CHAPTER 2

STATEMENT OF THE PROBLEM AND RESEARCH OBJECTIVES

2.1 Statement of Problem

The present study was prompted by the serious concern that SABC radio management had about the declining numbers of listeners and the failure of SAfm to attract black listeners. The General Manager of Broadcasting Research at the SABC also expressed a similar concern at one of the weekly departmental meetings by succinctly formulating the problem facing SAfm as follows:

> 'What is happening with SAfm and some of the television stations such as SABC1 and SABC2, is that there is a huge gap or vacuum that has not been filled. While SAfm was hoping to attract the large black audience by introducing some changes in their programming and hiring new people, the result was that the station ended up losing a large number of its traditional listeners without making significant gains in attracting blacks to the station. In the case of the TV channels, something similar might be happening...'
> (D P van Vuuren, personal communication, 23 May 1996).

The author of this dissertation is of the opinion that there was a lack of insight or direction regarding what needed to be done to make SAfm accessible simultaneously to both black and white listeners. Adding to the already existing problem is the unavailability of literature or studies that offer a theoretical framework or guidelines that could be used by broadcasters who want to attract the largest diverse audience possible to their stations.

It is also the opinion of the researcher that the source of the problem facing SAfm does not lie only in the programmes, but is part of a bigger problem that involves station management and presenters.

A certain woman was probably the only station manager of SAfm who wanted to make real and meaningful changes to the station. Unfortunately, she did not get the chance to do that, because most of SAfm's staff 'did not get along well with her' and wanted to see her dismissed by the SABC (Beaver, 1997). She eventually lost her job (Business Day

reporter, 1997; Hagen, 1997; Naidu, 1997). The state of affairs on SAfm could be summarised in the following comments that were made by one member of staff to the station:

> 'SAfm finds itself hamstrung between the time-warp of "oh no, we cannot tamper with traditional listeners", "we have always done it like this here", "so and so is a well known DJ", "oh no, we can't change that there", "We cannot afford to lose so and so because they have been with us for so long...", "so and so is a fundi in (e.g. drama, drawing, cycling, mountain climbing, art, classical guitar, etc.), we cannot afford to lose his or her services"' (Thondlana, 1997, p.2).

SAfm's target market may be described as black and white potential listeners who could be classified as 'the emerging market', as well as those who earn a middle or high income, such as professionals. Included in these two categories are opinion-makers, decision-makers and consumers with buying power or potential buying power.

Bearing in mind that SAfm is a public radio service, and in line with SABC radio management's wish that the station should appeal specifically to a relatively young audience, the general expectation was that the station should target those listeners who were in the 30 to 49 year age group (Business Day Reporter, 1998).

Research suggests that SAfm is able to attract listeners from this age group, although not as well as the rival stations. The question is: why are so many of the target group tuning into other stations?

However, it is the opinion of the researcher that targeting only those listeners who are under 50 would be too restrictive; it would exclude a significant number of important role players in South African society, especially those who are in the political and economic spheres. Owing to the powerful influence these people have on the lives of the majority of South Africans, it would be important to extend the age group of the listeners of SAfm to 55.The obvious benefit of this is that even if the station management decided to narrow the age range of the listeners that it wanted to attract, let us say, to between 25 and 30, most of the listeners who fell outside this age category would not feel left out. However, the main

question remains: how could SAfm produce programmes that would appeal broadly to the different population or cultural groups in South Africa?

A three-pronged approach regarding SAfm's target audience will be adopted in this study: the programme related approach, the niche market approach and finally, the third approach that will integrate the two approaches just mentioned. The programme related approach examines the part that both the presenter and the programme content can play in ensuring that the various programmes appeal broadly to all the listeners of the station. The niche market approach is important in targeting specific audiences within the station. The integrated approach has to do with everything the station can do, and the on-air personalities in particular, to enhance both the programme content and the presentation in a way that will ensure the success of the various programmes with the broad spectrum of SAfm listeners.

2.2 SAfm: A Historical Overview

SAfm, as stated in chapter 1, was formerly known as Radio South Africa. Radio South Africa (RSA) was the English national public service broadcaster in South Africa. From the time RSA began broadcasting in 1936, the format of the station was similar to that of the BBC (SAfm, 1994). The station provided programmes with little or no regard to the needs of the average English-speaking South African. In other words, RSA was a replica of the BBC on African soil for white South Africans whose roots were in the United Kingdom.

SAfm began making time available to advertisers at the beginning of February 1996 (SAfm, 1994). However, the station has not been successful in generating enough revenue to make it profitable or sustainable. This is hardly surprising, given the fact that the station has never shown any real growth in the number of listeners. For instance, the listenership figures for the station from 1987 onwards have remained stagnant between 380,000 and 420,000 (SAfm, 1995/1996). More than 63% of the audience of RSA was over 55 years of age, and there was little or no growth in the 25 - 49 age group. The station's listenership figures declined even further after it had adopted SAfm as its new name and 'introduced some changes' to attract more listeners (SAfm, 1995/1996).

Whether any real and meaningful change that was meant to attract a broad-based listenership was ever implemented by the station management is doubtful.

2.3 SAfm: The Challenge of Capturing a Multicultural Audience

Radio programming, which includes the presenters and the programme content, can make or break any programme or station. The radio station that provides its listeners with good and interesting programmes in a way that is perceived to be professional would find it easy to draw more listeners to itself. However, the moment the listeners begin to experience the station differently, such as when the programmes are not relevant to their own lives, or are poorly presented, the station can easily find itself losing listeners to rival stations, especially those that are not owned by the SABC (Rams, 1998, 1999).

When a radio station realises that it is losing listeners, efforts are made to ascertain the cause of the problem in order to institute corrective measures. A number of radio stations make use of research to unearth the problems listeners have with a programme or station. For any given radio programme, listeners are most likely to mention the presenters, language, professionalism, and programme content as the root causes of the problem. Armed with this kind of research information, the station manager can then begin to make changes aimed at attracting more listeners.

Though a decline in the number of listeners of most of the SABC regional stations tends to occur from time to time, these stations have yet to experience any substantial drop in listenership (Rams, 1998, 1999). This is not surprising, however, because listeners may be loyal to a station for several reasons. Firstly, these stations serve specific cultural groups that live in specific geographic locations, in a language that is understood by most of the people who live in those areas. Secondly, because they broadcast certain programmes that are aimed at strengthening the language and culture of these communities, listeners often find it easier to identify strongly with, and to develop a sense of ownership of, the stations. Thirdly, because these stations have been broadcasting to specific language and cultural groups for years, a tendency develops among listeners to regard them as an important part of their lives. Lastly, it is possible that the stations are revered by many listeners to a point that they are regarded as the custodians of the culture and

values that are important to their respective communities.

Of course, nothing would stop listeners of these radio stations from switching to others, if they felt that certain programmes or needs were not accommodated by their own radio stations. Whereas most radio stations that broadcast to specific language or interest groups (i.e. to a particular niche market) may present the least problems in terms of retaining and attracting more listeners, the situation can be totally different for any radio station that wants to capture a culturally and racially diverse audience. A case in point is SAfm, which was given the mandate to serve all the people of South Africa. This was also in line with SABC radio management's strongly felt need to make SAfm relevant to the new South Africa.

There are several factors that have created the impetus for SABC radio management to make major changes to SAfm. First of all, SABC radio management under the leadership of Govin Reddy felt that the national English broadcaster, with 126 transmitters and a staff of 53, could not continue to serve a minority audience that was in decline. According to Reddy, SAfm was 'an old fashioned radio station with a dwindling, ageing, predominantly white audience' (Reddy, 1995, p.8).

Secondly, SAfm, with an estimated listenership of 400 000, was operating at a loss. According to Reddy, the station had already incurred a loss of R20m in 1994, compared with Radio Zulu that ran only 20 transmitters and had an audience ten times the size of SAfm's, and generated a profit of R32m (Reddy, 1995, p. 8). Reddy (1995) argued that 'no public broadcaster could justify running such an expensive and dying station that had little relevance to millions of South Africans who use English as a first or second language' (p.8). Jack Mullen (1995, p. 6), the former manager of SAfm, described the vision and direction of SAfm eloquently when he wrote:

> 'English is a major shared language in this country,
> and to confine its reach to a minority would be to deny
> access to those people of all races who wish to receive
> information, education and entertainment in English.
> The rich diversity of South African cultures, unified by
> an international language offers an opportunity for us
> to deal with cultural differences, learn about each other

and discover commonalities. If, through entertaining
programmes, we can help to improve mutual
understanding, perhaps we can look forward to a more
tolerant society'.

By making the station accessible to people of all races, SABC radio management had also
hoped that the station would draw a substantial number of listeners and revenue. In fact,
one of the immediate goals for SAfm was to double the number of listeners from 400 000
to 800 000 (Van Heerden, 1997; Cowen, 1997).

This was not going to be an easy task for the station, for two important reasons. Firstly,
SAfm was faced for the first time with a task of creating or attracting an entirely different
and new audience. The envisaged audience was to be a mixture of white and (emerging)
black élite. Secondly, the station had to adapt, change, and introduce new presenters,
programmes and programme formats that would be well suited to the new audience.

Though it became evident that the introduction of inexperienced black presenters, and the
programme changes that were subsequently made, were mistakes that should have been
avoided by SAfm management, it appeared that little or no consideration had been given
to the following: (a) the aspects of radio programming that could have both a unifying
effect and common appeal to black and white radio listeners; (b) the poor image that
SAfm had among potential listeners, and (c) the style of presentation.

It is important for a radio station that aims to serve all South Africans not to be seen to be
there just to broaden the listenership base; it should introduce the kinds of programme that
could help to bring about increased understanding and tolerance among the people of all
races.

In order for SAfm to expand and to attract a diverse listenership, it is important for the
station to broadcast the kinds of programme that would have common appeal to all South
Africans. However, this alone would not suffice. It is vital that special consideration also
be given to the important characteristics of the communicator that will ensure the success
and effectiveness of the message to the intended recipients, and to the environment that the
communicator and the recipients share. The opportunity for SAfm to succeed in the role of

informing and entertaining all the people of South Africa is not altogether a remote possibility, as Welsh (1989) pointed out:

> 'In South Africa, race and cultures overlap greatly.
> Most people in the urban sector speak one of the
> official languages, the major Christian churches have
> members of more than one racial group, and the
> educated of all racial groups share a common cultural
> outlook and aspirations. This allows class divisions
> that cut across racial boundaries' (p. 66).

Perhaps another important problem that has contributed to the failure of SAfm to attract more listeners is the common perception, among blacks in particular, that the station is only for white, English-speaking South Africans. Unfortunately, this image continues to be reinforced by the apparent lack of commitment by the station management to revamping and repositioning SAfm in order for it to be relevant to the new South Africa.

With the exception of current affairs programmes such as *AM & PM Live* and *Talk at Will*, most of the programmes, except on the rare occasion tend to have a British or Eurocentric focus. Consequently, many potential listeners who are not of British lineage feel left out during the broadcasting of these programmes. It is, therefore, not surprising that most of the potential listeners continue to regard SAfm as 'English and old-fashioned' and would see no reason to listen to, or identify with, the station.

Another new, worrying development is the station's attempt to capture an 'international audience', which is evident from the new partnership between SAfm and the BBC. This partnership involves the co-production of a current affairs programme and the revamp of SAfm's *PM Live* programme. A black presenter who had substantially increased the percentage of black listeners to the station anchored *PM Live*. The style of presentation of the programmes has also been changed to bring it into line with the BBC World Service reporting style. Moira Tuck of Sefin Marketing Communications Consultants (Business Day reporter, 1998) made the following remarks about the SAfm and BBC World Service reporting style:

> 'BBC World Service reporting style is very specific:
> crisp, objective, and investigative. It has a sound,
> which is distinct in all the voices that are used. The

SABC's reporting style tends to be more laid back and
has a sound that is a thorough mixture of cultures'
(p.21).

This venture between the BBC World Service and SAfm has been sparked in part by the fact that the BBC World Service wanted a national transmitter system on which its material could either be broadcast directly or under licence. This kind of partnership has caused dissatisfaction and bad feelings among some people in the SABC. One unnamed source at the SABC said that SAfm was now using more BBC material, and reducing township and other issues relating to blacks to 'non-events' (Mdhlela, 1998). The source went on to say that:

'We have worked so hard to double the station's
listenership and in the process helped to enhance the
station's profile among blacks'.

Instead of finding ways and means to develop programmes that would appeal to most South Africans, the station management has found it easier to commit both financial and human resources to ensuring that the above venture succeeds. Whatever justification there is, one hopes that this is not a calculated move by the station management that is designed to maintain the status quo, though it is also possible that economic considerations could have played a part in this regard.

Given this kind of development, the question that will keep coming up is whether SAfm has the right kind of people with the commitment and qualities to make the station 'truly South African'.

The last problem, which is closely related and linked to the other problems mentioned, is the style of presentation used by current presenters on SAfm. Although their style may not be incorrect, it is possible that the manner in which different programmes are presented on the station is out of step with the new type of audience that SAfm wants to attract. The existing programme formats and programmes would probably be relevant to the listeners of the old RSA, who might already have left the station in great numbers. The current style of presentation for most of the programmes on SAfm may be out of touch with the majority of listeners in the new democratic South Africa, with the possible exception of

current affairs programmes such *PM Live* and *AM Live*, and the news.

In view of the failure of the station to broaden its listenership base, the researcher has advocated a social psychological approach to the problem that takes into consideration a number of critical factors that could ensure successful broadcasting in a multicultural and multiracial environment such as South Africa. What this approach seeks to accomplish is to identify the important and common elements in radio programming that are based on the researcher's experience as a radio researcher at the South African Broadcasting Corporation (SABC), and on both the communication and social psychology literature.

Once this has been done, future programmes could be developed that would appeal to most South Africans. The success of SAfm, it would seem, lies not only in the ability of the station to fine-tune and produce the kinds of programme that cut across every South African culture, but also in the style of presentation that takes into account the cultural context in which the station operates. However, it is important at this point to review separately some common aspects of radio programming that could have a 'pulling' as well as a unifying effect on a diverse listenership, before the origin and main objectives of the study can be discussed.

2.4 Common Aspects of Radio Programming

Whether one discusses the broadcast language, songs, music or any other factor that is essential to successful radio programming, it is important for a radio station to do everything it can to attract the largest possible number of listeners. In the context of SAfm as a national broadcaster, it is essential to ensure that the programme content as well as the presenter satisfies the needs and tastes of the general South African audience.

The high level of sophistication that has developed among listeners to make judgements on what they regard as a good or bad programme should in no way be underestimated. Some of the concerns that are always mentioned by most listeners about radio programming are (1) professionalism, (2) the broadcasting language, (3) topics or issues that are discussed, and (4) the participation of listeners in the programme. Values that are either expressed in a programme through music that is played, issues or topics that are

discussed, the casual comments the presenter makes during the programme, and everything the station purports to represent will also determine whether people listen to the station or to the programme.

Since these were the major issues that were mentioned frequently in a number of focus groups conducted for this project, and by some of the loyal listeners of SAfm who were furious about the changes made on the station, a brief discussion of each of these is important for this study.

2.4.1 The Broadcasting Language on SAfm

The issue of the use of the English language on SAfm had become a bone of contention between the station management and its traditional listenership. Without pointing a finger or taking sides in this issue, few people would disagree that language in broadcasting is very important. The importance of language in broadcasting goes beyond just the broadcaster's being fluent in that language. First and foremost, the broadcaster should be able to communicate effectively with the listeners. The intonation and diction must be good and pleasing to the ear. The accent must be generally acceptable. The language that is used to present the programme is just as important as the programme content.

The importance and sensitivity of the issue of the English language usage on SAfm should also be seen in the context of South African society. Rightly or wrongly, the reality is that most people in the black community equate English with intelligence. How well a person expresses himself or herself will, to a greater degree, determine his or her chances of succeeding in the modern world. It is no wonder that most black families are sending their children to multiracial schools. Black parents believe that, in addition to acquiring a good education, their children will speak good English like that of the white, English-speaking community in South Africa.

For most native speakers of English, the language itself defines who they are as a group. Therefore any form of interference in the presentation of the English language that has not been agreed upon with this group, as in the case of SAfm, will not be suffered gladly. Taking all this into consideration, it becomes apparent that a balance needs to be struck on

the part of SAfm to ensure that the language used for broadcasting does not alienate any segment of the South African adult listening audience.

The role of the English language on SAfm is juxtaposed with the need to promote national identity among all South Africans. This 'other' role of the broadcasting language (i.e. the promotion of national consciousness) is not a unique phenomenon in the broadcasting world. As in virtually all the broadcasting organisations in modern industrialised countries, English as a broadcasting language contributes substantially to the creation of what has been called an 'imagined community' for the modern nation state. That is, an image of the national 'we', and 'us' whose constituent elements are 'ordinary families' (Van Poecke et al, 1993).

Regardless of the intentions of the broadcasting organisation, the broadcasting media always have a role to play that contributes directly or indirectly in the development of national identity. However, in order for SAfm to be able to broadcast programmes that both blacks and whites can listen to, it is important that English as a broadcasting language for SAfm is standardised. Standardisation of the English language in the case of SAfm should reconcile the aspirations of non-English-speakers who want to speak the 'good English' that is crucial to their own advancement with the preservation of the 'prestige' of the English language. Therefore, when considering changes to English as a broadcasting language on SAfm, care should be taken to ensure that the English language is not compromised in a way that would undermine the cultural identity of the white, English-speaking community in South Africa.

The dual role of the broadcasting language is evident from the above. On one hand, the broadcasting language serves a communication function, and on the other its function is to entertain, educate, and inform the citizens of the country. Since English is the broadcasting language used by SAfm, new entrants or would-be new presenters on the station, especially in the case of black presenters, should be offered adequate voice and language training to minimise the effect of accents.

2.4.2 Attributes of the Radio Presenter

To be a successful presenter on a radio station that serves a multicultural and multiracial audience may require more than just being witty, polite, or respectful to the listeners. An SAfm presenter must relate to all types of listeners, regardless of their cultural or racial background. He or she must be open-minded; a person who understands the different cultures, values, lifestyles and experiences of the listeners. These attributes are extremely important for the SAfm presenters. They must be able to anticipate what different listeners would say about, or want from, the programme. They must also be able to understand the listeners' point of view. Their selection of topics and music, and the general programme presentation, must be packaged in a way that will appeal to most South Africans. Above all, South Africans must find it easy to identify with the presenters who have these qualities.

2.4.3 Values in Broadcasting

The success of SAfm in increasing the number of listeners and uniting all the people of South Africa would also depend on how well the station was able to reflect the values that are shared by most South Africans, and SAfm listeners in particular. Schwartz and Sagiv (1995) define human values as desirable goals, varying in importance, that serve as guiding principles in people's lives. It is therefore possible, for example, that those South Africans who are educated and enjoying a high standard of living would prefer or value certain things that ordinary South Africans care less about. At the societal level, values reflect the ideals of society that are deemed socially desirable and must be upheld and protected by all. Thus, regardless of level of education or lifestyle, the majority of people will be expected to uphold the same values as everyone else in that society.

The importance of values in the present study is based on the assumption that the more people across the broad spectrum of the South African society share certain values, the easier it would be to develop and design programmes for radio that reflect these values. If most South Africans perceived something as an insult, it would be pointless to focus on it. For example, on the issue of music, rap is not the music of choice for most South Africans. It may be good for some teenagers yet considered unacceptable by older people,

whereas a love song, a song about children, or gospel music may be generally more appealing to the listeners.

Thus, regardless of the type of programme that is presented, be it music, drama, or anything else, the presenter must perform a balancing act to guard against saying or doing anything that would offend the listeners. A presenter would probably find it much easier to be constructive in his or her programme presentation by making (positive) comments that most people could learn from, or that would reinforce and promote good societal values. It is this kind of comment interspersed with the 'right' kind of music, for example, that helps the presenter to 'connect' with the audience.

However, not all presenters subscribe to the idea of promoting what could be seen as 'good values' to society. Some of the announcers prefer to introduce controversial topics, or make controversial statements, in order to attract attention from the audience.

An easy way to learn what values are shared by most people is to ask them to mention the things they like or dislike about radio programmes, or simply to find out from them what types of programme or programme content they want to listen to. Since most of the SABC public broadcasting services broadcast similar types of programmes with only minor variations, it becomes fairly easy to know what things (e.g. type of music or songs) are valued by most of the listeners in South Africa as far as radio programmes are concerned.

2.4.4 Professionalism

Professionalism is an important aspect of any job. A person's professional expertise demonstrates the level of skill, training and experience that he or she has acquired over time in order to do the job. In the case of a radio presenter, professionalism means more than just sitting behind the microphone. Presenters must have a picture of the audience in mind whenever they are presenting a programme. They must know what the listeners want to get out of the programme; must be able to set the right mood for the programme in order to carry the listeners through with them; must be sensitive when dealing with listeners; must be able to entertain, arouse a sense of imagination, and sustain the level of interest among the listeners throughout the programme. In other words, the presenter must

be well trained in the art of broadcasting.

Since broadcasting is geared to capture the interest of the audience, the programmes should be presented in such a way that they make a difference in the lives of the listeners. The listeners should be well informed and entertained in such a way that they feel someone cares about them out there. However, if the broadcasters themselves do not demonstrate the professional ethic in their job, they will pay a high price at the end of the day by losing listeners to other broadcasters who are seen as broadcasting programmes that are of a higher standard.

The quality of the product, and how it is packaged, has long been regarded as an important element in the marketing strategy for any product. This should have served as a guiding principle to SAfm before the station was relaunched or repositioned. If the programmes were well packaged in terms of the content, and well presented by good presenters in accordance with the image the station wants to project to potential listeners, SAfm would have gone a long way towards building itself successfully in the eyes of many listeners.

Other than the importance of the programme content itself, the person who is presenting the programme should be seen as competent in what he or she is doing. It is this perception of competence that increases the credibility of the broadcaster. Such a broadcaster is seen as a good, reliable source of information and entertainment. Social psychologists also realised long ago that anyone who is an expert (or professional) in what they do becomes effective and credible as a communicator.

We have seen the price that SAfm had to pay for bringing in people with little or no training in broadcasting. The station lost substantial listenership because of this. In an increasingly competitive broadcasting environment, no radio or television station can afford to ignore the importance of professionalism. It is one of the elements that can make or break any radio or television station. An ambitious radio station such as SAfm should therefore lead the way in this regard, if it is to succeed in becoming a powerful radio station in the country.

2.4.5 The Programme Content

The programme content on SAfm must appeal to the larger segment of the South African audience. This means that the station must concentrate on developing programmes that are relevant to all South Africans. There is no shortage of types of programme for the station to choose from. Already SAfm broadcasts news and current affairs programmes that are popular with most South Africans. Will Bernard's program *Talk at Will*, which covers a variety of topical issues that are of general interest to most South Africans, attracts a large number of listeners from various population groups. Most of the issues that are discussed in this programme are in many ways relevant to the majority of South Africans.

The same could be done in the case of music. To appreciate music, a person does not necessarily have to understand the lyrics of the song. Someone was watching SABC1 at home once, and the station was playing a Tsonga music video that evening. He was not Shangaan or Tsonga-speaking, but the rhythm sounded so good that he enjoyed that song. Though this may seem an extreme example, there are many songs across the different music types that have universal appeal and could be played on SAfm as well.

2.4.6 Listener's Involvement

This kind of involvement is crucial for any radio station for two important reasons: firstly, it nurtures and cements the relationship between the broadcaster and the listeners which leads to greater awareness of the station; secondly, it helps to develop the listener's loyalty to the station. Psychologically, this kind of interaction shrinks the distance that can separate the broadcaster from the listener. The importance of the broadcaster's involvement with the listener goes beyond simply creating a bond with the community; the community or the listeners will not only have a sense of ownership of the station, they will also feel that the station cares about them.

2.5 The Significance of the Study

This study is unique, and probably the first in the world that seeks to find a solution to the problem of creating or developing a truly multicultural radio service. In addition to providing practical solutions to the problem of what is supposed to be a multicultural English radio service, this study will further examine or identify factors that need to be taken into consideration to make broadcasting/communication in general successful in a multicultural and multiracial environment. Through this study, it will also be possible to determine the extent to which group membership (i.e. African, White Afrikaans-speaking, Coloured, Indian and White English-speaking) has an influence, or a lack of influence, on certain aspects of radio programming. The study will also examine the emotional and mental readiness of South Africans to have, or to embrace, a multicultural English radio service, including the secondary part that such a station could play in nation building. In addition to this, cross-cultural differences in the level of support for this type of radio service will be determined.

The study will also enable the researcher to examine the standing or status of English and its influence as a language of radio communication. In relation to this, the study will also allow an examination of the issues of cross-cultural identity and their influence on potential listeners' need to identify with the English radio station or English culture. In a similar vein, it would also be possible to ascertain the extent to which potential listeners would be interested in listening to an English radio service. This study, in fact, demonstrates the successful integration of two academic fields, communication and psychology, which provides both the theoretical framework and practical guidelines for a radio broadcaster whose main aim is to increase and attract a multicultural and multiracial audience.

The study advocates a social psychological approach to broadcasting that de-emphasises the importance of group categories, which often result in conflict, by focusing on the psychological mechanism that seeks to minimise group differences. It is the only study that this researcher is aware of that offers a new approach to broadcasting in a multicultural and multiracial society. The most important thing about this approach is that

it could be applied to any broadcasting medium, be it radio or TV, that is tasked to (1) function as a national broadcaster; (2) to attract large and diverse audiences; (3) to promote social integration in ethnically and racially divided societies.

2.6. The Main Objective of the Study

In order to expand and to attract listeners of all races, and to enable the station to be a dominant force around which all South Africans could unite, the main goal of the present study is to identify aspects or elements of radio programming that would have 'universal' appeal to black and white radio listeners. In order to achieve the main objective, the research also seeks to accomplish these other objectives:

1   To develop a theoretical model for radio broadcasting in a multicultural society
2   To create a mechanism for broadening the listenership base of a multicultural English radio station
3   To determine the extent to which group membership has an influence, or a lack of influence, on certain aspects of radio programming
4   To examine the extent to which South Africans could identify with, or embrace, a multicultural English radio service
5   To ascertain the level of support for a multicultural English radio station
6   To determine the standing or status of English and its influence as a language of radio communication
7   To examine issues of cross-cultural identity and their influence on potential listeners' need to identify with an English radio station or English culture
8   To determine the extent to which potential listeners would be interested in listening to an English radio station
9   To ascertain the level of support for the part that a multicultural radio station could play in nation building
10   To test certain theoretical assumptions that have been made in this study