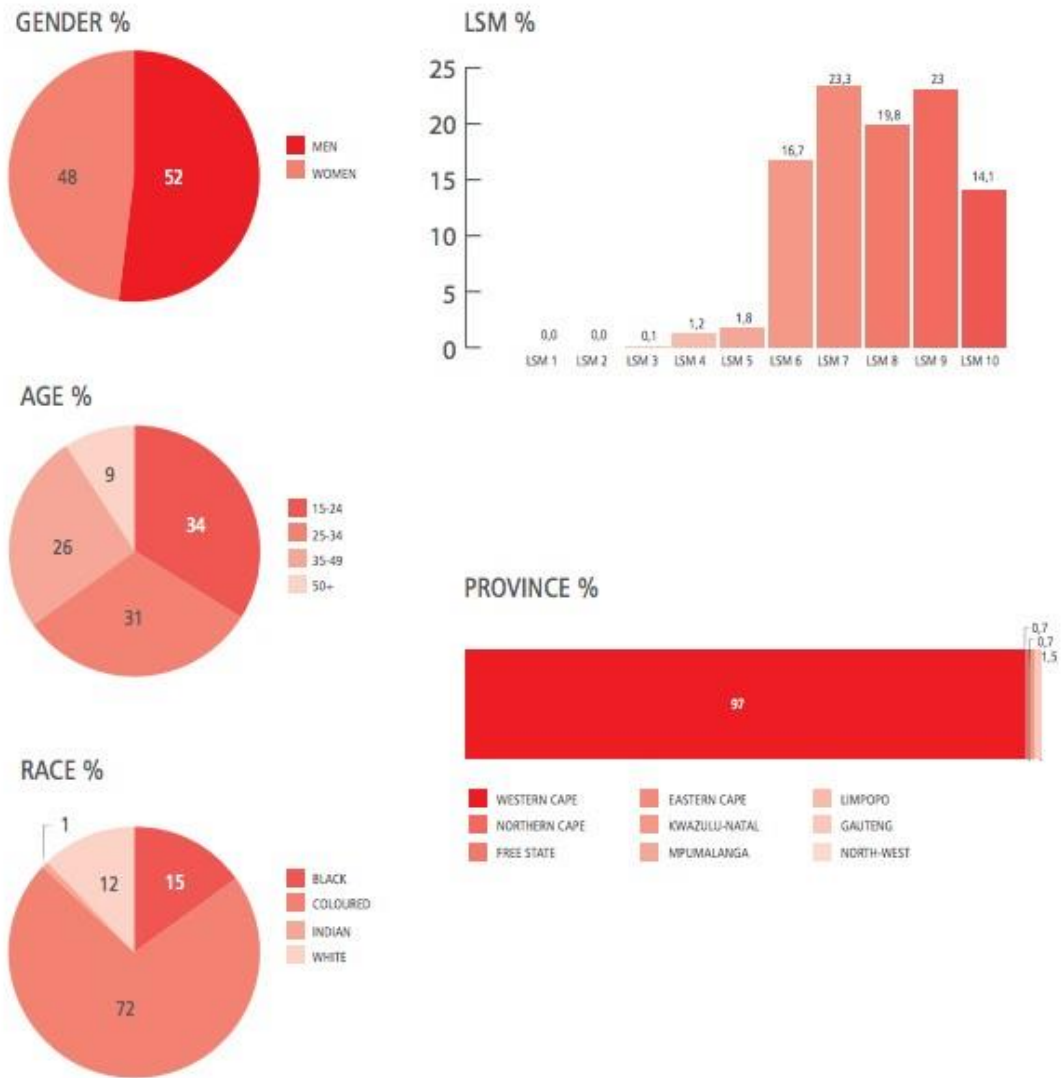
⁸¹http://res.cloudinary.com/primedia-broadcasting/image/upload/v1437129619/KFM_FUTUREFACT_wgkudn.pdf



Source: AMPS 2015 Six Months (Jan 2015 - June 2015)

Figure 10: 5FM's rates card⁸²

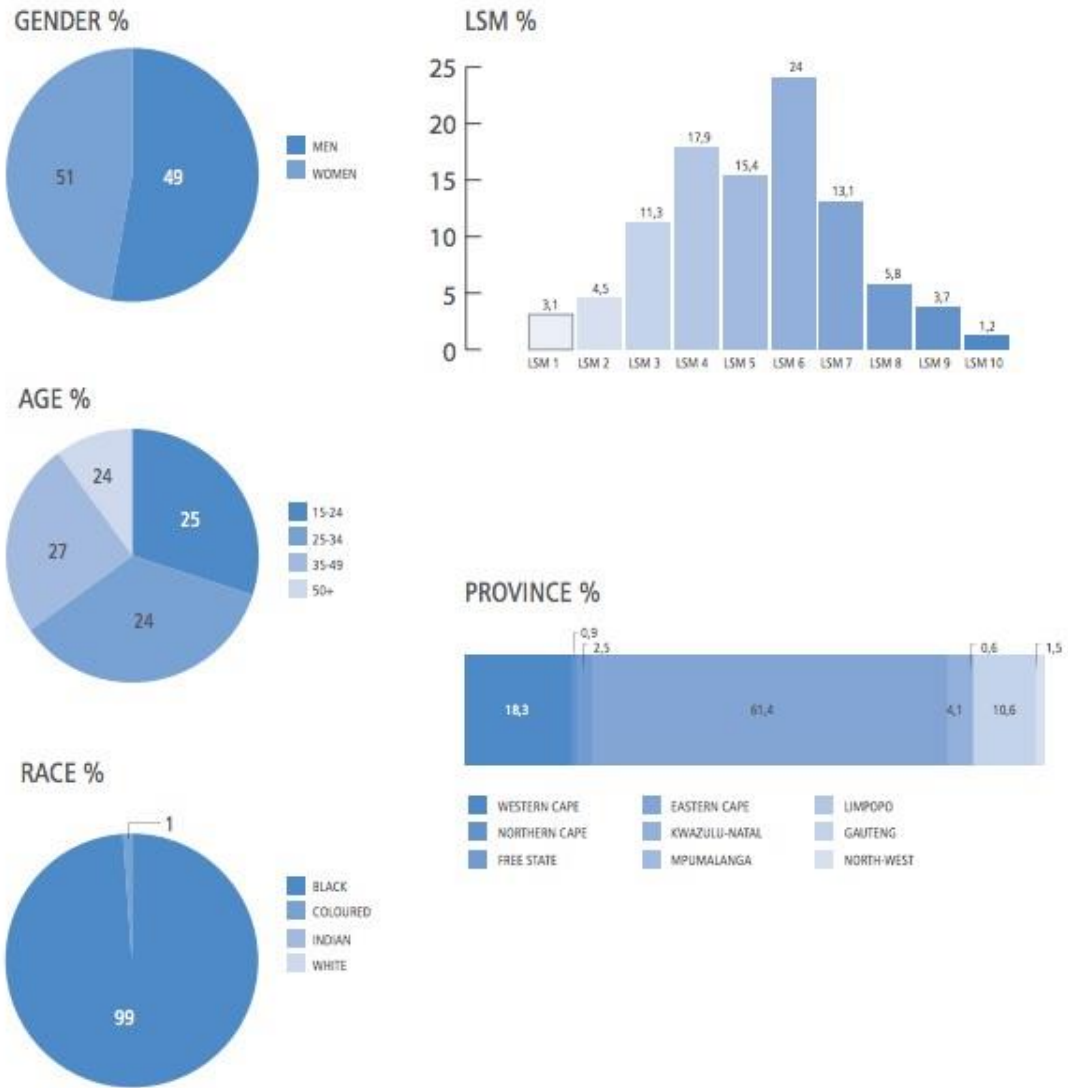
⁸² http://web.sabc.co.za/digital/stage/advertising/2016_April_SABC_Radio_Rate_Card.pdf



Source: AMPS 2015 Six Months (Jan 2015 - June 2015)

Figure 11: *GOOD HOPE's* rates card⁸³

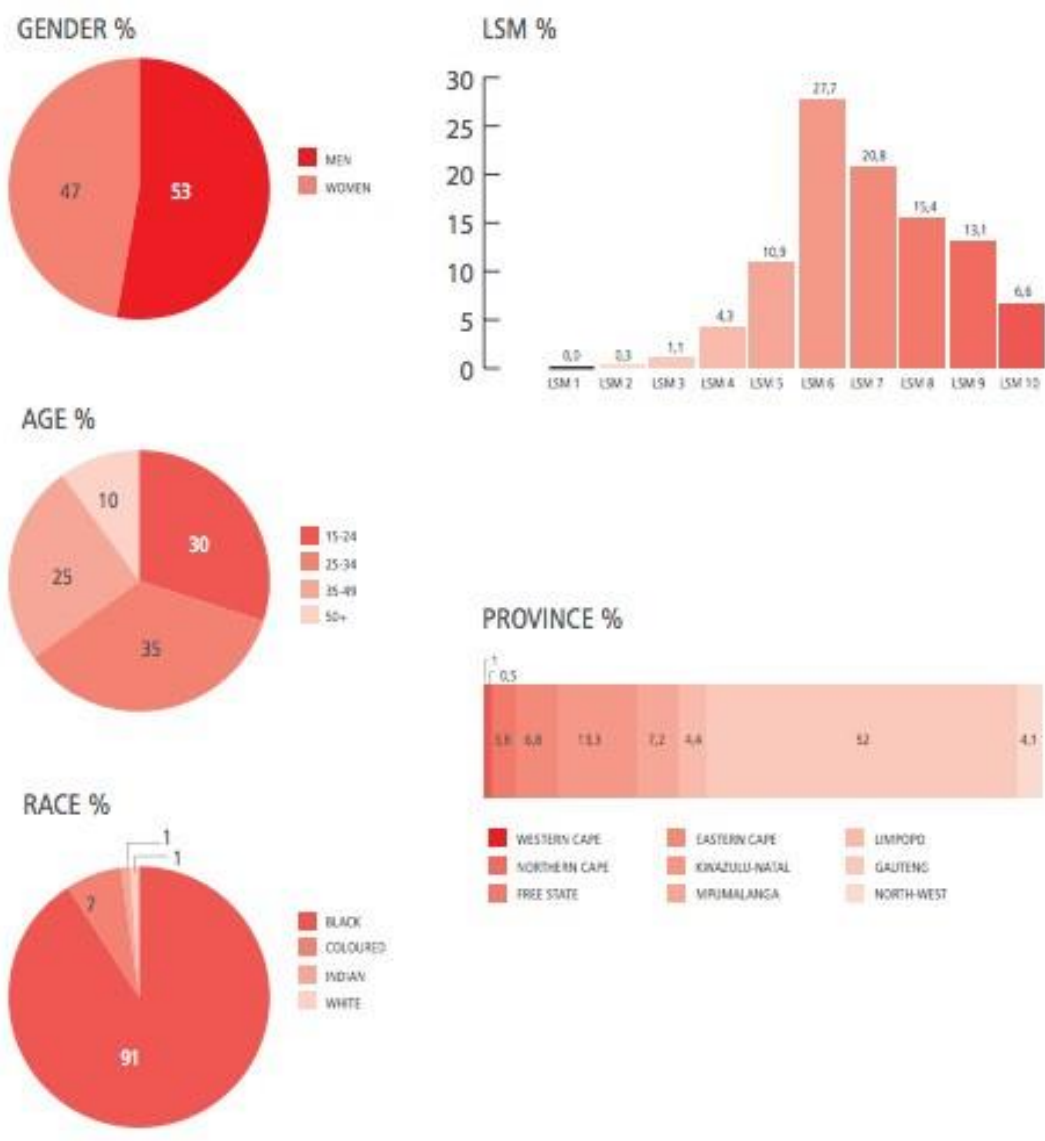
⁸³ http://web.sabc.co.za/digital/stage/advertising/2016_April_SABC_Radio_Rate_Card.pdf



Source: AMPS 2015 Six Months (Jan 2015 - June 2015)

Figure 12: UMHLOBO WENENE's rates card⁸⁴

⁸⁴ http://web.sabc.co.za/digital/stage/advertising/2016_April_SABC_Radio_Rate_Card.pdf



Source: AMPS 2015 Six Months (Jan 2015 - June 2015)

Figure 13: METRO FM's rates card⁸⁵

⁸⁵ http://web.sabc.co.za/digital/stage/advertising/2016_April_SABC_Radio_Rate_Card.pdf