



# FUTURE PROOFING COMMUNITY RADIO





The MDDA is pleased to have supported the NAB in the printing of this Future Proofing Community Radio Guide and in providing access for the presentation of the Guide at various MDDA workshops.

The Media Development and Diversity Agency (MDDA) is a statutory development agency for promoting and ensuring media development and diversity, set up as a partnership between the South African Government and major print and broadcasting companies to assist in (amongst others) developing community and small commercial media in South Africa. It was established in 2003, in terms of the MDDA Act No. 14 of 2002 and started providing grant funding to community media projects on 29 January 2004.

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## Why this future proofing guide?

The National Association of Broadcasters (NAB) is a voluntary association of broadcasters that was first formed in 1992. By 1994 the NAB members had mirrored the three-tier broadcasting system and included members from the public, commercial and community tiers, as well as signal providers and industry associates.

Although the NAB members comprise a limited number of community broadcasters, the NAB has always been committed to advancing the needs of all three tiers of broadcasting and it has consistently made policy and regulatory submissions on community broadcasting matters since its inception. The NAB is pleased to note that key recommendations made over time, on enabling and advancing the growth of community broadcasting, have been adopted by both the policy maker and sector regulator ICASA (Independent Communications Authority of South Africa).

NAB members also make significant annual contributions to the Media Development and Diversity Agency (MDDA), who in turn fund the community media sector. The NAB's Community Radio Committee noted that, notwithstanding the MDDA and other sources of funding and support for community radio, the critical issue of sustainability in an ever-changing media landscape continues to be a challenge.

This NAB guide is therefore aimed at assisting community radio as well as industry stakeholders to unpack current and future challenges facing the sector. These include issues such as digital disruption, technology convergence and the impact of new content platforms.

The guide also provides an overview of broadcasting policy and legislative matters, and a list of useful links to resources and research papers. It includes recently developed tools by media monitoring practitioners on fake news and social media.

The first section looks back to the evolution and growth of community radio in South Africa. It briefly explores the radio ecosystem and community radio's unique mandate, with an emphasis on advancing the goals of the South African Constitution – including freedom of expression, access to information, transparency and accountability. It outlines key regulatory frameworks governing the sector and reflects on a few persistent challenges.

The second section provides an overview of the current legislative framework and highlights policy developments. The third section looks to the future – to the possibilities and challenges brought about by advances in new technologies and content platforms.



The last section provides a resource list so that practitioners can widen their learning and research, as well as to start curating and archiving the wealth of written materials generated on the community sector – both locally and internationally. It contains a list of useful website and training institutions. The 📖 icon in the text points readers to readings of specific relevance to that section.

The guide is essentially aimed at enabling the user to prepare a “future-proof” strategy for continued relevance, sustainability and viability. It could also serve as a framework on which to build, as we’ve reached 25 years of community radio in South Africa.

This guide was developed with an independent researcher, Ms Jayshree Pather. The NAB would like to thank her for the passion and commitment in developing this document. Ms Pather interviewed a range of practitioners and stakeholders during this process and we would like to express our thanks to these individuals and organisations for their time and invaluable insights. Our appreciation also extends to Mr Ismail Variawa for sharing his collection of resource documents.

As we mark 25 years of democracy we need to also pause, reflect and acknowledge the incredible 25-year long journey of community radio in South Africa. The NAB would like to express its gratitude to all who work in the community radio broadcasting

sector, and to the MDDA for its support in printing this guide. With thanks to Cheryl Langbridge from the MDDA.

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## List of Abbreviations

<b>ACM</b>	Association of Christian Media	<b>ICT</b>	Information and Communications Technologies
<b>AI</b>	Artificial Intelligence	<b>IDP</b>	Integrated Development Plan
<b>ANC</b>	African National Congress	<b>MDDA</b>	Media Development and Diversity Agency
<b>BBC</b>	British Broadcasting Corporation	<b>Mux</b>	Multiplexer
<b>BCCSA</b>	Broadcasting Complaints Commission of South Africa	<b>NAB</b>	National Association of Broadcasters
<b>BRC</b>	Broadcast Research Council	<b>NCRF</b>	National Community Radio Forum
<b>CCC</b>	Complaints and Compliance Committee (ICASA)	<b>NEMISA</b>	National Electronic Media Institute of South Africa
<b>DAB</b>	Digital Audio Broadcasting	<b>PAIA</b>	Promotion of Access to Information Act
<b>DoC</b>	Department of Communications	<b>SABC</b>	South African Broadcasting Corporation
<b>DRM</b>	Digital Radio Mondiale	<b>SATRA</b>	South African Telecommunications Regulatory Authority
<b>DSB</b>	Digital Sound Broadcasting	<b>SOE</b>	State Owned Entity
<b>DTPS</b>	Department of Telecommunications and Postal Services	<b>UGC</b>	User Generated Content
<b>ECA</b>	Electronic Communication Act	<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organisation
<b>FPB</b>	Film and Publications Board	<b>USAASA</b>	Universal Service and Access Agency of South Africa
<b>IBA</b>	Independent Broadcasting Authority	<b>WEF</b>	World Economic Forum
<b>ICASA</b>	Independent Communications Authority of South Africa		



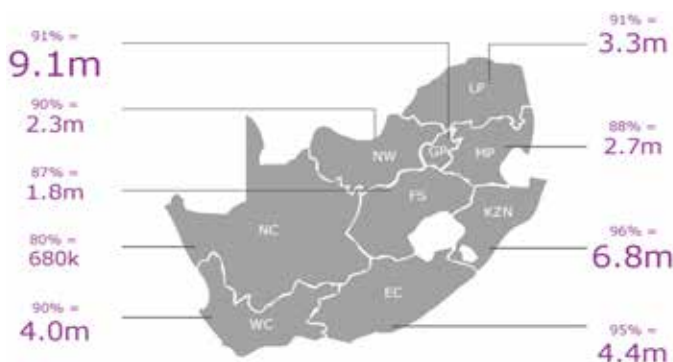


## Introduction

Despite the growth of television, the internet and mobile phones over recent decades, radio still reaches over 70% of the world's population. In the developing world, 75% of households have access to a radio.<sup>i</sup>

Radio is also the most important mass medium in South Africa. The May 2018 figures from the Broadcast Research Council of SA (BRC) show that 91% of South Africans listen to radio every week, which corresponds to 35.8 million listeners. South Africans listen to the radio for an average of three hours 43 minutes a day, 73% of them via radio, followed by 36% via smartphones and 31% listen to the radio in the car.

Data from the BRC in 2016 show the following provincial breakdown of radio listenership:<sup>ii</sup>



Social media is gaining traction with South Africans; however limited access to broadband and high data costs affect engagement on social media platforms and restrict its use as an alternative source of news. The 2017 Digital Landscape in South Africa found that 15 million people of a total population of 55,21 million in South Africa use social media platforms, which accounts for 27% with 13 million users (24%).

Advances in technology have blurred the lines between platforms, challenging traditional media platforms like radio, TV and newspapers. The rise of social media and online platforms means that audiences can create, curate and shape their own content, bringing both new possibilities and challenges.

Although community broadcasting has grown exponentially over the last 25 years, the challenges of sustainability have also increased. Apart from issues such as good governance and efficient management that have been recognised as ongoing weaknesses across the sector, the “threat” to sustainability in 2018 and beyond can also be attributed to rapid technology convergence with increasing access to the internet, resulting in adspend and audiences moving away from traditional community broadcasting.



Community stations are challenged to think creatively about how to respond to these advances. Old paradigms and funding models must adapt in response to the changing landscape.

Whilst much has been written and documented

to assist the community broadcasting sector to “survive” in a traditional broadcasting media environment, the “new” digital media and its disruptive effects in a multi-platform and content-driven media space have not yet been effectively addressed.

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## Approach and methodology used

Most of the material used in developing this guide was sourced and collated from existing materials, including research studies, handbooks, toolkits and articles in order not to replicate or duplicate what already exists. This was complemented with several interviews.

The NAB is grateful to the following people for making time to share their insights and expertise:

- Itumeleng Bahetane, Voice of Wits Station Manager
- Dave Cherry, Technical Manager, Classic FM and SADIB/NAB Digital Radio DAB+ Trial Work Group
- Doc Fick, Head of Broadcasting, Nemisa
- Nkopane Maphiri, The Media Connection/ NAB Community Radio Committee
- Busisiwe Mashigo (Manager: Broadcasting Compliance in the Compliance and Consumer Affairs Division) and Mamedupe Kgatshe (Manager: Content Services in the Policy, Research and Analysis Division), ICASA
- Paul McNally, Volume News/Citizen Journalism Network
- Thabang Pusoyabone, Radio Riverside Station Manager/ NCRF Northern Cape Hub
- Dr Julie Reid, UNISA/Media Policy and Democracy Project (MPDP)
- Khutso Tsikane (Digital Media Coordinator), Matshepo Desiree Lebea (Projects Coordinator), and Margaret Ndawonde (Communications Officer), MDDA
- Ismail Veriawa, Radio Islam/NAB Community Radio Committee





## SECTION 1 – HOW DID WE GET HERE?

### 1. Freeing the Airwaves – building our democracy

The founders of our democracy understood that a free and vibrant media sector would enable and advance freedom of expression and access to information as cornerstones of our democracy. One of the democratic dividends was the creation of a three-tier system of broadcasting. This year (2019) we celebrate 25 years of this three-tier system.

A healthy democracy needs an informed citizenry and the media plays a crucial role in the following ways:

- as a public watch-dog to keep politicians and public officials in check;
- as a catalyst for democracy and development by promoting transparency and accountability and making citizens aware of economic, cultural, social and political developments;
- as a platform for dialogue and debate;
- as a detective in society through in-depth, long-term investigative journalism to uncover corruption, maladministration and abuse by the rich and powerful in society, for example, large-scale corruption or environmental pollution; and

- as an advocate for democracy, rule of law and good governance by reporting on election broadcasting in support of free and fair elections and educating voters about how government is run. Well-informed voters in a democratic society are vital in ensuring an accountable and responsive government. The media also exposes loopholes in the democratic system.

Three main phases characterise the history of broadcasting in South Africa, which are briefly outlined in the following section.

#### The Apartheid Era

The media was dominated by state control over the media and used as an instrument of political power and oppression. There was no editorial independence and no private ownership of radio stations, let alone community stations. Censorship, propaganda and the suppression of information was rife and, under the Broadcasting Act of 1936, the SABC was an ideological channel and propaganda arm of the National Party (NP), which had sole control over board and staff appointments. It also determined the content and programming of stations. Between 1960 and 1971, stations for black listeners were introduced to “advance the self-



development of all its peoples and to foster their pride in their own identity and culture” within the policy of separate development.

### **The Liberalisation Era**

Between 1981 and 1992, there were some efforts to relax state control and allow more space for commercial broadcasters alongside the SABC. During this period only two independent radio stations existed, 702 and Capital Radio; these stations operated from the then ‘homeland states’ of Boputhatswana and Transkei, respectively. Whilst independent newspapers played a critical role in informing South Africans (and the world) about developments in the country, newspapers reached a limited number of the population. The stranglehold of broadcasting by the former regime came to an end as the country prepared for its first democratic elections. The broadcasting sector was to be transformed by ‘freedom of the airwaves’ for all South Africans.

### **The Democratic Era**

In 1993 the Independent Broadcasting Authority (“IBA”) Act was enacted (Act 153 of 1993). This enabled political parties contesting the election to use radio and television in communicating campaigns. This was also the first time that South Africa would have an independent regulator for

broadcasting. The IBA was mandated to licence three tiers of broadcasting (public, commercial and community). Community radio was prioritised and the IBA immediately commenced licensing temporary (12 month) community radio services. Applicants had to demonstrate the communities’ demand, need and support for the service.

### **Independent Regulation of Broadcasting**

By 1994 the IBA was fully operational. The first public inquiry held by the broadcasting regulator focused on the viability and sustainability of the public broadcaster (SABC), South African content (local content) and cross media ownership (IBA Triple Inquiry: 1995). The IBA developed policies and regulations for each tier of broadcasting prior to licensing each of these categories. By 2000 the IBA merged with the telecommunications regulator (SA Telecommunications Regulatory Authority, SATRA) to form ICASA (Independent Communications Authority of South Africa).

### **Guaranteed Rights to Freedom of Expression**

In 1996, the South African Constitution was adopted and the Bill of Rights includes key principles on freedom of expression and the right to information, as well as the protection of an independent regulator for the broadcasting industry.





## 2. A brief history of community broadcasting

*“Community broadcasting is broadcasting which is for, by and about the community, whose ownership and management is representative of the community, which pursues a social development agenda, and which is non-profit” – The Windhoek Charter on Broadcasting in Africa.*

The South African community radio sector can trace its roots back to the Cassette Education Trust (“CASET”) project and Radio Zibonele. The CASET project provided political education through

producing cassette tapes containing political speeches from banned political activists, local music and radical poetry and disseminated these to activists and grassroots formations in Cape Town and surrounding areas. Today CASET is known as Bush Radio and is regarded as one of the first community radio stations that emerged at the dawn of South Africa’s democracy.

The community radio sector has seen significant growth since the first temporary licences were granted by the IBA from late 1993 onward. These licences were either ‘community of interest’ or ‘geographic’ stations – with community of interest



being mainly religious based. In 1996, permanent four-year licences were granted after rigorous public hearings into each application – these were held across the country. By 2005, amendments were made to the legislation to enable ICASA to licence community radio (class licences) more efficiently and without a public hearing process.

**3. An overview of the Three Tier broadcasting ecosystem**

The South African broadcasting system consists of three distinct tiers: public, commercial/private and community to serve the core functions of informing, entertaining and educating the public, each with its own mandate and responsibility and all regulated by ICASA. All three tiers add to diversity in content, ownership and voice, and plurality to create an ecosystem of complementarity and inclusivity. South Africa currently has more than 18 public stations, 285 community radio (based on ICASA 2018 figures<sup>iii</sup>), five community television channels, and 20 commercial radio stations covering different cities and towns.

Tier	Mandate
Public Broadcasting	National in scope. Has special obligations regarding universal service and access.
Commercial Radio	For profit broadcasting services.  No broadcasting licence for political parties/ movements/organisations.  Limits set on foreign ownership (no more than of 20% non-South African directors).
Community Radio	Has a strong developmental mandate.  Community ownership and control with community participation in governance and content.  Non-profit nature.  Can be geographic stations (covering a certain physical area) or community of interest (mainly religious) stations.



## SECTION 2 – KEY POLICY AND LEGISLATION GOVERNING BROADCASTING

Licensees have programming content conditions that set out the proportion of talk to music to be played by the station. The signal strength of the station, and languages to be broadcast, as well as content range (e.g. dramas, children, health, religion, etc.) are also specified, amongst others. ICASA's Complaints and Compliance Committee (CCC) must investigate and hear complaints on any breaches of licence conditions. The CCC then makes a finding and recommends to the ICASA Council on appropriate sanctions.

Community radio stations were first introduced under a temporary licence. In the formative years, the regulator allowed for the sharing of frequencies; this enabled two different communities to broadcast at separately allocated times of the day. As the sector developed, the sharing of frequencies was discontinued. Permanent community radio licencees now have five-year licences and broadcast 24 hours per day.

Community broadcasting is mainly regulated through the Electronic Communications Act (ECA) of 2005 and the ICASA Act of 2000, read together with the regulations published from time to time. Other applicable legislation includes the Sentech Act of 1996. The Broadcasting Act of 1999 as amended is almost exclusively an SABC Act as it governs the functioning and mandate of the SABC.

### 1. Primary legislation regulating community radio

#### **ICASA Act, 2000**

This Act governs the functioning and mandate of ICASA and also makes provision for the establishment and functions of the CCC. In 2018 ICASA developed new draft regulations on community broadcasting. This is discussed further on page 14.

#### **Sentech Act, 1996**

This Act governs the functioning of the state signal distribution company, Sentech, which provides signal distribution to licenced broadcasters including some community broadcasters.

#### **The Electronic Communications Act, 2005**

This Act was introduced to deal with convergence so that broadcasting and telecommunications could be regulated from the same source given that platforms were converging. It regulates both telecommunications and broadcasting. Notably, the ECA has considerably simplified the application process for community broadcasters. Prior to 2005, stations had to wait for invitations to apply



to be issued by ICASA; under the new legislation community stations and channels require class licences. This means that they merely apply for registration rather than going through an application process (Sec 17(5) ECA). Section two of this Handbook looks at the proposed changes to this system currently being considered by ICASA.

Notable sections of the ECA include:

- Section 52 which provides for the prohibition on granting of broadcasting service licence to party-political entities; and
- Section 54 which provides for the prescription of a Code of Conduct for broadcasting services. Section 54 requires all broadcasters, including community broadcasters, to adhere to ICASA's Code of Conduct unless they are a member of a body which has proven to the satisfaction of ICASA that its members subscribe and adhere to a code of conduct enforced by that body by means of its own disciplinary mechanisms.

## **2. Specific regulations for community radio**

In terms of ICASA's current licensing regime, community stations are issued with class licences. Class ECNS (CECNS) licences are limited to a local or district municipal scope and entitle the licensee to

provide electronic communications network services within a geographic area (while individual ECNS licences are operated for commercial purposes on a provincial and/or national scope).

All community broadcasters must comply with:

- Their licence terms and conditions which specify language and news quotas.
- Standard Terms and Conditions for Class Licensees Regulations published in March 2016.  
<https://www.icasa.org.za/legislation-and-regulations/standard-terms-and-conditions-for-class-licence-2016>
- South African Music Content Regulations –  
<https://www.icasa.org.za/legislation-and-regulations/icasa-regulations-on-south-african-music-2016>

## **3. Code of Conduct for Broadcasting service licencees**

### **3.1 ICASA Code of Conduct**


The ICASA Code covers a range of issues including: violence (including violence against women) and hate speech; safeguarding children; offensive language (profanity, blasphemy and other religiously insensitive material); sexually






graphic material; audience advisories to assist audiences in choosing programmes that are age-appropriate; news (an obligation to report news truthfully, accurately, fairly and with proper context and protecting the identity of rape victims and other victims of sexual violence); controversial issues of national importance; the right to reply; paying criminals for information; and the right to privacy.

Election broadcasts are regulated by ICASA. During an election period, broadcasters are bound to comply with additional ICASA guidelines on equitable coverage of political parties. In 2018, ICASA conducted a review of the regulations on party election broadcasts, political advertisements, the equitable treatment of parties and related matters. This process has been finalised and the amendment regulations were published in February 2019. ICASA has the power to impose sanctions, including fines, on broadcasters who do not comply with this Code.

 A copy of the ICASA Code of Conduct can be found here:

<https://www.icasa.org.za/uploads/files/ICASA-Code-of-Conduct-for-Broadcasting-Licensees-Regulations-2009.pdf>

 A copy of the ICASA's amendment regulations on elections broadcast, political advertisements, and the equitable treatment of political parties can be found here:

<https://www.icasa.org.za/legislation-and-regulations/amendment-regulations-on-party-elections-broadcast>

### **3.2 BCCSA Code of Conduct – in accordance with section 54(3) of the ECA**

Section 54(3) of the ECA provides that the code of conduct prescribed by ICASA does not apply to a broadcasting service licensee who is a member of a body that has proved to ICASA's satisfaction that its members subscribe and adhere to a code of conduct enforced by that body by means of its own disciplinary mechanisms, provided that such code of conduct and disciplinary mechanisms are acceptable to ICASA.


The NAB established the Broadcasting Complaints Commission of South Africa (BCCSA) in 1993. The BCCSA is recognized by the regulator (IBA and its successor, ICASA) pursuant to s54(3) of the ECA.

Members of the NAB are signatories to the BCCSA Code of Conduct. These broadcasters run public service announcements on both radio and television informing the public about the Code and the complaints procedure. Any member of the public can therefore submit a complaint to the BCCSA (this includes complaints on a news item) if they believe the broadcaster is in breach of the Code. The BCCSA can impose a fine of up to R60,000 if it finds against the broadcasting service licensee.





ICASA administers complaints lodged against broadcasters who are not signatories to the BCCSA Code. It must also be noted that the BCCSA does not have jurisdiction as to election complaints – that falls squarely under ICASA's jurisdiction and ICASA's Complaints and Compliance Committee (CCC).

 A copy of the code of conduct administered by the Broadcasting Complaints Commission of South Africa (BCCSA) can be accessed at <https://bccsa.co.za/codes-of-conduct>.

Broadcasters must ensure that all employees, content developers and programme managers, including those from whom they commission programmes, understand the applicable Code of Conduct and ensure adherence thereto.

#### **4. Key Policy and Legislative Developments**

In 2018, the Department of Communications published a policy directive regarding the introduction of digital sound broadcasting (DSB) in South Africa, drafted in terms of section 3(1) and (2) of the Electronic Communications Act, 2005 (Act No. 36 of 2005). Further information on this development is provided on page 44.

## **ICASA Community Broadcasting Services Regulations**

In March 2017, ICASA published a Discussion Document on the Regulatory Framework for Community Broadcasting Services, with an invitation to interested parties to submit written representations. The NAB and other stakeholders such as the NCRF and ACM (amongst others), made written submissions.

This was followed by the publication of proposed draft regulations for community broadcasting in 2018 to address shortcomings in the regulatory and operational environment of the community broadcasting services sector and to streamline the community broadcast sector.

At the end of March 2019, ICASA published its final Community Broadcasting Services Regulations together with the reasons document in government gazette no 42323; these can also be accessed at <https://www.icasa.org.za/legislation-and-regulations/community-broadcasting-services-regulations-2019>.



## **Some of the new requirements in ICASA's 2019 Regulations include:**

- A pre-registration process when applying for a new licence;
- The introduction of penalties for non-compliance;
- Requiring most programmes, news bulletins, and current affairs to be produced and sourced locally (in the coverage/broadcast area); and
- Looking at a station's track record when renewing a licence.

## **To qualify for a community broadcasting licence, applicants will need to demonstrate:**

- How they will meet the diverse needs of the community in the coverage area;
- How programming will reflect the needs of the community and be identified and prioritised by the community;
- How the station will contribute towards the general enrichment of the community; and
- How the station will be distinct from other applicants or broadcasters serving the same geographical coverage area, formats for content and demonstrating that no other community licensee exists with similar services in the area.

## **Governance**

Board members exclude immediate family members including parents, spouses (married, civil partnerships or cohabitation), siblings (including siblings, in-law and half-siblings), parents, children (by birth or adoption), grandparents, great-grandparents, uncles/aunts, cousins and step-parents/step-children.

## **Documentation**

It is important for new applicants to familiarize themselves with the documentation required:

- Proof that you registered as an NPO **TWO** years before applying for your broadcasting licence;
- Show the community development and empowerment activities you have undertaken;
- Founding documents (Constitution and Memorandum of Incorporation);
- CVs and disclosure of interest of board members and management, programming plan; business plan with a 3-5-year financial plan; tax clearance certificate; demonstrated demand, need and support for the community service; projects reporting on management, governance and finances; and corporate governance operational, technical operations, human resources, financial, programming, editorial, social media, political branding and affiliation policies.



## Licence renewals

For licence renewals, the relevant form will need to be filled in together with a feasibility and sustainability report; a five-year financial statement; an indication of how community members have been given access to the airwaves; the legality of office bearers; and the existence of other community broadcasters in the same geographic area.

## 5. Other initiatives

The National Community Radio Forum (NCRF) Northern Cape is piloting self-regulatory measures through a peer review mechanism <sup>iv</sup> that will see the development of a Code of Good Practice. A system of support will be put in place to assist stations in the province deal with statutory requirements such as SARS compliance, corporate governance, management and leadership, and community involvement. The intention is to create a model that can be replicated elsewhere in the country, with modifications to take varying local contexts and conditions into account.

In 2017 the MDDA conducted an impact study (<http://www.mdda.org.za/presentation>), which found that successful community media projects demonstrated these common traits:

- Strong relationships with audiences/communities;
- Proactive management that is constantly finding new ways to ensure sustainability of projects beyond government funds;
- Station manager (or owner/editor of print media) who is skilled and has a vision; and
- A socio-economic environment conducive to opportunities for sustainability.

In a complex and competitive market, it is crucial that community stations get the basics right: compelling content; governance and management mechanism; compliance; and an audience-centric or community approach. These are the key elements to achieving sustainability.



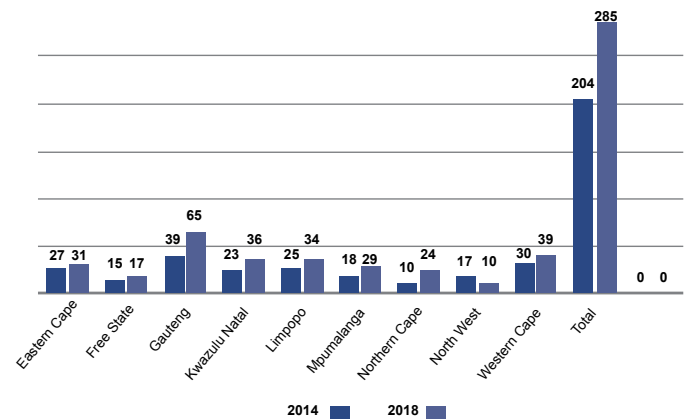
## SECTION 3 – THE GROWTH OF COMMUNITY RADIO

In 2012, there were 133 community stations licenced cumulatively since 1994. However, the Department of Communications indicated that of those, only 100 were still operating.

To date there are approximately 285 licenced community stations covering a wide range of geographies, religious and cultural interests, and the airwaves are filled with a rich mix of languages.

The following diagram shows the growth in licences issued by ICASA between 2014 (a total of 204 licences issued) and 2018 (a total of 285 licences issued). It is important to note that these only indicate the number of stations that were licenced and does not reflect whether they are operational or on-air.

In addition to the growth in the number of community stations licenced, listenership has also increased.



*(Based on ICASA information)*

Community radio has been an important training ground, especially for the public and commercial broadcasting sector. Community radio is also a key contributor to the economy, even though it remains largely volunteer-driven.



## 1. The community broadcasting eco-system

The following diagram shows the key stakeholders in the community radio sector and outlines their roles. It must be noted that, as of 2018/2019, the Department of Communications had oversight over the MDDA, NEMISA, SENTECH and ICASA – the budgets of these entities were also allocated by the Department of Communications.



## Essential reading for new stations

A-Z establishing a community radio station

[https://www.dtps.gov.za/index.php?option=com\\_content&view=article&id=232:a-to-z-of-establishing-a-community-radio&catid=55&Itemid=101](https://www.dtps.gov.za/index.php?option=com_content&view=article&id=232:a-to-z-of-establishing-a-community-radio&catid=55&Itemid=101)

What is Community Radio: A Resource Guide produced by World Association of Community Radio Broadcasters (AMARC)

[http://www.amarc.org/documents/manuals/What\\_is\\_CR\\_english.pdf](http://www.amarc.org/documents/manuals/What_is_CR_english.pdf)

Community Radio: the People's Voice by John van Zyl

<https://www.abebooks.com/first-edition/Community-Radio--Peoples-Voice-Zyl-Johned/16859981707/bd>

GCIS Media Outlook 2014

[https://www.gcis.gov.za/sites/default/files/docs/resourcecentre/Media%20Landscape%20book\\_WEB.pdf](https://www.gcis.gov.za/sites/default/files/docs/resourcecentre/Media%20Landscape%20book_WEB.pdf)

GCIS Media Outlook 2012

[https://www.gov.za/sites/default/files/Media%20Landscape%202012%20Electronic%20book\\_aa.pdf](https://www.gov.za/sites/default/files/Media%20Landscape%202012%20Electronic%20book_aa.pdf)

The African Community Radio Manager's Handbook

[http://www.amarc.org/documents/manuals/The\\_African\\_CR\\_Manager.pdf](http://www.amarc.org/documents/manuals/The_African_CR_Manager.pdf)

The People's Voice: The Development and Current State of the South African Community Media Sector by Adrian Hadland and Karen Thorne, HSRC Press, 2004

<https://www.hsrcpress.ac.za/books/the-peoples-voice>



## 2. Persistent challenges facing community – the battle for survival

Despite their noble intentions and mandate, community stations have been plagued by persistent challenges.

📖 It is well worth reading the first evaluation study conducted on the sector, “Community Radio Training Evaluation: First Footprints of the African Renaissance, 1997-2001” together with a more recent study commissioned by the DoC in 2011 to see how many of these challenges are ongoing.

<https://www.dtps.gov.za/index.php?option=com...community-radio...>

The battle for survival is the biggest concern for most stations and is more acute for stations serving poor, rural communities. This battle can often detract stations from their mandate of improving community involvement, programme quality and relevance.

The focus on generating income through selling advertising and air time, means that other income streams that might enhance and diversify programming (for example, programme sponsorship and membership fees and donations from the community) are often not explored sufficiently.

A key challenge for the sustainability of community stations is that they are dependent on the discretion

of advertisers, the limited resources available to the MDDA and Government advertising.

One estimate puts only 10% of community stations at a commercial level, while other estimates are at 23%. This can be attributed in part to the unintended consequence of the class licensing approach and insufficient economic analysis to determine the sustainability of a station.


For community broadcasters, sustainability – the ability to keep something going continuously or over a period of time – is like the mythical pot of gold that lies at the end of the rainbow.<sup>v</sup> Part of the problem is that sustainability is often thought of only in terms of money or financial sustainability, yet governance, sustainability and growth are interlinked.

📖 A model developed by Gumucio Dagron provides a wider definition of sustainability and argues that social and institutional sustainability are the foundation on which financial sustainability is built. However, broadcasters still struggle to make this link, and remain preoccupied with financial sustainability. Read about the model here: Participation pays: The sustainability of community radio in perspective, 2011, FES Media Africa Series

<http://library.fes.de/pdf-files/bueros/africa-media/08865.pdf>





 A 2014, United Nations Educational, Scientific and Cultural Organization (UNESCO) and Commonwealth Educational Media Centre for Asia (CEMCA) study explored the sustainability parameters for community radio stations in South Asia and the key findings are very applicable for South Africa and bear out the framework identified above.

<http://www.comminit.com/media-development/content/community-radio-and-sustainability-participatory-research-initiative>

The rest of this section will focus on specific challenges facing community broadcasting.

## 2.1 Advertising revenue

Advertising agencies, responsible for the ad-spend of large corporations, perceive community media projects as ineffective vehicles for advertising due to their large number, small footprints, and at times poor administration.

Many community stations are in communities that have limited consumer power and thus do not represent attractive or lucrative markets to private sector advertisers.

Inefficient and inadequate financial and administrative systems within community radio


stations are also cited as a problem by advertisers. Many stations do not produce recent financial statements or conduct regular audits which results in a lack of trust.

It is very difficult to obtain accurate figures for the overall advertising flowing into the community radio sector. Figures from 2017 indicate:<sup>vi</sup>

- Community stations were allocated R123.3 million;
- With Ad Dynamix tracking 170 community stations, this suggests an average station ad investment of around R725 460;
- Jozi FM, share is almost R30 million;
- Hot FM was excluded from Nielsen classification as it is represented by United Stations but it is estimated that its share is almost R12.2 million;
- Pulpit 657AM drew R7.5 million, and Tygerberg FM nearly R3.9 million;
- Five stations attracted between R2 and R3 million: Thetha Radio, Kasie FM, Alex FM, Izwi Lethemba and Voice of the Cape;
- Sixteen stations made between R1 million and R2 million;




- 102 survived on between R100 000 and R1 million; and
- 43 stations battled on less than R100 000 ad investment.

 The MDDA has produced an Advertising and Marketing Survival guide:

[http://docs.wixstatic.com/ugd/f97c7f\\_f536d5e295b64c2594f8731e105b9b1d.pdf](http://docs.wixstatic.com/ugd/f97c7f_f536d5e295b64c2594f8731e105b9b1d.pdf)

Radio advertising. A sound Investment. 10 Key Principles for Maximising Returns, By Stan Katz (2012)

 A Directory of Community Media and Advertising Trends in Southern Africa, 2017, UNESCO

<https://www.ru.ac.za/media/rhodesuniversity/content/spi/documents/Directory%20of%20community%20media.pdf>

## 2.2 Audience measurement

In terms of audience measurement, figures indicate that 25% of the potential adult audience listens to community radio and the sector commands the longest listening hours. Namakwaland 93.4 FM, Radio NFM98.1 and Bosveld Stereo command more than 30 hours a week.

Community stations argue that they need an in-depth understanding of the demographics of audience and listeners – not just BRC figures. They are also concerned with community and listeners' conditions, plight and concerns. This means understanding the needs, views and perspectives of the community. There is no sustainability of the community radio if audiences are not interested in the service.

Community mapping is a useful technique for community stations to research their communities. It is an inexpensive, powerful tool and, while it may not be as statistically rigorous as audience market research, it is a way to get a good overall 'feel' for what makes the community 'tick'.

Insights gained can be used for strategic planning of programming and content, as well as reaching out to important stakeholders in the area, to improve governance and participation.

For a start-up radio station, this makes for a stronger licence application, as it shows the station is serious about community participation.



📖 An introductory guide to community mapping can be found at:

[https://www.prometheusradio.org/popedtools\\_communitymapping](https://www.prometheusradio.org/popedtools_communitymapping)

📖 The Sol Plaatjie Institute (SPL) based at Rhodes University has developed a model focusing on

<https://www.ru.ac.za/media/rhodesuniversity/content/spi/documents/Formative%20Target%20Audience%20Research%20low%20res2.pdf>

## 2.3 Compliance

ICASA reports that compliance challenges include:

- Governance requirements which entail:
  - » Separation of Board and Management;
  - » Political non-interference (political office bearers);
  - » Financial management;
  - » Commercial vs community interest;
  - » Holding of AGMs and election of Board members.
- Community participation requirements.
- News and language quotas.
- Format (talk vs music).

The high turnover of board members, an unclear framework for eligibility on station boards, and perceived access to power and resources contribute to board instability and infighting.

Sometimes people are bussed in to AGMs, often from outside the community, and there is no way to verify where they are coming from. In cases where there are two stations in close proximity to one other, this raises fears of sabotage or setting up the AGM to fail.<sup>vii</sup>

In its 2018 submission to ICASA, the NCRF noted that the current model of constituting boards contributes to the low quality of governance structures because the system lends itself to people with little or no experience elected into positions for which they have little or no capacity. In some cases, there are no verification mechanisms in place to ascertain the validity of participants' credentials, thus making it impossible to determine quorum at AGMs.

The term 'community' can often mask deep inequalities (especially income) and power. Community stations need to pay attention to underserved and marginalised voices, mainly those neglected by mainstream media. Community stations need to ensure that farm workers (for those in rural areas), sex workers, the lesbian, gay, bisexual, transgender, intersex and queer (LGBTIQ) community, people with disabilities, women and




children, the unemployed, youth and the aged all receive adequate programming and coverage of their issues and concerns and participate in governance structures.

Tools community stations could explore include a risk assessment tool and a competency assessment for board members. Stakeholder mapping and power analysis exercises can assist to better understand key role-players. Public education and awareness campaigns can assist the community in holding the station and board accountable.


Research<sup>viii</sup> shows that listeners have more trust in stations that endeavor to be open and transparent, particularly when it comes to finances; and this transparency encourages these communities to support their station financially.

 The MDDA Governance Toolkit: Parts One and Two

[http://docs.wixstatic.com/ugd/f97c7f\\_e3214d5f6fa34c1fa8740c51d4165150.pdf](http://docs.wixstatic.com/ugd/f97c7f_e3214d5f6fa34c1fa8740c51d4165150.pdf)  
[http://docs.wixstatic.com/ugd/f97c7f\\_f5e7b674e4e34389be61f9aaed2e662c.pdf](http://docs.wixstatic.com/ugd/f97c7f_f5e7b674e4e34389be61f9aaed2e662c.pdf)

 The Inyathelo website contains a wealth of material on governance for non-profits

<https://www.inyathelo.org.za/knowledge-services/inyathelo-publications/governance-for-non-profits.html>

 Wits Radio Academy has produced a very useful, practical resource – The Healthy Community Radio Station – that helps stations assess their organisational and institutional health.

[http://journalism.co.za/wp-content/uploads/2018/10/healthy\\_radio\\_station\\_final\\_for\\_print.pdf](http://journalism.co.za/wp-content/uploads/2018/10/healthy_radio_station_final_for_print.pdf)

## 2.4 Compelling, development-orientated content

*“My predications for radio is that “old” radio stations must and will evolve; content is still king and local is key” – Alan Khan, Radio Days Africa 2018*

Community radio’s unique selling point is that it deals with issues not adequately addressed by commercial radio or other forms of media. However, community stations have struggled to position themselves as authorities on local content.

A study on how health issues were covered in community radio found that less than five stations in the sample had a dedicated health programme, while less than eight had a regular health feature as part of its programming.<sup>ix</sup>

News is another important component of a station’s role to inform and educate. A study<sup>x</sup>, with a small



sample of 13 community radio stations, found that news on community stations was mostly lifted from newspapers and websites; only half of the stations studied had a news department of any kind; there was very little international news on geographic community stations; and very little actual reporting took place.

Efforts to involve the community through listeners' forums are often stifled by limited commitment by management of community radio. This attitude is based on the conception that listeners' forums are often abused as a platform to effectively consult and are hijacked by interested groups seeking to influence the station based on the views of a minority<sup>xi</sup>.

ICASA reports<sup>xii</sup> a common misunderstanding among community stations about what 'local' means. There is a perception that 'local' news or music means anything South African. However, in the case of community radio, local means from the actual geographic or coverage area – this means local music and news should come mainly from the local area and not national or provincial (though there is also a need to include national, provincial and international news and music).

Challenges with producing content can be attributed to several factors, such as lack of journalistic and content development experience, and insufficient staff.

📖 The Institute for the Advancement of Journalism has developed a useful Survival guide on reporting race:

<http://iaj.org.za/wp-content/uploads/2017/07/Reporting-Race-Survival-guide-1.pdf>

📖 The Children's Radio Foundation (CRF) has developed innovative programmes working with young people and covers issues like sexual reproductive rights and health, gender-based violence and LGBTIQ, HIV/AIDS, violence and safety, financial literacy and education.

<http://www.childrensradiofoundation.org/learnings/read/handbooks/>

📖 Media Monitoring Africa (MMA) has developed editorial guidelines and principles for reporting on children in the media:

[https://mma-ecm.co.za/wp-content/uploads/2014/10/mma\\_editorial\\_guideline.pdf](https://mma-ecm.co.za/wp-content/uploads/2014/10/mma_editorial_guideline.pdf).

The development of editorial guidelines and ethical codes assist community stations to cover political issues while protecting their independence, which helps build the trust of their communities. These guidelines and codes should be developed in consultation with community members, as part of the process of encouraging greater community participation in, and ownership of their stations and to ensure buy-in from the community.



**Media Ethics:** The following principles are important when developing an editorial code.

*Society of Professional Journalists*

## CODE of ETHICS

### SEEK TRUTH AND REPORT IT

Ethical journalism should be accurate and fair. Journalists should be honest and courageous in gathering, reporting and interpreting information.

### MINIMIZE HARM

Ethical journalism treats sources, subjects, colleagues and members of the public as human beings deserving of respect.

### ACT INDEPENDENTLY

The highest and primary obligation of ethical journalism is to serve the public.

### BE ACCOUNTABLE AND TRANSPARENT

Ethical journalism means taking responsibility for one's work and explaining one's decisions to the public.


 Stitch It!

xiii

Other important concepts in media ethics are acting in the public interest and the protection of sources.

## 2.5 Studio equipment and technical skills

One of the biggest problems encountered while setting up and equipping a community radio station is the cost of equipment. For this reason, it is advised that start-up stations undertake detailed research on studio equipment, before deciding what equipment to buy.

 This website provides a good overview of technical matters. Though it is based on the United Kingdom, the information on the physics of radio waves, basic equipment, studios, transmission equipment and automation is still useful.

<https://www.communityradiotoolkit.net/on-air/technical-matters/#item3>

An on-going challenge for community stations is that many lack technical skills and/or the budget to maintain equipment. A major difference between the technical requirements of community radio and the commercial sector is the unique stresses equipment will be under.

For example, a commercial broadcaster may use a studio for around three shows – or 6 to 9 hours – per day while a community station is likely to be using the same room and equipment for close to 24 hours. With many different pairs of hands, many inexperienced, the added wear and tear will take its toll.

Itumeleng Bahetane, Voice of Wits station manager, recommends that stations also explore various free software packages that are available to save costs.

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## 2.6 Observations by industry stakeholders

One of the unintended consequences of the class licensing system for community radio is an 'over-



concentration' of stations in some areas and a concentration in urban areas. In some places, there are now three or four stations with no clear differentiator in terms of formats, leading to fragmentation of audiences and markets, a bigger battle to survive and 'cannibalisation at the bottom of the pile'.<sup>xv</sup>

Due to the unavailability of frequency spectrum for new commercial broadcasters, some have opted for a community broadcasting licence as it is the only available option available to them. This has resulted in what are arguably essentially commercial stations posing as community stations. Stakeholders have submitted that while these stations do very well in terms of revenue generation, and have some social giving campaigns, they do not embody the true spirit of community radio.

## **2.7 True Spirit of Community Radio**

Members of the NAB Community Radio Committee believe that the true spirit of community radio is about serving the interests and needs of the community; that "unlike commercial radio which focuses on inter alia financial profits for its shareholders, community radio focuses on the community first and on community development". Adding that in community radio, a balance must always be found between financial sustainability and serving the needs of the community. It was also stated that "community

radio listener numbers are lower than those of commercial stations – not because the technical and production standards are lower, but because their coverage/footprint is usually smaller and the programming on community radio is more diverse and relevant to the particular community". There is also general agreement that in all radio, quality of programming, consistency, good governance, clear goals and listener and community research and interaction are essential.





## SECTION 4 – HOW TO SURVIVE & RESPOND IN THE NEW ENVIRONMENT?

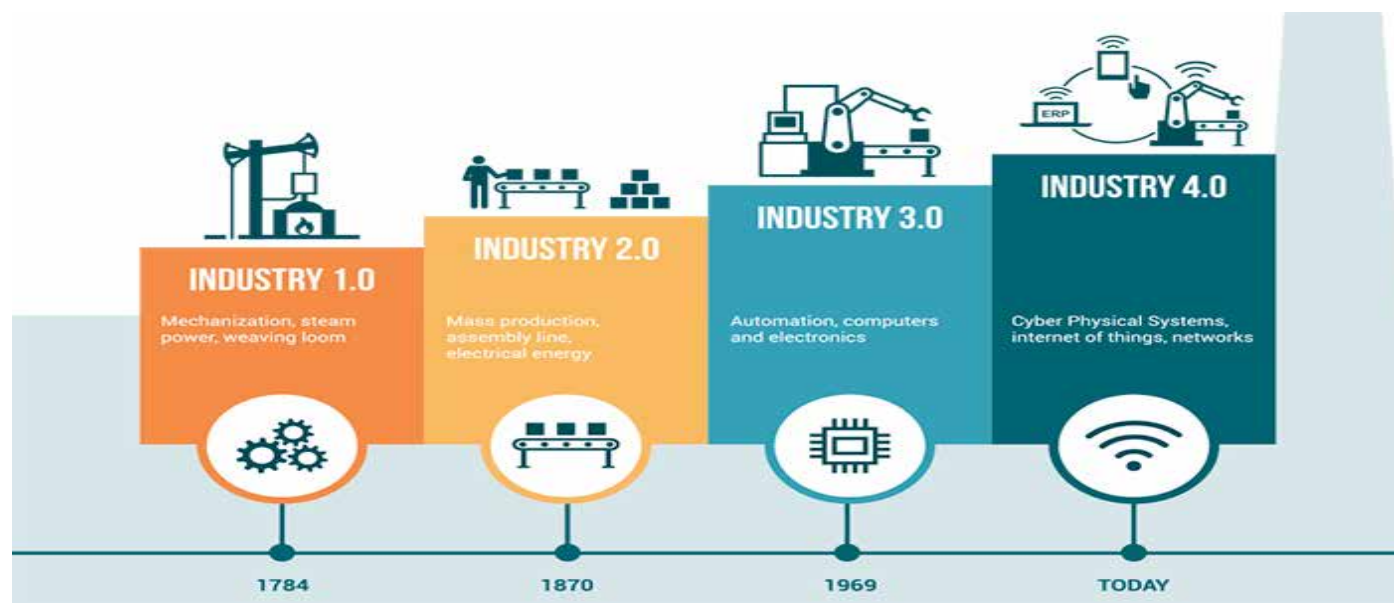
This section focuses on the implications of new technologies on community radio, as well as some of the challenges these pose. It then identifies some key disruptors and trends together with some useful resources and tips.

### 1. Key concepts

The **Fourth Industrial Revolution (4IR)** has become a key pillar of Government's economic

growth and development strategy. The World Economic Forum (WEF) describes the Fourth Industrial Revolution as the arrival of “cyber-physical systems” involving new capabilities for people and machines. It represents new ways in which technology becomes embedded within societies and even our human bodies.

The following infographic shows how certain technologies have transformed our world over the last centuries:<sup>xvi</sup>



An **information society** is one where creating, distributing, integrating and manipulating information is a significant economic, political and cultural activity. This is driven by digital information and communication technologies (ICTs) and is changing all aspects of social organisation like education, health, government, the economy and democracy. The digital economy is an engine for economic growth and the digital revolution has led to education, healthcare, jobs and even relationships moving online.

The term **internet of things**, or IoT, describes a system of interrelated computer devices and physical devices (vehicles, home appliances and other items) that are embedded with electronics, software, sensors and connectivity, which allows for the transfer of data without requiring human-to-human or human-to-computer interaction. This creates opportunities for more direct integration of the physical world into computer-based systems, resulting in improved efficiency, economic benefits, and less human effort.

**Convergence** is another buzzword in the media sector. Media convergence is the joining, or “converging”, of distinct technologies or different types of media (print, television, radio, the Internet) in digital form. Television and radio have traditionally been dependent on one-way or one-to-many delivery networks to fixed receiver sets. Convergence has

resulted in one device being used (a computer or phone) whereas before, multiple devices would be used to complete each task individually.

## **Media convergence**

The convergence of media affects the process in how media is created, consumed, and distributed. Media professions can tell stories and present information and entertainment using a variety of media. Reporters no longer wait for the next edition of the newspaper or news bulletin, instead they can film short video clips and tweet about it or post it on Facebook and other social media platforms.

Convergence offers the potential to re-package information (though this has resource and capacity implications) to reach new audiences through different platforms.

For consumers, it is the ability to select the level of engagement and interaction, choose what content they want and even produce their own content (user generated content or UGC).

**New media** commonly refers to content available on-demand through the Internet, accessible on any digital device, usually containing interactive user feedback and creative participation. A defining characteristic of new media is dialogue and the transmission of content through connection and



conversation. It enables people to share, comment on and discuss a wide variety of topics, and is grounded on an interactive community.

**Social media** refers to all the applications (apps) and websites that allow us to share our daily lives and content. It offers different forms of interaction, increasing the opportunity to engage listeners and audiences. The variety of platforms – websites, Facebook, Twitter, Instagram, etc. – offers more opportunities for conversation and engagement. However, experts agree that these are merely platforms or vehicles, and content remains the primary driver. And it is not a simple matter of copying and pasting content to social media – many commercial broadcasters have a dedicated team for each platform.

**Artificial intelligence (AI)** is gaining increasing traction in society and there is a great deal of hype around it. AI is also called machine intelligence to describe intelligence demonstrated by machines in contrast to the natural intelligence displayed by humans and other animals.

*“6% of South African industries are using some form of robotics and 47% want to use them”. – Arthur Goldstuck, RDA 2018*

In terms of its impact on radio, a big question is whether artificial intelligence will kill the radio star? Given the human aspect of radio – story-telling, the

human voice and the connection and the interaction it provides, it is unlikely that AI will replace radio.

What is clear, however, is that automation is increasing and will continue to do so. This could potentially cut down staffing and related costs but careful thought is needed about the implications on employment and the economy. One way automation could be beneficial for community stations is to have automated playlists after midnight, which could reduce staff having to travel long distances late at night (for rural stations) or safeguarding those who are in high-risk areas where crime is rampant.

While AI cannot replace the complexity and creativity of the human brain, there is increased interest in how humans and machines interact and machine learning (developing programmes that monitor an organisation or its work).

Algorithms are one example of how we are already using AI and machine learning. Algorithms use small chunks of mathematical data to understand usage and consumption patterns and influence/shape how users make decisions. All social media platforms run on algorithms. Each social media network has a unique set of technical elements, logic, and usage analytics that make up the algorithm that delivers content to its users.

Facebook for example keeps a historical account of users' personal engagement with posts by friends



and brand pages, and the Facebook News Feed algorithm predicts what the user would want to see based on those past interactions.

For marketers, Facebook's engagement metrics can assist in refining measurement strategies by using information about reactions, comments, and the number of times a post has been shared.

Algorithms are very influential because they control the flow of information people receive, for those who obtain the bulk of their news from social media, thus shaping people's thinking and understanding of news and events.

In 2016 the United Nations declared online freedom as a human right, which must be protected. The internet is so embedded in our lives that it acts as the main way for exchanging information and so denying people internet access is breaching a fundamental human right. The digital divide in South Africa is substantial with 48% of the population without the means to access the internet due to high data costs and lack of infrastructure.

## **2. Implications for community radio**

A key role that community stations can play is to enhance their communities' ability to engage with new technology through digital and media literacy to ensure the digital divide is not widened even further. Stations can also harness technology and

new platforms to strengthen dialogue and debate.

People who have taken part in media literacy courses are more likely to fact-check information they come across and consume news more frequently than those who have not according to a study carried out in France.<sup>xvii</sup>

The digitization of community stations requires money, political will, and changes in policy and legislation for recognition and frequency access.

Findings from a 2014 FXI (Freedom of Information Institute) study on community radio found that:

- Community radio stations are generally aware of the implications of the internet and accept that social media usage is not as pronounced because of limited access to the internet and relatively low penetration rates of mobile phone usage, particularly in the low income and rural communities they serve.
- All stations in the study were present on several social media platforms such as Facebook and Twitter. The activity of community radio stations on these platforms was assessed to be moderate to low.
- Most participants published their broadcast online using streaming services such as TuneIn Internet Radio. Chai FM noted that this has



helped establish them as one of the leading Jewish faith radio stations outside Israel, and this has expanded their financial opportunities through a global audience.

- For Aganang FM and Star FM, the internet only assisted in improving interactions with listeners and contributions to programming, with no impact on income.
- Some stations indicated that social media had yielded negative implications on listenership among communities. Jozi FM attributed declining listenership to greater use of Facebook, Twitter and Mxit as alternate sources of information and entertainment as opposed to community radio.

The MDDA has started rolling out digitised studios and ran two digital literacy workshops in 2018.<sup>xviii</sup> These workshops focused on digital literacy (the different platforms and how to use them, legal aspects and ethics), and how to use and interpret analytics.

### **3. Challenges of social media and technology**

While technological advances enable new platforms and bring exciting prospects and capabilities for community radio, they also present the sector with challenges and possible threats:

- Fragmentation of audiences and increased competition for listeners.
- Globally, advertising is shifting from traditional media (print, radio and television) to online platforms like Facebook, Amazon, Netflix and Google (now called Alphabet) – the four highest performing technology stocks in 2017.
- Hacking and security of information.
- Stations must increase community connection or risk becoming isolated sound booths.
- According to Khutso Tsikane from the MDDA, many community stations have websites but struggle to pay for hosting fees and for relevant content. When choosing a service provider to develop a website for stations, station managers often do not know how to compare different prices, leading to many getting ‘ripped off’ for website development.
- Khutso Tsikane also indicated that “Many stations feel pushed to move in the direction of technology because of national objectives, rather than being driven by audience needs. This could lead to a disconnect between community stations and their audiences and more needs to be done to help community broadcasters understand why they should go online, beyond the rhetoric of the Fourth Industrial Revolution.”<sup>xix</sup>



- If community broadcasters cannot access broadcasting distribution systems, and the frequency spectrum, they will not be able to distribute their content and the whole idea of community broadcasting will falter.

## 4. Trends and disruptors

### 4.1 Social media

Globally, nearly half of the world's population is online and the impact of the Internet is changing and influencing the broadcasting, marketing and shopping landscape. The United Kingdom is one of the most digitised countries in the world, with near complete digital television and digital broadband and about 78% ownership of smartphones.



However, despite this digital disruption, a significant number of people continue using radio every day and this is attributed to the trust people have in radio. According to Tim Davie, head of audio and music at the BBC UK, "Radio builds the strongest relationship of any media, because it is built over time."<sup>xx</sup>

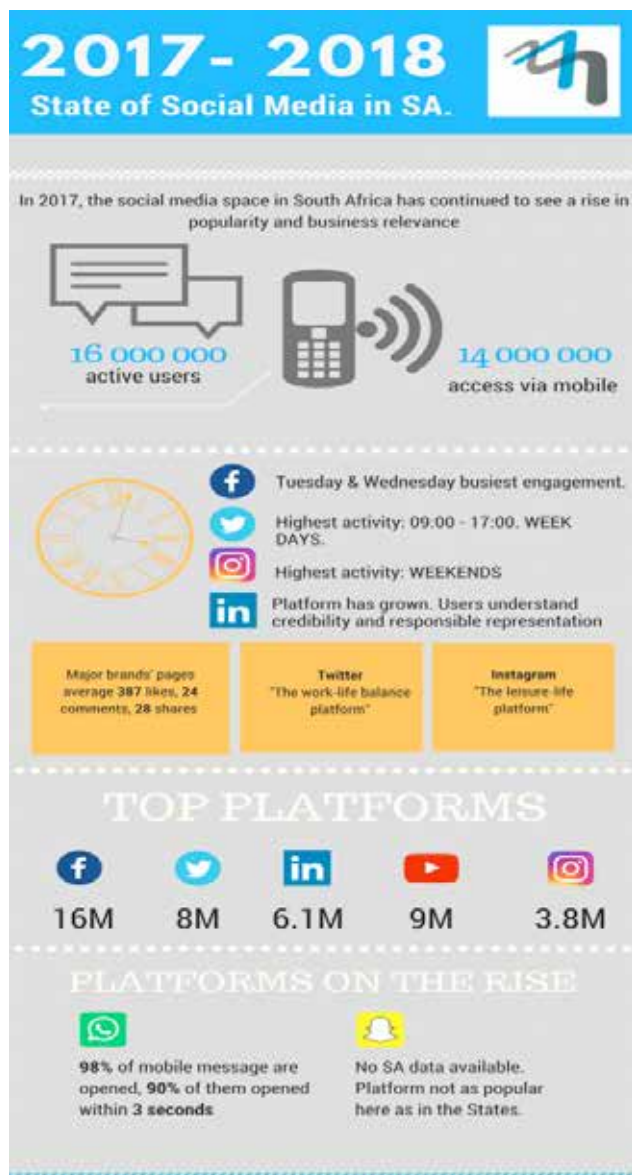
Project Isizwe reports that 88.8% of their free Wi-Fi users use mobile devices to access the internet and many of their users are youth seeking educational and job opportunities.

There are several different social media platforms with Facebook, Twitter and Instagram being among the most popular. It is important for community broadcasters to understand the different platforms to decide which is the most appropriate and relevant for their audience and community.

In January 2018, internet penetration was recorded at 54% (30.8 million South Africans), up 2% from 52% in January 2017. A total of 29.2 million of the population (51%) accesses the internet on their mobiles<sup>xxi</sup>. The following infographic shows the current social media landscape in South Africa:







This shows an increasing dependence by South Africans on usage of data and internet networks, as well as the need to build the capacity of the community radio sector to participate meaningfully on social media platforms and engage in the digital economy.

It also means that radio must adapt to the expectation and increasing appetite for participatory communication. Community stations, depending on their capacity and resources, can become multimedia community centres and engage a wider audience online.

The following infographic provides some useful tips on using Facebook and Twitter for those who are new to these platforms<sup>xxii</sup>.





**UNDERSTAND YOUR AUDIENCE****Know your target audience(s)**

Tip: Get specific. Create personas.

**You're busy. So are they.**

Don't waste your time or theirs.

**It's not all about you**

Show interest in needs of others not just yours.

**Do unto others...**

Others like mentions &amp; RTs as much as you.

**Limit the pleas for help**

Ideally keep this below the 10% mark.

**Be responsive**

Respond within 24 hrs. Aim for less..

**PLAN YOUR CONTENT****How much time do you have?**

Be realistic. Block out time. Stick to it.

**Monthly: content strategy**

ID what's coming up. Schedule campaigns.

**Monthly: key messages**

Define key messages for campaigns &amp; events.

**Use an editorial calendar**Download a free one at [TopNonprofits.com/edcal](http://TopNonprofits.com/edcal).**Weekly: batch content creation**

Maximize time. Minimize mental gear shifts.

**Scheduling posts in advance OK**

Tip: vary timing slightly and avoid :00 and :30.

**Check feeds at least 2x per day**

If only 2x, then mid morning &amp; late afternoon.

**How will you measure success?**

Tip: Set measurable goals. Track progress.

**facebook BEST PRACTICES****Think headline, not article**

Get attention. Then add ?, action, or link.

**0101****Post every other day \***

Best frequency to get and keep likes.

**A picture is worth 1000 words**

Tip: Limit depressing ones.

**Tell good stories**

Less statistics. More stakeholder stories.

**Use analytics with your links**

Insight, good, Dashboard obsession, bad.

**twitter****BEST PRACTICES****Don't treat it like Facebook**

Vary content &amp; don't auto-post between.

**Post at least once a day \***

More is better and vary times slightly.

**Space out your tweets**

No more than 1/hr (excluding @replies).

**Best CTR: 8-9am, 2pm, 5pm, 3pm \***

(test yourself) Bad: 1am-7am, 10am-1pm, 6-7pm.

**Best RTs: noon-4pm \***

(test yourself) Bad: Before 10am, after 7pm.

**Tweet on the weekend**

Less busy means greater CTR but less RTs.

**Keep it short and sweet**

Below 125 characters allows manual RTs.

**Don't be a downer \***

(+ ) tweets shared 34% more, (-) 13% less.

**Place links early (1/4 mark) \***

Highest probability of CTR. Very end OK also.

\* Based on research by Dan Zarrella <http://danzarrella.com>If you share this resource please provide a link to <http://topnonprofits.com/posting-guide>

TOP NONPROFITS BY CRAIG VAN KORLAAR

[topnonprofits.com](http://topnonprofits.com) [craig@topnonprofits.com](mailto:craig@topnonprofits.com)

Great care is needed when using social media. Community broadcasters who use social media platforms need to understand the platform's usage policy and guidelines, and should also develop their own codes of conduct and policies to guide staff on how to use these platforms.

Key elements of a social media policy include:

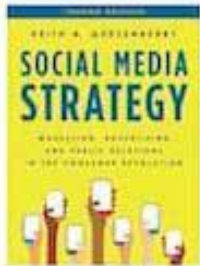
- Zero tolerance of hate speech, which may be defined as any speech, gesture or conduct, writing, or display which may incite violence or prejudicial action against an individual or group, or disparages or intimidates an individual or group.
- Defamation of character where the wrongful, intentional publication of words or behavior in relation to another person has the effect of injuring their status or reputation.
- Bullying and harassment (or “cyberbullying”) where the internet is used to harass, threaten, or maliciously embarrass someone.
- Invasion of privacy/disclosure of private information – the unauthorised sharing of a company or an individual's private information.
- Prejudice against people based on their race, religion, gender, sexual orientation or economic status.



The following infographic breaks social media ethics and etiquette down into personal, professional and brand usage:<sup>xxiii</sup>

# SOCIAL MEDIA ETIQUETTE & ETHICS

**Etiquette** is the proper way to behave while **Ethics** studies ideas about good and bad behavior. Both combine into **Professionalism**, which is the skill, good judgment, and polite behavior expected from a person trained to do a job such as social media marketing. Because social media blurs the lines between our personal and professional lives it is useful to look at actions in social media from three perspectives: **Personal** (individual), **Professional** (current/perspective employee) and **Brand** (organization). How do we navigate a social landscape where our worlds collide and brands communicate like people in one-on-one conversations with consumers? **Before taking any social media action consider these questions (final applies to all):**



	Personal Social Action (As An Individual)	Professional Social Action (As A Current/Perspective Employee)	Brand Social Action (As An Organization)
1.	<b>Is it all about me?</b> (Spend time complimenting not just boasting)	<b>Does it meet the Social Media Policy?</b> (Know/follow employer/client requirements)	<b>Does it speak to my target market?</b> (Meets their wants and needs not yours)
2.	<b>Am I stalking someone?</b> (Don't be too aggressive in outreach)	<b>Does it hurt my company's reputation?</b> (Personal accounts represent your employer)	<b>Does it add value?</b> (Make it educational, insightful, entertaining)
3.	<b>Am I spamming them?</b> (Don't make everything self-serving)	<b>Does it help my company's marketing?</b> (Be an advocate for your brand in social)	<b>Does it fit the social channel?</b> (Fit environment, mission, policies/standards)
4.	<b>Am I venting/ranting?</b> (Do not post negative comments or gossip)	<b>Would my boss be happy seeing it?</b> (Even private accounts are never fully private)	<b>Is it authentic and transparent?</b> (Don't hide or exclude anything relevant)
5.	<b>Did I ask before I tagged?</b> (Check before you tag people in photos)	<b>Am I being open about who I work for?</b> (Be transparent about financial connections)	<b>Is it real and unique?</b> (Don't use auto responses, or spam)
6.	<b>Did I read before commenting/sharing?</b> (Don't jump to conclusions)	<b>Am I being fair and accurate?</b> (Criticism is constructive backed by evidence)	<b>Is it positive and respectful?</b> (Don't badmouth the competition/customers)
7.	<b>Am I grateful and respectful?</b> (Respond and thank those who engage)	<b>Am I being respectful not malicious?</b> (Don't post what you wouldn't say in person)	<b>Does it meet codes of conduct?</b> (See WOMMA Code of Ethics, etc)
8.	<b>Is it the right place for the message?</b> (Some messages should be given in person)	<b>Does it respect intellectual property?</b> (Get permission to post brand/client content)	<b>Does it meet all laws and regulations?</b> (See FTC Social Guidelines, etc)
9.	<b>Am I in the right account?</b> (Don't post personal info. on brand accounts)	<b>Is this confidential information?</b> (Do not disclose non-public brand/client info.)	<b>Does it meet the Social Media Policy?</b> (Follow your own organization's standards)
10.	<b>Have I listened twice as much as I'm talking?</b> (We have two ears and one mouth for a reason!)		

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[doctorentertainment.com/social-media-strategy-book](http://doctorentertainment.com/social-media-strategy-book)



Websites are often the first 'port of call' for stakeholders and potential advertisers.

Tips for a good website:

- Create a strong identity: style guide, editorial policy, visibility.
- Create community (interact, answer questions, involve in the daily life of station).
- Video content should be square and vertical (for easy scrolling), sub-titled and between 30 seconds to one-minute long.
- Engage visually – content needs to be optimized for social media platforms.
- Look at the analytics – data such as reach, shares, likes and page impressions show how content is consumed and can help identify what improvements need to be made.
- Community stations need to ensure that their websites are mobile-friendly so that they can also work for those who access a website from their phones.

Social media platforms have evolved from a place where people connect to an information distribution platform.

## 4.2 The Z-Generation

Segmenting markets is becoming more complicated for marketers and if they are to secure a long-term

future for their businesses, it is crucial for brands to understand these segments.

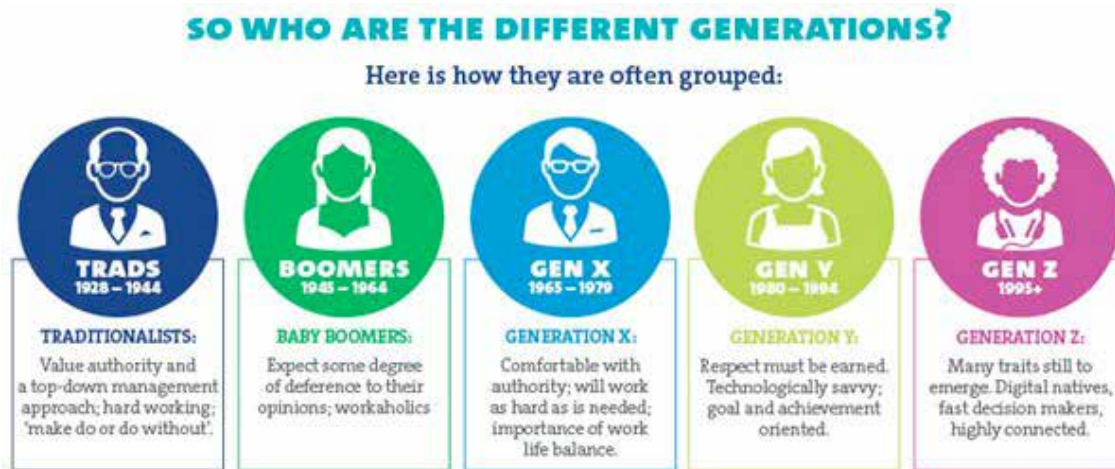
Traditional segmentation approaches like measuring LSMs are not very useful because 'the average' no longer exists, and race and class lines have blurred in South Africa. Psychographics is increasingly being used to measure what drives consumer behaviour. Psychographic segmentation, which uses peoples' lifestyle, activities, interests and opinions to define a market segment, is becoming increasingly important, and is driven by the advent of social media marketing.

Generation Z refers to those born after 1995 – also known as the 'Born Free' generation. They tend to be digital natives, fast decision makers, and highly connected because they have used the internet since a young age and are comfortable with technology and social media.

A significant proportion of South Africa's population is made of young people – 66% of the population is made up of people below the age of 35. Many of them are more educated than previous generations due to the expansion of youth educational opportunities since the end of apartheid. Another defining feature is that they did not grow up under apartheid.



The infographic below shows the shifts in the different generations:<sup>xxiv</sup>



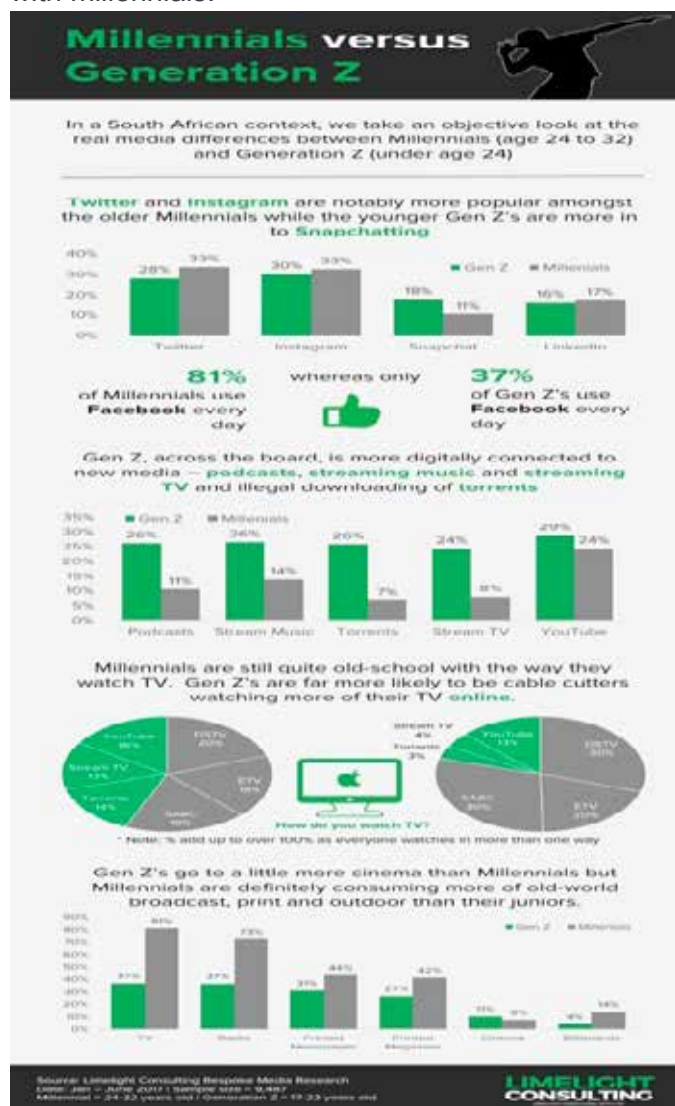
Some insights into their media consumption:<sup>xxv</sup>

- Twitter and Instagram are notably more popular amongst the older Millennials while the younger Gen Z's are more into Snapchatting.
- Gen Z, across the board, is more digitally connected to new media – podcasts, streaming music and streaming TV and illegal downloading of torrents.
- Gen Z's watch more of their TV content online.
- Generation Z is all about all kinds of diversity. They celebrate differences and uniqueness in terms of gender identification, sexual orientation, race, culture, style and body type.
- Generation Z is “woke” (being aware, specifically in relation to racism and social injustice) and support brands which share their values of diversity and inclusivity.





The following infographic compares Generation Z with millennials:



Generation Z has high expectations from brands and innovation, and want products that are tailored to their personal habits. They love collaboration and want to be involved in making products more relevant to their personal lives. For these consumers, disruption has become the norm and they expect marketers to come up with innovations that they did not even know they needed.<sup>xxvi</sup>

For marketing and advertising:<sup>xxvii</sup>

- Ensure your ads get to the point quickly.
- Do not bore them with heavy text; rather use pretty pictures to tell stories.
- Mobile first to market to them and ensure that your communication fits the phone screen first before thinking about the big screen. They also have access to as many as five different screens – smartphones, TV, laptop, desktop and iPad, so it must be multi-platform.
- Involve them in the conversation and allow them to manage the flow of the content. On average, a Gen Z loads one video a week and loves hyper-personalisation so let them write the script.
- Do not broadcast to them; rather ask them to join the conversation awhile remembering their pursuit of fairness and justice.



### 4.3 The Rise of the Digital Influencer

A new trend is where people make themselves famous or popular on media by building a following around their hobbies, passions, and views on social media and convert this into income by charging companies to include their brands on their social media.

Influencer marketing focuses on key individuals in a niche market rather than a mass market and uses them to reach specific target markets or to expand reach and influence. The influencer marketing landscape has expanded exponentially globally and is becoming big in South Africa as well. This is because consumers trust peer recommendations and research has found that 80% of internet users trust advice, recommendations and blogs.

According to Paul McNally, community stations need to understand how to better use celebrity influencers in the community to leverage listeners. Many presenters have separate social media accounts from the station and the two are not linked which minimises the impact for the station.<sup>xxviii</sup>

This view was echoed by Nkopane Maphiri<sup>xxix</sup>: “Often local influencers and opinion-makers have more followers than the station itself and the station’s social media platforms are not being used as a backbone. If the two can be combined, the possibility of extending reach is magnified because of the joint influence.”

“Community radio starts trends in communities. It is a major influencer in what drives behavior because it is nuanced, not generic. Community stations need to learn how to make things trend. Many young people are influencers in their communities.”<sup>xxx</sup>

More importantly, social media marketing must be done in a transparent and responsible manner in line with the principles of consumer protection. To this end, the Advertising Regulatory Board has developed the draft Advertising Code of Practice Social Media Guidelines to ensure consumer awareness in respect of social media advertising. Pursuant to these guidelines, influencers will be required to declare when their posts are paid advertising and when they have received goods or services in return for media coverage. Furthermore, influencers may not deceive or mislead consumers, or make any false testimonials. It is recommended that influencers familiarise themselves with the work of the ARB in this regard and the above-cited codes.

### 4.4 Data and content are the currency of the 21st Century

Data tells a powerful story and marketers are also always looking for data to see how consumers are behaving. A digital platform could have many visitors every month but those visitors are meaningless if nothing is known about them.





One of the advantages of digital media is that it provides analytics that enables the measurement of traffic on a social media platform to better understand who the audience is, how they are using the platform and what content they are interested in.

Many platforms, like Facebook and Twitter, offer free analytics. There are also free apps that track behavior across different digital services, which allows companies to build up a detailed profile of people using the app. Content analytics tools show whether people are reading stories AND it can be used to show advertisers the site's performance over time.

"The beauty of digital platforms is that a click is a click, an eyeball is an eyeball. Community stations are at the doorstep of the audience. They can hear their audience and feel their pulse. The next step is to find a way of harvesting data from listeners and packaging this to monetize value. If traditional data on community stations can be combined with social media data and aggregated in one space, it would show that community media has a bigger audience than Media24. Community stations would then become the go-to source for advertisers. Whoever can do this, has a goldmine."<sup>xxxi</sup>

Media Connection has started blending social data with BRC data and has found that community stations have an engaged audience but the challenge is that stations do not know how to monetize the power

they have. While they recognise that they have power, they are unable to translate this power into revenue.

A practical example of how this worked is the partnership between Izwi Lomgzanzi (a youth-focused community station in Kwazulu-Natal that broadcasts 90% in isiZulu and has the biggest community radio audience in the province), and a hair company. A promotion was run where listeners were asked to send voice-notes via WhatsApp on their struggles and hardships with caring for their hair, along with their name and where they were located.

The station received over 200,000 voice-notes in a month and these voice-notes were played on-air. The client could triangulate information provided (location) to promote the hair products that were most in-demand in that area. The prize (free data) could be delivered to the hair salon closest to the winner, again using location data, rather than to the station, which means the winner did not have to travel far or incur costs to collect the prize.

The station used digital spaces and its own audience to create an affinity with the client, gave the client a better understanding of consumers' problems and the station engaged with its audience.

Joko Tea is piloting the development of a radio drama with ten different stations using a similar concept to



Jada Pinkett Smith's *Red Table Talk* that broadcasts exclusively on Facebook TV. The concept involves getting people to talk about the place of tea in homes and communities, and the Joko ambassador visits the studio to promote the event. The content that comes out of this process will be scripted to create a radio drama. This shows the importance of community stations building partnerships to produce content that can be aggregated and plugged into other platforms.

As these examples show, digital or online campaigns can be a great way to complement other efforts like radio. With the targeting opportunities inherent in social marketing, these platforms can be a great place to provide information that consumers might find relevant to their specific needs. Digital marketing, and particularly social media, is a perfect opportunity to communicate *with*, not *at*.

Innovation for community stations involves re-defining and re-inventing itself along with digitization.

#### **4.5 More platforms = greater competition**

One of the downsides of the advances in technology is that it has blurred the lines between platforms and there are now more options for advertising and marketing, leading to greater competition.

If in-store retailers like Mr. Price apply for low-power broadcasting licences, they will be able to broadcast

to the area the store is in and stop advertising on other platforms, including community stations.

Many retailers are using their loyalty cards to harvest data and information to trace and track shopping trends. For example, Unilever has shifted the bulk of its advertising budget to Dis-Chem because it has 500,000 people with loyalty cards so Unilever can access data on exactly which product is bought, at which store and at what frequency.

It can send dedicated SMS's to loyal customers to advertise special offers. This cuts down on the 'spray and pray' approach of traditional advertising and gives the client greater control over targeting consumers. But the challenge for community broadcasters is that now Dis-Chem has its own media platform and is no longer dependent on traditional platforms like community radio.

Makro is another example where the provision of free WIFI in stores means that once consumers opt-in to use the WIFI service, a great deal of data is obtained which allows for direct marketing and tighter targeting.

Advertising investment is the life blood of South African radio and the proliferation of platforms means that community radio must reinvent itself or else risk becoming irrelevant.



Those stations with a clear vision of how to deliver to their advertisers and audiences and know how to transact in this new environment will prosper and survive.

Advertisers, and content developers, must know how to speak to consumers who are only interested in news, content, video and advertising that speaks to their very specific needs on very specific, chosen platforms.

#### **4.6 Are traditional advertising companies becoming dinosaurs?**

Another disruption to the business model of radio is changes in advertising. Many clients are beginning to question the value of a traditional advertising company, considering the opportunities afforded by data harvesting and technology.

The power advertising agencies wielded is changing. In some cases, clients are moving their advertising in-house or only outsourcing certain elements to advertising agencies and dealing with media owners directly or moving to smaller, boutique agencies.

Clients are moving away from retainer agreements to a share-of-revenue model, which puts greater pressure on the ad agency to demonstrate the correlation between the growth of the client and its advertising. Clients want to see value for money and are calling for greater accountability and

transparency in the advertising industry.

Many advertising agencies are global and often miss out on the nuances of local contexts and consumers, and they miss transformation targets and scorecard requirements in South Africa.

#### **4.7 Digital Sound Broadcasting (DSB)**

The current digital migration process from analogue to digital broadcasting services for television will allow a portion of the freed-up VHF Band III spectrum to be utilised for DSB. Currently, there is no high-power FM spectrum available in metropolitan areas. There has been extensive research and investment in preparation for the adoption and implementation of DSB technologies for the South African market. To this end, the broadcasting industry has been testing DAB+ through a trial licence granted to the SABC, as well as DRM30 through a trial licence issued to Pulpit Media Group.

ICASA's findings document and position paper on digital sound broadcasting<sup>xxxii</sup> highlight the following benefits:

- Superior quality sound;
- One transmitter can accommodate 3-20 stations with multi-media capability leading to greater spectrum efficiency;



- Digital signals are more robust than analogue;
- Digital broadcasting can be transmitted at lower transmitter powers, using less electricity;
- More choice for listeners and different language services;
- Digital radio is much easier to tune than an analogue radio (AM/FM); and
- All broadcasters on the same multiplexer (mux) will have the same coverage area. The implications for community broadcasters are increased competition and fragmented audiences.

Digital radio should ideally operate in addition to analogue radio as FM, AM and MW are still the most accessible and affordable mediums in South Africa. Digital radio could provide more licensing opportunities and new services leading to more radio stations and opportunities for new entrants and new revenue streams, diverse content, languages, views and opinions. Adoption in South Africa is dependent on the availability of digital receivers and car manufacturers installing receivers in new cars sold. Indications are that costs are coming down<sup>xxxiii</sup>.

FM is still the most effective and cheapest way of delivering community radio and smaller local services. Listening to radio via internet streaming

requires data – and this is still expensive in South Africa, while listening on FM is free. The rollout of broadband could change this by reducing the cost of data but there is still a long way to go for this to become a reality, especially in rural and remote areas.

 UNESCO recommendations on digital transition and distribution for community broadcasters: <https://en.unesco.org/community-media-sustainability/policy-series/digital-transition#recommendations>

## 4.8 Podcasting

A podcast is an episodic series of digital audio or video files, which a user can download to their computer, mobile phone or media player in order to listen to.

Podcasting has become increasingly popular over the past ten years and its popularity is viewed as a return to the art of story-telling. In the United States, 44% of the population downloaded podcasts in 2018 (up from just 9% in 2008, according to Edison Research). In South Africa, it is estimated that there are currently 2.4 million podcast listeners.

Podcasts are for a small, niche market rather than a mass market and have very specific content that dedicated fans follow. Producing good quality



podcasts takes a great amount of time – for both producing the podcast itself and researching the content. High data costs are one of the constraints on podcasting in South Africa.

Podcasting was envisaged to be a saviour of digital media – inexpensive, addictive, profitable and popular. However, there are signs that the euphoria around podcasting is dying down. Several podcasting initiatives in the United States have laid off staff or are scaling down to distributing, rather than producing podcasts.

Some of the reasons for the decline include an oversupply; declining quality in the face of needing to produce more to keep up with demand; a lack of monetization; and difficulties with marketing.

Tips for podcasting:

- **Plan your content:** A well-planned podcast will make your podcasting routine easier. Decide how many episodes you want to publish in a month, which topics you want to cover (and logical order), and when you plan to release a new episode.
- **Follow an outline:** The dangers of recording a podcast without an outline is that you will go off-topic and find yourself rambling on or going off-track. A podcast should have an introduction, body and conclusion. While a script is not

necessarily essential, a bullet point list of what you will talk about and in what order is very helpful.

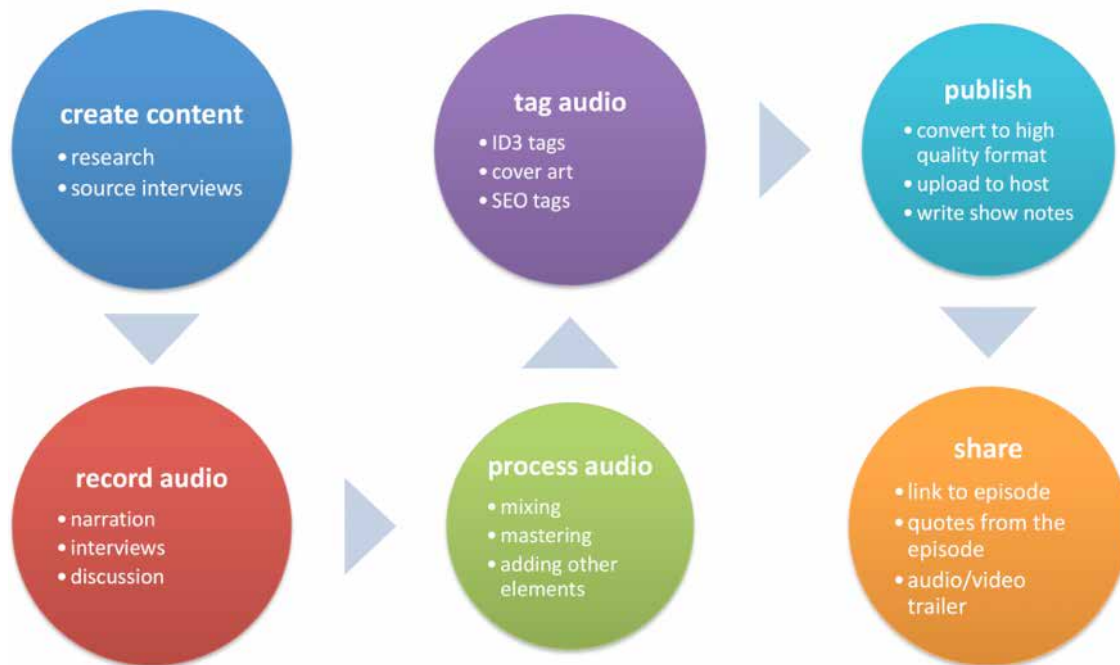
- **Get personal:** One of the benefits of a podcast is connecting with your audience on a deeper, more personal level. Podcasts are great for telling personal stories that relate to the episode's topic.
- **Promote your other platforms on the landing page of your website in the podcast:** This lets your audience know where to find you outside of your podcast. You can also direct your audiences to a specific page on your blog to find certain information like how to contact you and/or a landing page that sells your products or services. Make sure the links you give are short and easy to remember.
- **Recording equipment:** You will need recording software to be able to record the podcast and edit it, and an actual recorder (possibly a USB microphone). More complex recording systems include a mixer, multiple mics and soundproofing.
- **Learn basic audio editing:** Learning audio editing can take a while, but it is worth it if you want total control of how your finished recording sounds. A free audio editing tool called [Audacity](#) allows you to edit, enhance and compress your



audio files so it has the best possible quality when streamed online. Watch basic sound production tutorials on YouTube to learn how to record and edit the content of your podcast.

- **Publishing platforms:** A good local podcast publishing platform is [iono.fm](http://iono.fm) as it is a local company with good customer support and rich features. Experts also recommend that podcasters list their shows with iTunes because it is the biggest podcast directory in the world.

## THE PODCAST PRODUCTION CYCLE



Ethan Baird | Professional Podcasting

<http://ethanbaird.co.za>



## 4.9 Fake news

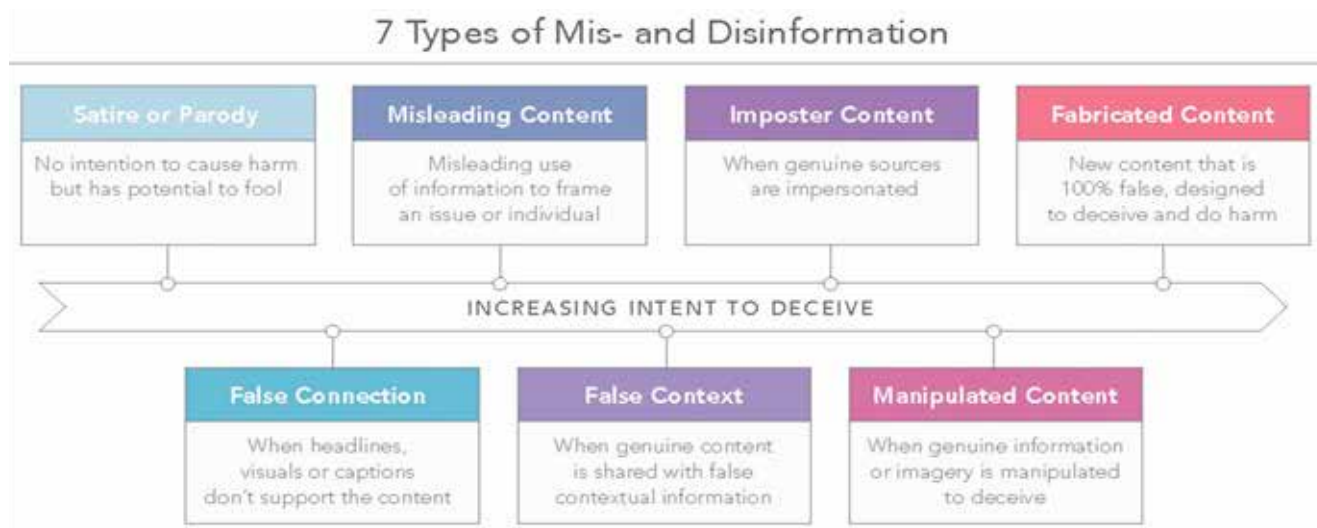
Fake news consists of deliberate disinformation or hoaxes spread via traditional print and broadcast platforms or online social media. The term is sometimes used to cast doubt upon legitimate news from an opposing political standpoint.

Fake news is written and published with the intent to mislead or damage an organisation, company or person, and/or gain financially or politically,

often using sensationalist, dishonest or fabricated headlines to increase readership, online sharing, and Internet click revenue.

While fake news is not a new phenomenon, new technology makes the dissemination of deliberately false news much quicker and faster.

There are also different types of mis- and disinformation as explained in this useful infographic<sup>xxxiv</sup>:





Media Monitoring Africa (MMA) has developed this useful infographic to spot real/legitimate news.



Another tool to check on the credibility of news, developed by Media Monitoring Africa, can be found at

<https://chrome.google.com/webstore/search/KnowNews>. You need to download this extension to help you identify if the site you are browsing contains credible or dodgy news.

Follow this useful advice from veteran journalist Raymond Joseph when sourcing information from websites.<sup>xxxv</sup>

- Does it publish a contact number and an address where its offices are located?
- Does it have an “about” tab? Often sites that make up stories hide behind a clause stating that the content might include “parody” content or other disclaimers.
- Always check the date of a story. Often old reports, like those announcing the death of famous people who died years earlier, resurface on social media and are then widely re-shared.
- Always check the URL of a story. Dodgy sites often use URLs that appear like the real thing – but with a slight change, like T1mesLive.co.za.
- Check the URL to make sure you’re at the right place. You may have clicked on a link to City Press, but the URL is PressCity.co.za. This is how bank account phishing works by directing you to fake sites.
- Does the URL address begin with https? Most credible sites – as well as genuine banking and e-Commerce sites – will always have a URL starting with https. It takes a bit of work and expense to set up a secure site so fakers usually don’t bother with an https URL.
- Look for a lock alongside the URL, which shows the site is secure. If you click on the lock you will find details about the site, including a certificate verifying that it is genuine.
- Sloppy design and poorly written stories containing bad spelling are red flags. So is the overuse of capital letters.
- Does the site often publish sensational stories without proper sources or else fail to link to a news source they quote? Google the story plus the name of the supposed source, to see if they have in fact published such a story. Or go to the alleged source site and search for the story.
- If in doubt, don’t share.



## 5. Tips

### 5.1 Tips for Social media and digital marketing

Social media is no longer a nice to have, but a necessity for increasing overall brand reputation and awareness and needs to be treated like any other part of marketing.

The main activity South Africans do online is visiting social networks, followed by using search engines and then watching online videos. Looking for product information comes in at number four. While online shopping activity is still a minor activity in South Africa (10% versus 59% globally), it is growing with 2.5 million South Africans taking part in it. This is leading to a shift in advertising and marketing.

The global prediction is that the amount of money spent on advertising on social media is set to catch up with newspaper advertising revenues (or even surpass, in some cases) by 2020. Many advertising agencies are moving their advertising budgets from traditional sources like newspapers, radio and television to websites, accessed using computers and mobile phones.

- Add Related Hashtags to make posts automatically recognizable to fans and followers, and use a hashtag that relates to

your brand or product consistently.

- Create a Facebook Cover to Promote Events.
- Develop a regular YouTube schedule if you have identified video as an important component of your social media strategy. Add new videos to your YouTube channel regularly.
- Generate interest with Instagram and leverage engagement on multiple channels by tweeting links to Instagram photos.
- Influence followers' friends on Twitter – any deal or discount a follower will share with a friend is an excellent way to extend reach.
- Keep Facebook updates brief – the ideal length for a Facebook update has been cited as fewer than 40 characters.
- Launch new products on social media. Social media provides several creative ways to introduce a new product to fans and followers.
- Pay attention to the best times to Tweet by reviewing Twitter activity to see what gets the most engagement for which brand and plan tweets accordingly.
- Fulfill followers' requests by keeping an eye on the station's Facebook fan page and



Twitter notifications to keep response time to a minimum.

- Spend time interacting on Twitter because maintaining a presence on social media requires give and take. And do not just tweet but also respond to tweets from followers.
- Join relevant public conversations but always check that this will not compromise your client or the brand.
- Questions on Facebook are great conversation starters and serve as market research. Tie a post or photo into a question about an event, holiday or trending topic with a hashtag.
- Use succinct calls to action to buy, save, comment or explore and ask followers to act.
- Notable days of the year provide topics for content and serve as a great addition to a company's editorial calendar.

## 5.2 Tips for safety in the digital space

The increasing reach of the internet, the rapid spread of mobile information and the widespread use of social media, has led to the emergence of cyber violence as a growing global problem with potentially significant economic and societal consequences.

One of the most disturbing forms of online violence is non-consensual pornography, which former partners often commit. This means posting or distributing sexually graphic images or videos online without the subject's permission. Research suggests that up to 90% of non-consensual pornography victims are women and the number of cases is rising.

Cyberstalking refers to a person repeatedly sending unwanted emails or text messages to their victims, and cyber harassment relates to offending a person online with unwanted sexually explicit messages, threats of violence or hate speech.

Here are some tips to safeguard online life:

- **Guard personal information:** Never respond to requests for personal or account information online or over the phone. When an ID number is requested as an identifier, ask if alternate information can be provided. Watch out for convincing imitations of banks, card companies, charities and government agencies.
- **Use unique and hard-to-guess passwords,** and do not access secure websites using public Wi-Fi. Look through your profile and delete any personal information that you find. Be cautious about using geolocation services. Stalkers can easily access your location.
- **Don't over-share:** Do not divulge personal or



other identifying information on social-media platforms such as Facebook, LinkedIn or Twitter. Social media has made cyberstalking much easier. A stalker can easily locate and track their target's every move. Personal titbits collected over time can give them a whole picture of who you are, where you work, live and socialise. Check the privacy settings of your profile and make sure they are set to the right level. Even if your social network is set to private, it does not guarantee that your information is completely private.

- **Stay up to date:** Install antivirus software on your computer and keep it updated. Use the latest version of your web browser. Install security patches and software updates as soon as they are available.
- **Email:** Protect your email by using a secure service provider. Gmail is secure by default, while Yahoo and Facebook settings can be adjusted. If you use a free wireless network, anyone can tap into your screen with a simple and free software program. This can be a problem when communicating with a source for a news story. When travelling to a country known for spying on the media (like China or Ethiopia), do not rely on an email provider based there. Always get advice from technology experts on how to secure your station's email.

Once your information is on the internet, you have no control over it. Anything you put up can be grabbed, copied and saved on someone else's computer and mirrored on other sites.

Community stations should have programmes that make their communities aware of this information.

## 6. New Developments

### 6.1 The Cybercrimes Bill

The Cybercrimes Bill aims to stop cybercrime and improve the security of the country in the face of increasing cybercrime. It also consolidates cybercrime laws into one place.

The Cybercrimes Bill was first published in 2015, updated in 2017 and revised in 2018. It was adopted by the Portfolio Committee for Justice and Correctional Services in November 2018.

The Cybercrimes Bill creates many new offences. Some are related to data, messages, computers, and networks. For example: hacking, unlawful interception of data, ransomware, cyber forgery and cyber extortion. Penalties consist of a fine, imprisonment (between one year to fifteen years in prison, depending on the cybercrime), or both.

This Bill has implications for community radio



because it designates all Electronic Communications Service Providers (ECSPs) as one of the categories that must report a cybercrime within 72 hours of becoming aware that their network or system is being used to commit a cybercrime (Chapter Nine of the Bill). However, an ECSP is not forced to monitor the data that they store or transmit on their computer systems or networks, or actively look for unlawful activity on their networks.

The Cybercrimes Bill gives the Police Service extensive powers to investigate, search, access and seize computers, databases or networks, provided they have a search warrant.

 <http://www.justice.gov.za/legislation/bills/CyberCrimesBill2017.pdf>

## **6.2 The Films and Publications Amendment Bill**

The FPB began the process of amending its founding legislation through the Films and Publications Amendment Bill.

Once promulgated, the FPB will be able to issue a “classify” or “restrict” access notice to content providers/distributors and order that offending content be taken down; classify content and review original classification decisions; lay criminal charges where appropriate; conduct audits of content that is supposed to be classified; and revoke the licence


to self-classify and exemption permits and order that all content by the offending party be sent to the Board for classification.

The FPB will be allowed to regulate specific instances of user generated content (UGC) where, for instance, a complaint is received or a publication contains sexual conduct which violates or shows disrespect for the right to human dignity of any person, degrades a person, etc.

 <http://www.fpb.org.za/wp-content/uploads/2016/10/Films-and-Publications-Amendment-Bill-10-October-2016.pdf>

## **6.3 The Prevention and Combating of Hate Crimes and Hate Speech Bill**

The Portfolio Committee on Justice and Correctional Services is currently (2019) considering a Hate Crimes and Hate Speech Bill. The draft Bill proposes a new statutory definition of hate speech and seeks to make it a criminal offence to intentionally publish, propagate, advocate or communicate anything that could reasonably be construed to demonstrate a clear intention to be harmful or to incite harm; or promote or propagate hatred based on the grounds listed in the Bill.

 [http://pmg-assets.s3-website-eu-west-1.amazonaws.com/B9-2018\\_Prevention\\_\\_Combating\\_of\\_Hate\\_Crimes\\_\\_Hate\\_Speech.pdf](http://pmg-assets.s3-website-eu-west-1.amazonaws.com/B9-2018_Prevention__Combating_of_Hate_Crimes__Hate_Speech.pdf)



## CONCLUSION

The broadcasting and media environment will continue to evolve but stakeholders agree that community radio plays a unique and critical role in responding to the specific needs of local communities. In doing so, a 'back to basics' approach on the 'demand, need and support' of the service could assist in new strategies toward continued feasibility.

ICASA has consistently called for the sector to ensure that systems of governance, administration and management are in place. They have reminded stakeholders that compliance with licence conditions and other statutory requirements are essential to ensure stability.

Stakeholders interviewed have also called for a renewed commitment to listeners, to meet their needs and to offer broader engagement with various sectors within the community. To that end, the youth was identified as a sector requiring attention, as well as issues such as the moral fibre of society.

Others suggested that stations need to explore developing multi-platform offerings and tap into the possibilities that new technologies offer (in tandem with the needs and resources available to the community).

Another key concern was the flood of content that can be accessed online (from podcasts to

streaming), necessitates reinvesting in original and authentic local content. After all, no one else can tell stories about the South African experience, like South Africans themselves, in their own languages and with their own unique nuances.

It was argued that a 'back to basics' approach on strengthening engagements with different sectors in the community is as relevant today as it was 25 years ago. This could open up opportunities to diversify funding streams. There is also value in collaborating with other community stations on research and to develop best practice processes – especially on regulatory compliance matters.

A recurring theme is definitely the use of technology, as it is becoming increasingly central to people's lives. However, stakeholders agree that this has to be balanced with the impact, affordability and accessibility of radio.

The issues listed above are not exhaustive and the community radio sector has managed to rise to the challenges of economic pressures and technological advances.

We hope the tips and tools shared in this guide will assist the sector in developing new strategies for continued viability and that this document will also serve as reference in unpacking the journey of community radio in South Africa.





## ADDITIONAL RESOURCES AND INFORMATION

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## Useful Websites

<b>ICASA</b>	<a href="http://www.icasa.org.za">www.icasa.org.za</a>
<b>MDDA</b>	<a href="http://www.mdda.org.za">www.mdda.org.za</a>
<b>DoC</b>	<a href="http://www.doc.gov.za">www.doc.gov.za</a>
<b>GCIS</b>	<a href="https://www.gcis.gov.za">https://www.gcis.gov.za</a>
<b>Sentech</b>	<a href="http://www.sentech.co.za">www.sentech.co.za</a>
<b>USAASA</b>	<a href="http://www.usaasa.org.za">http://www.usaasa.org.za</a>
<b>DTPS</b>	<a href="http://www.dtps.gov.za">www.dtps.gov.za</a>
<b>SARS</b>	<a href="http://www.sars.gov.za">www.sars.gov.za</a>
<b>Department of Social Development</b>	<a href="http://www.dsd.gov.za">www.dsd.gov.za</a>
<b>SAMRO</b>	<a href="http://www.samro.org.za">www.samro.org.za</a>
<b>Inyathelo</b>	<a href="http://www.inyathelo.org.za">www.inyathelo.org.za</a>
<b>NAB</b>	<a href="http://www.nab.org.za">www.nab.org.za</a>
<b>NCRF</b>	<a href="http://www.ncrf.org.za">www.ncrf.org.za</a>

## Training Institutes

Institution	Website Address
Cape Peninsula University of Technology (National Diploma: Journalism)	<a href="http://www.cput.ac.za">www.cput.ac.za</a>
Durban University of Technology (National Diploma: Journalism)	<a href="http://www.dut.ac.za">www.dut.ac.za</a>
Institute for the Advancement of Journalism	<a href="http://www.iaj.org.za">www.iaj.org.za</a>
University of Limpopo (Media Studies)	<a href="http://wits.journalism.co.za/wits-radio-academy/">http://wits.journalism.co.za/wits-radio-academy/</a> <a href="http://www.ul.ac.za">http://www.ul.ac.za</a>
NEMISA	<a href="http://www.nemisa.co.za">www.nemisa.co.za</a>
MICT-SETA	<a href="http://www.mict.org.za">www.mict.org.za</a>
Sol Plaatjie Institute (Rhodes University)	<a href="https://www.ru.ac.za/spi/">https://www.ru.ac.za/spi/</a>
Centre for Film and Media Studies University of Cape Town	<a href="http://www.cfms.uct.ac.za/">http://www.cfms.uct.ac.za/</a>
Wits Radio Academy	<a href="http://wits.journalism.co.za/wits-radio-academy/">http://wits.journalism.co.za/wits-radio-academy/</a>





## Endnotes

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